

A man with short dark hair and a beard, wearing a light-colored polo shirt and blue shorts, is crouching in an ancient stone ruin. He is holding a circular, textured object, a replica of the Phaistos Disc, in front of him. The background consists of large, weathered stone blocks and walls, suggesting an archaeological site. The lighting is bright, indicating a sunny day.

HIEROGLYPHS OF THE PHAISTOS DISC: HISTORY AND FULL TEXT TRANSLATION

Ancient writings have begun to talk!

A close-up view of the ancient stone ruins, showing the texture and color of the weathered blocks. The stones are light brown and grey, with some darker spots and signs of age. The lighting is bright, highlighting the rough surfaces and the intricate details of the masonry.

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Vitaly Surnin

Of the cycle – THE BOOK OF THE EGYPTIAN:
the beginning of the basic Egyptology or a key to the
understanding of history, philosophy and world religion.

IN TWELVE VOLUMES



Volume I

HIEROGLYPHS
OF THE PHAISTOS DISC:
HISTORY AND FULL TEXT TRANSLATION

Rostov-on-Don
2013

VITALY SURNIN

HIEROGLYPHS OF THE PHAISTOS DISC: history and full text translation.

Of the cycle – «THE BOOK OF THE EGYPTIAN: The beginning of the basic Egyptology or a key to the understanding of history, philosophy and world religion».

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This book is the preliminary part of a great work titled «THE BOOK OF THE EGYPTIAN: The beginning of the basic Egyptology or a key to the understanding of history, philosophy and world religion».

Usually, the introduction is made in the form of a brief preface or foreword, but I got a whole book as the first step in a multi-volume publication of the study.

The purpose of this specific introduction as the beginning of serious research – is *right at the level of the opening to inspire a reader*, showing him in a clear visual and comprehensible form, the whole true mechanism of the hieroglyphic writing.

To achieve this, I will *completely dispel the myth* created by the modern science that hieroglyphs do not convey any meaning (of words, the whole idea), but only individual sounds (letters), or their combination (syllables). This scientific myth will be finally deprived of the status of scientific knowledge, and the translation of the Phaistos disc, on the contrary, will be clearly shown, what is called «broken apart», and *will be read in the ancient hieroglyphic language united by the principle of construction – in the language of the ancient Egyptians*.

I can say that it will not be two simultaneously existing systems of hieroglyphs translation, as well as two Egyptologies, one will be *false*, and the other – *true!*

To prove the validity of the system of translation I wanted to give you immediately not only a complete translation of the text of the Phaistos disc, where the number of occurrences of each hieroglyph is not big (1 to 19 times), but the translation of the whole ancient Egyptian writing, because the number of times it is used in there is thousands, if not even millions. And *each such use of each hieroglyph is translating in the same way*, so it creates the full reading of the hieroglyphic texts – writing, which will be easily read by everyone with the dictionary of hieroglyphs in the future. The main reason why I wanted to do it – is because, at first, I read the ancient Egyptian texts and only then, by chance, came across with the hieroglyphs of the Phaistos disc. But then, I decided to set a different aim – *to teach the reader to think, and not just to read hieroglyphs*. Since we have no ancient Egyptian temple, and you're not its novice, the method of achieving the aims will be different than in the antiquity. First of all, I would suggest not a translation of ancient Egyptian hieroglyphs, but a complete translation of the Phaistos disc, and at the same time to give them a sort of test of common sense to modern science in the face of particular academies and universities of the world.

Let them answer me the question, not knowing the translations of ancient Egyptian texts, – whether they think this translation of the Phaistos disc is correct?

So when I completely publish «The Book of Egyptian», it will become clear *who they are and where do they lead all of you*. As they always test the students, it's a time to test them as well. Will they pass the test, I do not know, but any way, you, my reader, will get to know about it, (in the main manuscript) and will be able to draw your own conclusions about their intellectual level.

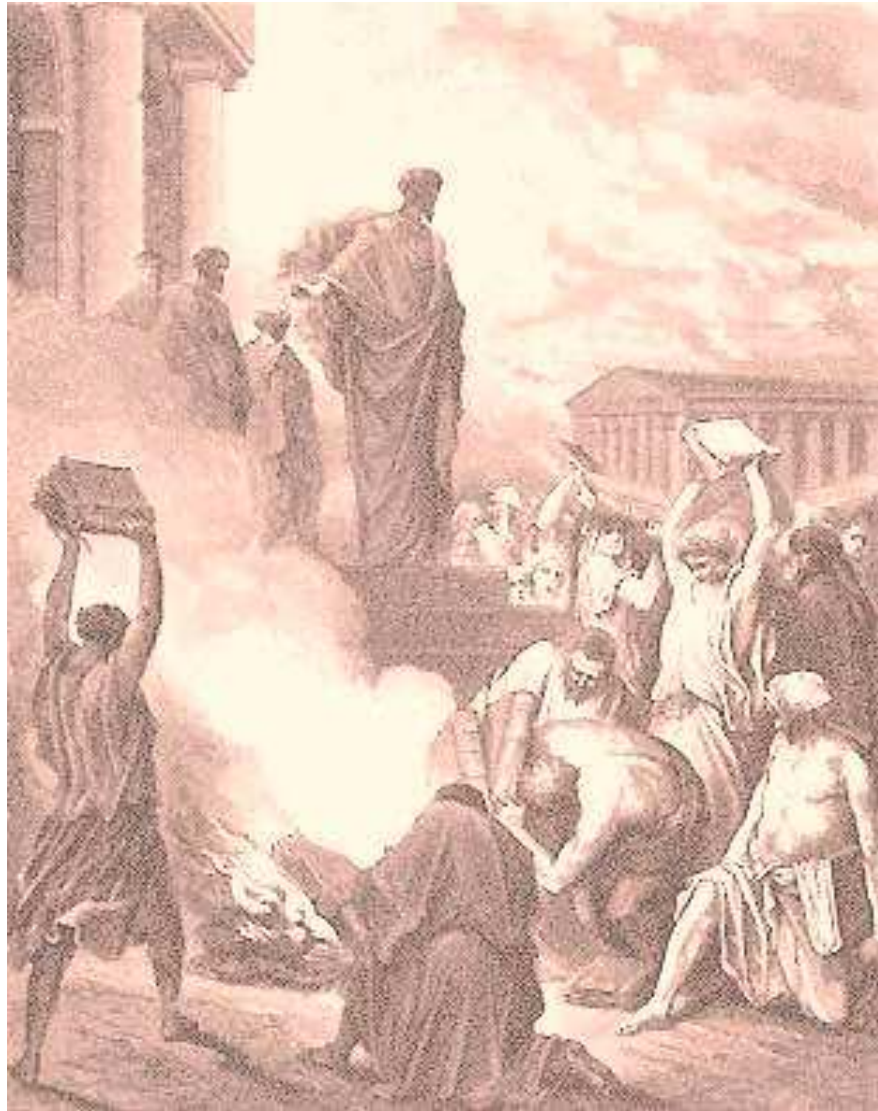
Therefore, I recommend you to take this message of the book, at least with the attention, because not every day the science gets a ready revelation, designed in the form of scientific study. And here the *attention and common sense* will help the reader to re-look the original, pure, uncomplicated meaning of the Hieroglyphs, which through the veil of delusion will finally begin to appear in their *true, original and vibrant colors – and finally, get from the nether world – into the realm of the living!*

The book author – Vitaly Surnin



*I dedicate this book to History because
«History is a philosophy of the past,
knowledge of which allows people to separate
truth from fiction in the words of our ancestors and contemporaries,
moreover, even those who call themselves scientists»¹.*

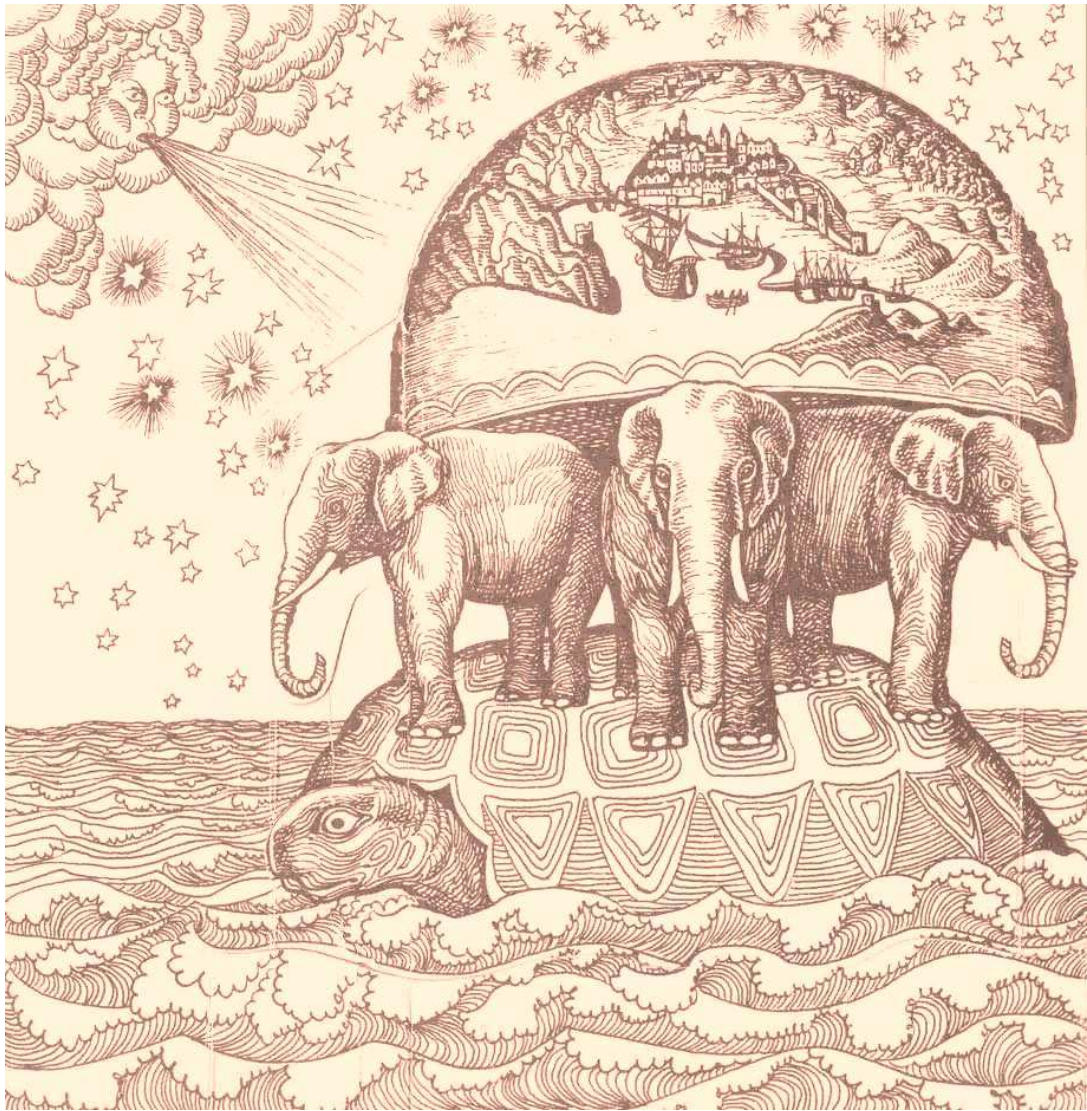
¹ This is one of my sophias, some of them you can find in the end of the book.



*Barbarians burnt the books too often,
as well as those who taught people with these books,
imparting knowledge from generation to generation.*



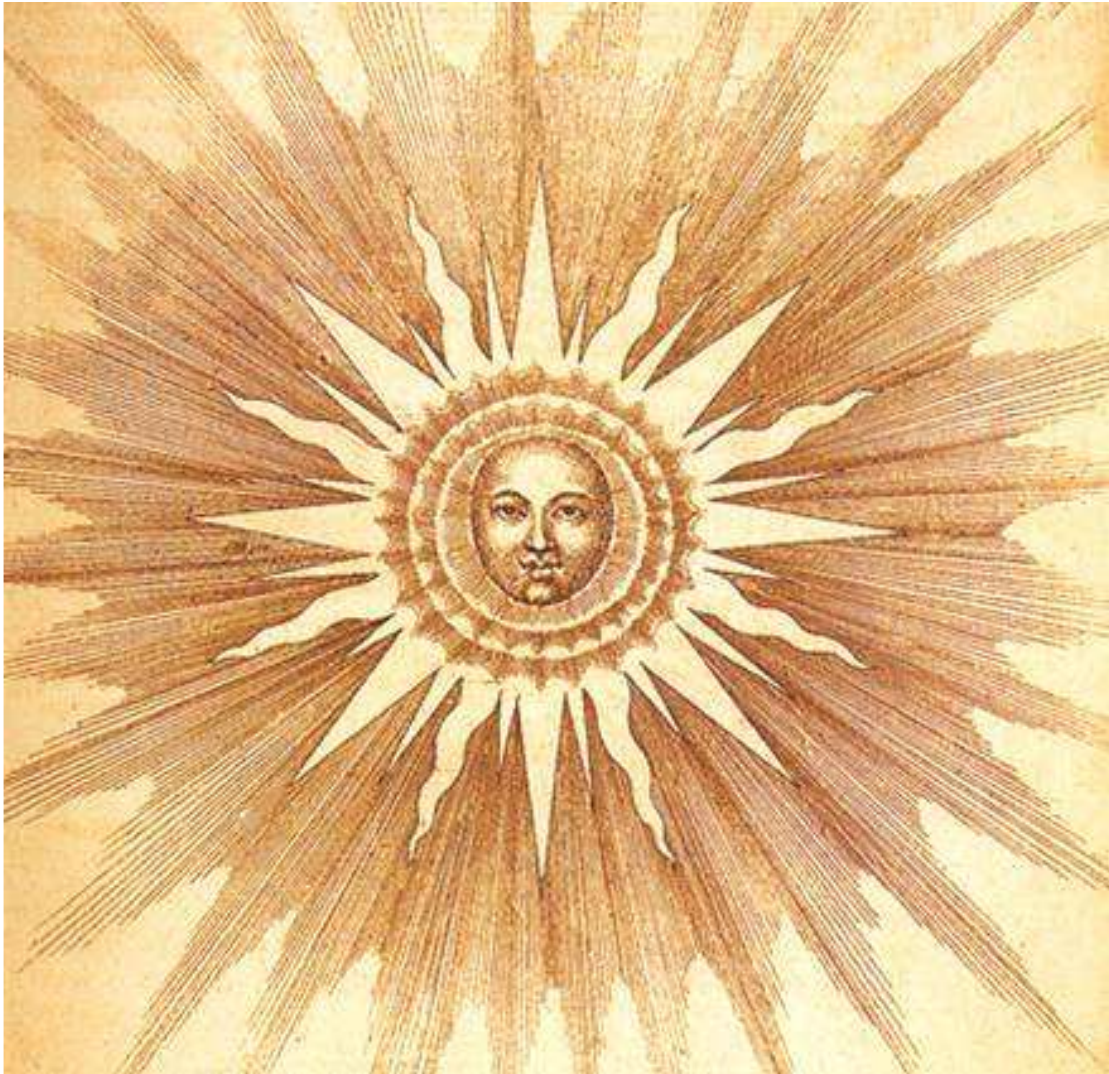
*They especially liked to kill and to burn
the perfects (teachers) right in temples
together with women, children and elderly.*



*Therefore, barbarians imagined
the World like this for a long time,
and Knowledge was regarded as a heresy.*



*As a result of barbarism the wisdom contained in hieroglyphs,
was torn to pieces and turned into the myths
and mysteries, even for scientists.*



*But, thank God,
the Phoenix rising from the ashes,
knowledge reveals for everybody again and again,
because for indeed – «The sun shines for everyone!»*

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«Nations do not arise from nowhere and do not go away to nowhere» (The Author).

- 6.1. Identification by the finds place (archaeological).
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«The great enemy of the truth is often not the lie – deliberate, feigned and dishonest, but the myth – which is persistent, fascinating and ephemeral» (John F. Kennedy).

- 7.1. «Gods» before the Greek or science myths.
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*«Do not give what is holy to dogs, and do not throw your pearls before swine, or they will trample them under their feet, and turn and tear you to pieces»
(the old adage, repeated in the Gospel, Matt., 7:6).*

- 8.1. The Prophet 'Erma (Hermes) as he is.
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«There are two types of stories in the world: tales for children – we call them fairy tales, and tales of adults - these we call history» (The Author).

- 9.1. Phaistos Disc, Charles Darwin and We or the impersonal word «the Science».
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RETSENIUM - a set of reviews of the work:

«If you have something better - then offer it, and if you not – then submit to it» (Horace).

APPENDIX to Volume II:

Mini-encyclopedia of my sophias: permanent insert for each edition.

**Part I. Preface –
Message from the author to the reader
at the beginning of the manuscript**

«The wisest thing is the time
as it reveals everything and puts on its place»¹.

¹ My paraphrase of Thales statement: «*The wisest thing is time, for it brings everything to light*».

There is an interesting Japanese saying, which meaning is defined approximately as follows:

📖 «*Before you write something, think about how beautiful a blank sheet of paper is*»¹.

Probably every author who has decided to take up the brush or pen, **should think** about these words of wisdom. First of all to think about the responsibility to the people and themselves for the fact that even after the death, the book is able to stir up the minds of descendants and carry them *either the Truth or the Lie*, and worst of all, if the Truth with a touch of Lies, which is always much more complicated to reveal, because:

📖 «*The most dangerous lie – it's the truth, slightly perverse*»² (Christoph Lichtenberg).

And for opening such a lie sometimes it is required for centuries, if not even millennia.

I am sure that, carrying the lie, the truth with a touch of lies, the author's soul (especially after the death) will never rest in peace, until the lie, which he planted, will not be detected by next people generations, and the world will see the light of Truth –so it is the mechanism of the Universe.

Thank God –thank True and truly unified Universe, that this action is able to grasp even the most uneducated and ignorant person. And indeed:

📖 «*The wisest thing is the time as it reveals everything and puts on its place*»³.

And all of us (authors, readers and just listeners) are involved in the overall process of time – *the process of the search for Truth and exposure of Lies*, as called by our ancestors – *the process of the struggle between The Good and The Evil*.

But if yesterday such process of struggle was seen by most as the mythical story on the theme of Good and Evil, then now *search for new knowledge about the subject* (as the Truth about the world) and **the opening of errors and contradictions** (Lies) is understood by the scientists as a very real *basis of whole Science*. **The basis, without which science cannot simply exist and develop.**

Unfortunately, science itself often forgets about its errors and contradictions, as if it was created not by people with their complexes, problems and desires, but by some celestial beings descended from heaven, and just by opening of their mouth the knowledge and truth is starting to erupt immediately.

As a result the scientific knowledge has become, as they say, with a musty smell – of the lies and hypocrisy. And of course, such «knowledge of science» defines our life just for a check mark – only at school and exams level – **the places where it begins and ends with the science for most of us.**

But the nature of knowledge is such that it again and again like a Phoenix rising from the ashes, always carving its way in life. It is always sooner or later brings together pieces of broken mirror, so that the light of Truth reflects in our minds with all its fullness.

Of course, knowledge as the body of Osiris can break apart and hide in prison of religious ignorance, but it cannot be destroyed, because the nature itself will gather it again and again, and revive it – **and dead hieroglyphs will once again become alive**. Since the beginning of this processes is not beyond the mankind control.

This means that the struggle between Good and Evil, the struggle of Truth and Lies as a fundamental basis pervades not only the science, but in general whole our live, and especially the dark sides of religion.

¹ Unknown paraphrase (or rather adapted translation) of eastern wisdom.

² Great thoughts of great men / comp. A. Kondrashov, I. Komarov. Moscow: AST, 2005. P. 543.

³ My paraphrase of Thales statement: «*The wisest thing is time, for it brings everything to light*».

The meaning of this provision is as follows:

📖 «The ratio of Good and Evil is very simple: Good – is a regularity of this world, and Evil – is only a fortuity, therefore, Good always triumphs over Evil, the whole question is, how long it takes» (The Author).

Besides fundamentally methodologically we proceed from the following: *the process of the search for Truth and exposure of Lies, quality control process* – is not a whim of individuals or some community of scientists, but it is *the main and the natural function of the human brain*, which it always objectively oriented to through the course of its life.

The brain even of the biggest liar, to live and survive in this world objectively – regardless of its will and desires (it is called – by nature), is forced to seek the Truth and reliable information about the reality. Otherwise, the human brain, and thus the person will not be able to exist: it will not be able to distinguish the pure water from the dirty one, the fresh food from the dead ones, won't be able even to find out whether it is day or night. After all, without orientation to the Truth (reliable and actually perceived information) it is just impossible to transfer to the brain what they saw, heard and felt. Otherwise, the picture in front of us would be the one, but the brain would convey the different one, unreliable and *false information*, because of which we would get confused and go mad.

Therefore, the human brain is always oriented to the truth. And even when we call the white – «black», it at the level of its activity, registers it as it is white and not as black. Because the length of the light wave, and the process of its reflection by our organs of sense and the brain, eventually, does not change and does not depend of our desires or our reluctances.

📖 «Sometimes a man can deceive even a lie detector, but not his brain – not himself!» (The Author).

Because the brain in order to survive and live, is always oriented to the truth, and a man (whether he wants it or not) – **to the belief in the Truth.**

Concerning simple things – day and night, the differences between the firmaments and the water, our needs to eat, drink... *we perceive the world of things ourselves*, using our organs of sense – we see with our own eyes, and here it is hard to deceive us. We cannot get away this Truth, we do perceive it as it really is, and base on it our behavior in order to survive in this world.

But there is more complex information about the world – not the one that we can directly perceive by our organs of sense; information about the entire interconnection of phenomena and processes, information about the invisible (but does not mean non-existent) things, expressed in such terms as «Regularity», «Truth», «Logic», «Justice», «Right», «Law», «Politics», etc.

This information can only be understood by our mind, but it cannot be directly perceived by our organs of sense.

Can we, for example, see the «regularity» or see the «right»?

Therefore, for the initial orientation and adaptation in already established world of the concepts, we need not only to see things, but also *to believe in the Knowledge of those things which we cannot see.*

This knowledge is *originally* presented to us by other people, though it is always presented to us, as the Truth – listening to a teacher of mathematics or law, we do not test the presented knowledge, but just memorize it.

In the future, to check out all the information under the title of «Knowledge» we are only able *through our own Knowledge and our direct Life experience.*

But if the process of time is eternal, and the process of scientific knowledge is (and therefore, the search for Truth and exposure of Lies) – continuous, then, unfortunately, *our life is limited by a very specific time frame.*

In contrast to the infinity of the physical world our bodily stay in it, is temporarily, so people do not have anything more valuable than the time given to him by the Universe.

And if we are objectively (which is called - by Nature) limited with the residence time on this beautiful planet and our live is too fleeting in terms of history, we cannot *endlessly explore the world* in contrast to the great and impersonal word «Science».

We have not got to create each time the knowledge of the known objects, whether we want it or not, we rely on the knowledge of our ancestors and contemporaries. But even in this case, our brain always fixes this process; it always clearly understands that our will makes a choice – **to believe or not to believe!**

Of course, the authority of science, religion, fear of the law, the authority of tradition, an unwillingness to upset beloved parents, these all reduce the protective properties of the mind to check the quality of this information, which teaches us how and why we have to live.

It reduces our ability to **distinguish Truth from Lies**, but in fact, it easily adapts and adjusts to contemporary social life, and for the sake of its benefits, *most people tend to almost unconditionally believe in everything that is presented to them under the «Parents», «God», «Knowledge (Science)», «Law (Power)» – the world is based on it.*

So we live and live. But I'm sure that in everyone's life, eventually, there comes a moment (for some it comes more often and earlier, for some less and later), when you have to check it yourself – **whether you have right objects to believe in, to worship and to follow.**

For the modern people, who almost everyone have at least secondary education, it is clear since school on the level of common phrases that, of course, *they need get to know the world and themselves, and they have to believe the truth.* But how is it possible?

How to do it in the situation when according to statistics it is 95% of the time that our work and family takes, leaving almost nothing for independent verification of all that our society and the state drums into our head?

Even 5% of the remaining time (maybe less), our brain continuously gets information that constantly comes from the television, from cell phones and computers. That information is clearly useless, clearly of secondary importance, in fact, it is an advertisement in its purest form. It transforms our original mind with all its *grandiose abilities and properties into the limitedly working chest with full of trash, which dies and ages together with our bodies.*

Therefore, the writers, the producers and writers of all kinds have to think about their role in the social process of general conversation, which filled the television screens, computers, *cell phones – finally our brains.*

The correct choice for the person in the stormy sea of information – is the choice of what to read and what for, this choice is important for understanding of World, the knowledge, *which is limited in time, not only by period of physical life, but by the time, which is free from work and from solving the family issues.*

The human brain is really like a labyrinth.

The internal essence of human (the spirit) is standing in front of this labyrinth, and constantly runs into it, trying to find the exit – exit for his desires, hopes and believes.

However, impartially, it is so, that in every attempt of person to find the right way, he again and again meets a dead end, again and again disappoints in a chosen way or just cannot find a vent for his desires and hopes in there.

As a result, people getting tired and starting to think that they need a kind of guide – a *threat of Ariadna – the thread of logic and a common sense*, which could finally bring them out of dead end. And not just bring out, but to lead them to something *clear and light*, different from the state they had at the time of being on labyrinth. As different, as the light differs from the darkness of corridors of this labyrinth of the human passions.

So, dear reader, it is necessary to:

📖 «Listen to many things, choose the best one, and follow it!»¹

In order to avoid the confusion of your consciousness before making the choice, among the variety of words of the modern world, and for you thinking to be able to understand anything, there are brief, but important, and sometimes the key words for the knowledge – *sofias or aphorisms*.

*They are «the harvest of experience of all nations and the common sense of all ages, arranged in the formulas»² (Antoine Rivarol) so «from time immemorial people have wise and wonderful sayings on them we should learn»³ (Irodot *), as a truly «enlightened mind forms from the minds of all the preceding centuries»⁴ (Bernard Fontenelle).*

¹ Confucius (Kong Zi) - Chinese thinker, his book «Lun-yu», Chapter Seven «SHU ER» diaforma 27 (29). There are dozen versions of its translation. Here are just five of them:

1) Confucius said: «There are (exist) who doing things without mind, I am not like that: after listening a lot, get only good out of it and follow it, to see and to know (notice) a lot – is a secondary knowledge» (Translation V.P. Vasiliev).

2) The philosopher said: «Perhaps there are people who are doing something, not knowing why. I am not like that. I do well in the achievement of knowledge, because I know how to obtain them. To listen a lot, to elect good out of it and to follow it; to watch and to memorize a lot – is a secondary knowledge» (Translation P. Popov).

3) The teacher said: «There are probably who are creating without knowledge. I am not like that. To hear about many things, choose the best out of them and follow it, but not to forget that lots of what you see – is secondary in knowledge» (Translation I.I. Semenenko).

4) The teacher said, «There are people who, knowing nothing, acting without thinking. I am not like that. I listen a lot, choose the best and follow it, watch a lot and keep everything in mind – this is the [way] of gaining the knowledge» (Translation Krivtsov V.A).

5) The teacher said: «Perhaps there are those who act without possessing the knowledge. I am not like that. Lots of listening, choosing the good and follow it, watching and memorizing a lot – so I build up the knowledge» (Translation A.E. Lukyanov).

As you can see, different translators according to the specificity and complexity of the Chinese language and the translation of philosophical phrases do not give a single translation of the same statement. Each of them alters the author's idea, which gives it a different character, the shades and even focus. This is particularly evident from the translation of the last phrase.

In this regard, in my subjective opinion, the translators have translated correctly thought of Confucius just partly - each translator one of the parts, «... there are those who act without possessing the knowledge » (Lukyanov), «I am not like that» (Vasiliev, Popov, Semenenko, Krivtsov, Lukyanov), «I listen a lot, ...» (Krivtsov), «...choose the best and follow it» (Lukyanov), «watch a lot and keep in mind ...» (Krivtsov), «it is the [way] of gaining knowledge» / «so I build up the knowledge» (Krivtsov / Lukyanov).

Seeing rational granules in each of these translations, I think full translation is valid: «**The teacher said: «There is someone who creates, without possessing the knowledge. I am like that, I listen a lot, choose the best and follow [it], I watch a lot and keep in mind - this is the attainment of knowledge [knowledge]».**

And the phrase «secondary knowledge» (as it is translated by some translators) is nothing else but just the phrase «second knowledge», because what you see and know (the knowledge) – is the one thing (first knowledge), and that what you come to, by thinking is another one (second knowledge). Therefore, the phrase «second knowledge» can be translated as «knowledge» or «perception of knowledge».

Adapted (reinforcing and clarifying the author's thought) translation of Confucius can be like that: «**The teacher said, there are [the people] who do [something], without possessing the knowledge [not knowing why they do so, and not otherwise]. I do not like that [first] I listen a lot, [then] took away [from this] good (the best) and follow [him], watching [with] a lot and keep [all] in mind - this is the attainment of knowledge [knowledge]».**

² Great thoughts of great men / comp. AP Kondrashov, Ivan Komarov. Moscow: AST. 2005, P. 626.

³ Ibidem. P. 106.

* This is not a typo, because the right to air these words exactly «Irodot.» Echo the correct transcription, we find perhaps the only big and good-phrasebook Michaelson // Michelson M.I. Russian thought and speech. Own and others. Experience of Russian phraseology. Collection of figurative words and allusions. Vol. 1-2. Walking and apt words. Collection of Russian and foreign quotations, proverbs, sayings, proverbs and expressions of individual words (parables). SPb.: Type. Ak. Sciences, 1896-1912.

⁴ Great thoughts of great men / comp. AP Kondrashov, Ivan Komarov. Moscow: AST. 2005, P. 694.

*This is not my advice and this is not the opinion of great people – **this is regularity which is inherent in man by nature**, because:*

📖 «We all are the result of physical fertilization but for the spiritual fertilization it is not enough, we must also fertilize our mind, and the acquaintance with the ideas of wise men is of the highest priority for it, because it teaches not to repeat the mistakes of the past and to learn from them» (The Author).

Those for who practice is closer than words, in any case, need to understand that:

📖 «Aphorisms are the concentrated experience of the past, which has the most practical importance for the present» (The Author).

Although it is known that «The genius, wit, and spirit of a nation are discovered in its proverbs»¹ (Francis Bacon), but, unfortunately, the nations have not learned to value them – they are valued in the school classrooms, but not outside of them. Instead of once a year sending each other text messages with the wishes of wisdom, accompanying them with statements of great thinkers, the people managed by impersonal scientific and technical progress, send each other valentines and other wishes of love for anyone and for anything, but not for wisdom. If you send a text message with the simple words «I wish you wisdom», then the perverted mind of the today's generation in its biggest part will understand it as a hidden message that he is a fool.

Can you imagine what we have! We have learned to fertilize physically, but not spiritually, so, it is more natural for today's society to have erotic pictures, transmitted by the telephone, as well as screen saver in the form of naked pornography than to know phrases of great people.

And the fault for this is not of the modern generation.

For example, do you think that the modern Science) in the face of Psychology paid any attention to sofias (aphorisms)?

Or did it due to the importance of sophias took them as a method of influence on the pupils and students minds?

Do you think there is a school manual with aphorisms, with photos or drawings, explaining their content, which could really teach and educate people with concentrated wisdom of the ages?!

Yes, of course not!

Sorry, but the modern pseudo-science of psychology does not care about the meaning of aphorisms and their psychological effect on the human brain and cognitive development. To reach the mind as far as to justify and **introduce aphorisms as a part of the educational process for modern psychology is simply incapable.**

Because it functions, either at the level of «picking the nose» or at the level of uncovered money making in the form of armada of Western analysts.

That's it!

Therefore, in our schools, instead of learning Sofiy and Logic, children are going to teach the fundamental ideological subject of «Russia in the World», by replacing, the charisma with the fried eggs, that in the field of education has led the next conclusion:

📖 «Dumb and Dumber is not only title of the famous film» (The Author).

The quality of education is the future pledge of spiritual health of the nation!

Or, for example, Psychology stated (and not on its own initiative, but in connection with the development of Eastern meditation techniques) a number of facts about the role of auto-training exercise on the development of the person, **but this thing was over.** And the wish to introduce the knowledge of auto-training exercise to the schools or at least to high schools did not arise by these untalented persons.

In general, this situation is typical **not only for our country.**

¹ Great thoughts of great men / comp. A. Kondrashov, I. Komarov. Moscow: AST. 2005, P. 361.

It is clear for everyone that there is no tendency in today's society to train people to critically assess the reality and not repeat just memorized texts and words.

Do you know why?

Because almost all modern societies are based on Ideology – it is a mixture of Truth and Lies. There is the fact of mixing of Truth somewhere more, somewhere less, but it was always there. However, many of the states are interested in its policy in the domination of Lies and Ignorance, otherwise these political regimes will suddenly be swept from the stage of history by the Truth and Knowledge. Then the old ideology gets replaced by a new one, where, as a rule, is more of the Truth (in proportion to the growth of society education) than Lies and the process goes on forever. Therefore, in our time:

📖 «Cultural may be only that society in which the Truth in general and the Truth about authorities in particular takes the main and most important place» (The Author)

that's why

📖 «Honesty without culture means a lot, the culture without honesty is nothing!» (The Author).

It is surprising in this process that none of the societies and none of the states want to do their citizens clever voluntary, because then intelligent citizens will see all the vices of their secular and spiritual leaders. Therefore no one wants the youth mastering *the auto-training, knowing the Logic, the foundations of Psychology, studying sofias (sayings) of great people of the world, could well understand a number of basic truths since the school days:*

📖 «The most dangerous lies in the world – it is a taradiddle on behalf of God and the taradiddle on behalf of nation» (The Author)

so,

📖 «In any society, the most dangerous thieves are political thieves, who in contrast to simple thieves steal from their people the most valuable – the Truth» (The Author)

the result of this theft is that

📖 «The nation which has lack of Truth – has lack everything» (The Author)

the problem of such nation is the quality of education, as

📖 «The main peaceful means through which people perceive the truth, is the Enlightenment» (The Author)

it is fully possible to say that

📖 «Just as the evolution has made man of the monkeys, so the Enlightenment can turn people from barbarians, not allowing general beastliness» (The Author)

even more so:

📖 «It is not only entire societies, but every person in the life follows the way from Barbarism to Civilization. The whole question is if he did the first step, and how fast he goes» (The Author)

and if the person wants, but cannot fully follow that way – when the Truth is overshadowed by the ideology in the Enlightenment and especially by the brute force, so the people have to say «no» to its leaders, because otherwise:

📖 «Any herd, which is not able to say “no” to its leaders was and remains the herd» (The Author).

And in fact every state has obvious problems with the Enlightenment, especially in the science, where *the passivity of science in the assessment of social reality and especially the influence on it*, simply causes anxiety for its mental adequacy in the perception of the world.

Therefore it means that the states need the silent scientists-robots which are like ostriches, thrusting their heads deep in the sand, are only able to get them out at the presentation of the Nobel Prize – the only place where we can hear their voices and the appeals to the public. I believe that taking into account current threats and degradation of entire nations:

📖 «*The scientist who is beyond the politics – is beyond the humanity*» (The Author)

and

📖 «*The more science imagines itself as a chaste virgin, the deeper ideology penetrates into its flesh*» (The Author)

so

📖 «*In addition to intelligence a true scientist should also have a heart and conscience*» (The Author).

Accordingly, I do not think it is right to assimilate that reckless practice of the social silence that is in the Russian and world science. This vicious practice has reached such a level that will be quite appropriate to say the following:

📖 «*In social life the silence – is gold for the fools, who became as animals and are silent all the time*» (The Author).

But I do not want the reader to assimilate this reckless practice, more and more turning into a herd, driven by impersonal scientific and technical progress.

That is why the text of the present work and the structure of the site (www.geofest.ru) have my own sophias and aphorisms of famous thinkers, and at the end of the editions I put a mini-encyclopedia to show – **who I am and where I go**.

I hope that they will help you gain the ability to see and recognize the Truth.

Someone might exclaim:

- That's great, but how does this relate to our subject?

It's very simple: **without the correct perception of the reality you cannot even dream of reading the hieroglyphs of Phaistos disc.**

Exactly the **sanity** is required for the reader to finally read the Phaistos disc, and **the absence of which** did not allow the science to make its translation.

I will try to prove this *fully and clearly*.

So do not wonder that the words of the wise (sophias) will make up my book sometimes, do not be embarrassed by it. Let these words of wisdom to guide you throughout the study, let them shine as the bright sparks and to light up your mind, so that it would never lose the way, even when, in your opinion, I am wrong. I will try to fill the sentences of the main part with maximum argumentation and to arrange them in a right sequence, because:

📖 «*The science has a perfective aspect, only when all of its regulations make up a continuous chain, and one is sufficiently explained by another*»¹ (Alexander Kunitsyn).

I see and understand that your main task is that:

📖 «*My aim is to tell you the Truth, while your heart and conscience will make you to believe in it*» (paraphrase)².

¹ Alexander Kunitsyn, The law is natural, St. Petersburg. 1818. P. 1

² My paraphrase of the statement of French thinker Jean-Jacques Rousseau: «*My job is to tell the truth, and not force to believe in it*».


Part II. The main content –

HIEROGLYPHS OF THE PHAISTOS DISC: history and full translation of the text

«The mass of mankind
will never have any ardent zeal for seeing things as they are»
(Matthew Arnold).



As you have understood from the introduction, the words and expressions which will be used in this book are not only of ancient, but also of modern authors, which I think are really wise and able to direct the reader's thoughts on the path of knowledge of life in general, not just of the study of this work.

For the purposes of visual identification of these sayings (sophias, aphorisms) there is the symbol – detailed book  before each of them.

I hope this sign will not annoy you, but on the contrary, will help to draw attention to the important things, which it is briefly and concisely said about.



Chapter 1. Phaistos disc – what is it?

«The most necessary task of civilization is to teach people how to think»
(Thomas Edison).

1.1. History of the find discovery

In 1908, an Italian archaeological expedition of Federico Halbera carried out excavations of the royal palace in the acropolis of the ancient settlement, located in the southern part of the island of Crete (present-day Greece), a few miles to the west from the city Festus^{*1}.



This city is one of the oldest settlements of Crete, according to the archeological data, as well as to the extant historical sources.

Pursuant to the current version (does not mean to the right one) is established that the palace complex, where the excavation was produced, probably has been *partly* destroyed by one of the earthquakes caused by the eruption of a volcano on the island of Santorini (Thira) which has affected significant part of the Mediterranean².

July 3, 1908, during the exploration of the cultural layer in one of the palace rooms, archaeologists have discovered a remarkable example of an unknown earlier writing³, which was drawn on the *clay disc*, called the Phaistos disc in honor of location of its discovery (city Fest). Artifact was discovered by the archaeologist Luigi Pernier⁴.

What is this Disc which is yet mysterious for the modern science?

1.2. Type and description of the disc

Currently, the Phaistos disc is exhibited in the Archaeological Museum of Heraklion (Crete, Greece). The investigators called the sides of the disc as side «A» side and «B» (in Latin letters).

* Encyclopedias produce the name «Fest» by the Modern Greek sound Φαιστός (Phaistós, Eng. Faistos) and determine it in Latinized abridgement as Fest / Festos.

¹ Archaeological dictionary / <http://vsvafilosofiya.ru/index.php?a=term&d=1&t=19>

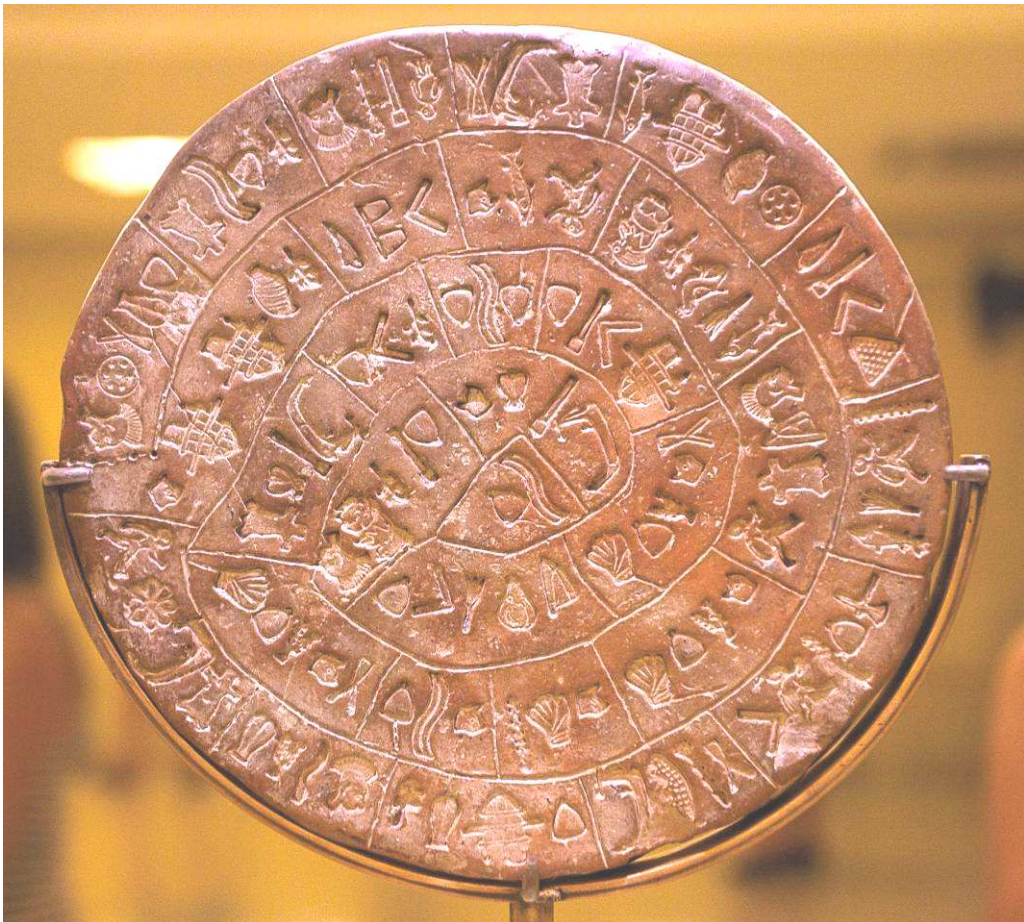
² The Phaistos Disc / «Wikipedia» / http://en.wikipedia.org/wiki/Phaistos_Disc (useful resource).

³ Ibidem.

⁴ Ibidem.



Side «A»



Side «B»

As we can see, the monument has the form of a disc made of porous, *well-fired clay* (terra cotta). The diameter, according to the measurements, is in the range of 158-165 mm, the thickness is 16-21 mm. Both sides of the disc covers a *spiral going inscription* composed of many neatly stamped on the clay surface *characters* (hieroglyphs), representing people, animals, plants, objects, and so on.



Within the disc there is a spiral inscription, consisting of groups of 2-7 characters, which are separated from each other by transverse lines-separators, thus forming *well-defined sequences of characters, or sectors* (left image).

In some sequences of characters (sectors) there is a repeating diagonal line in the bottom line and always under the last hieroglyph (if the coil is inside

the edge of the disc) (right image).



Before baking all hieroglyphs are pressed into the soft clay of the disc using the wooden, bone or stone seals and so presenting the *prints*¹, made by «special stamps»², which seems to indicate the *reusable nature of the copies application of this prints*. Even so, proceeding from the irregular and independent from each other order, (with one stamp it would be different) it was concluded that «for each character individual stamp was made»³, as a original compose of the font in the modern printing office.

Therefore it is considered that the Phaistos disc could well pretend for the role of the *earliest printed text* and, of course, «*is the oldest stamped inscription*»⁴.

1.3. The situation with recognition

So, the clay disc with unknown writing, obviously of the hieroglyphic type was discovered more than 100 years ago on the island of Crete.

The peculiarity of discovery was not the fact that it is well preserved, and that it has the number of quite informative characters, but the fact that it had *an unusual form and unusual arrangement* of *hieroglyphic inscriptions*. That is why, despite the fact that over a hundred years, the world has found a huge number of more informative findings (even the treasures of Egypt), the attractive force of investigators to the Phaistos disc is still quite strong and I would say, a **special**.

Any investigator who has seen only in black-and-white drawing of a disc even the first time, understood, perhaps more on a subconscious level (as there was no translation yet) *that it is a historically and culturally valuable complete content of some clearly unusual and standing out culture of the region*.

In fact, as noted in numerous literature sources on the subject of Phaistos disc, this hieroglyphic text drew the attention of investigators immediately from the discovery of clay finds. Almost immediately it became the subject of many scientific publications, which number is increasing every year, even today.

Of course, the atmosphere of the excavations during the Disc finding and the first impressions of the scientists are of certain historical interest – in other words, we are interested

¹ The Phaistos Disc / «Wikipedia»// http://en.wikipedia.org/wiki/Phaistos_Disc

² Ernst Doblhofer. Signs and wonders: stories about how forgotten hieroglyphs and languages were decoded: Publisher «Eastern literature.» Moscow, 1963. P. 328.

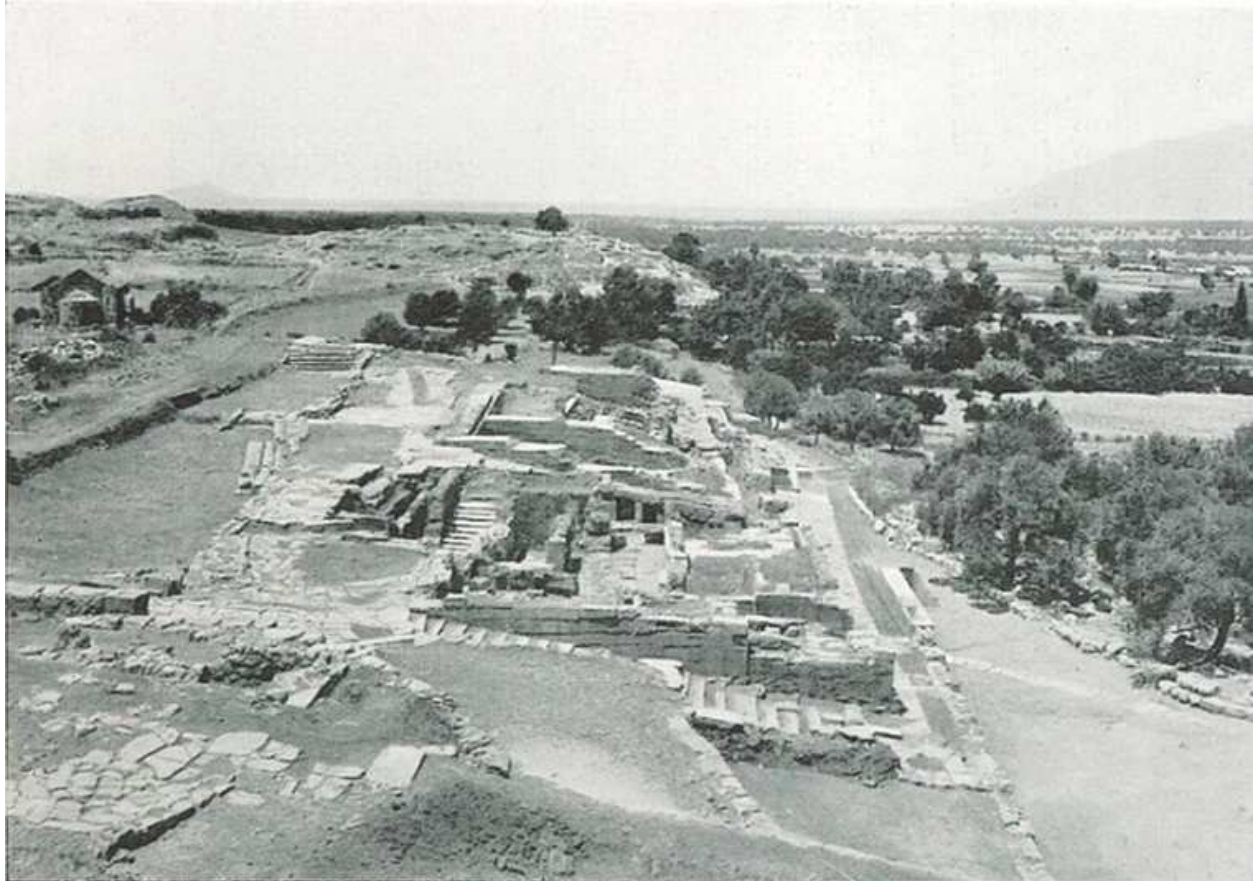
³ Ibidem.

⁴ Kondrashov, A., V. V. Shevoroshkin When the writings are silent: Mysteries of the ancient Aegean. L., 1970. P. 90 / <http://www.twirpx.com/file/542426/> (download at registration is actually free).

in the work of those who discovered it (Luigi Pernier¹), as well as the works of other leading scientists of that time (Arthur Evans², Edward Meyer³ and others), including Russian ones* (for example, Albert Bekshtram⁴). In particular the increased attention of media and science to the Phaistos disc has led to that the general conditions of disc finding were immediately stated, mentioned the pictures of both sides of the disc, given the drawing of its symbols, etc.

What immediately caught the eye of archaeologists concerning the excavations in general and the recognition of the discovered hieroglyphic clay disc in particular?

«The projections of the walls and implements of Hellenistic era have appeared at the shallow depths, these remains have been previously found everywhere in the Acropolis...»



LA VILLA PRINCIPESCA AD HAGIA TRIADA

General view photo of excavation in Phaistos (Fest) from the book by Luigi Pernier⁵.

¹ Pernier L. Un singolare monumento della scrittura pittografica cretese // Rendiconti della Reale Accademia dei Lincei. Classe di scienze morali, storiche e filologiche. 1908. Ser. V. Vol. 17. P. 642–651; But it is better to look - Pernier Luigi, Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1?sid=911ce7e639c295bd7bcb6e56b0fccc4d>, а также Pernier Luigi; Banti Luisa, Guida degli scavi italiani in Creta, Roma, Libreria Dello Stato, 1947 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1947>

² Evans A. Scripta Minoa, I Oxford: 1909. P. 22–28, 273–293 /

<http://ia600308.us.archive.org/9/items/scriptaminoawrit01evanuoft/scriptaminoawrit01evanuoft.pdf>

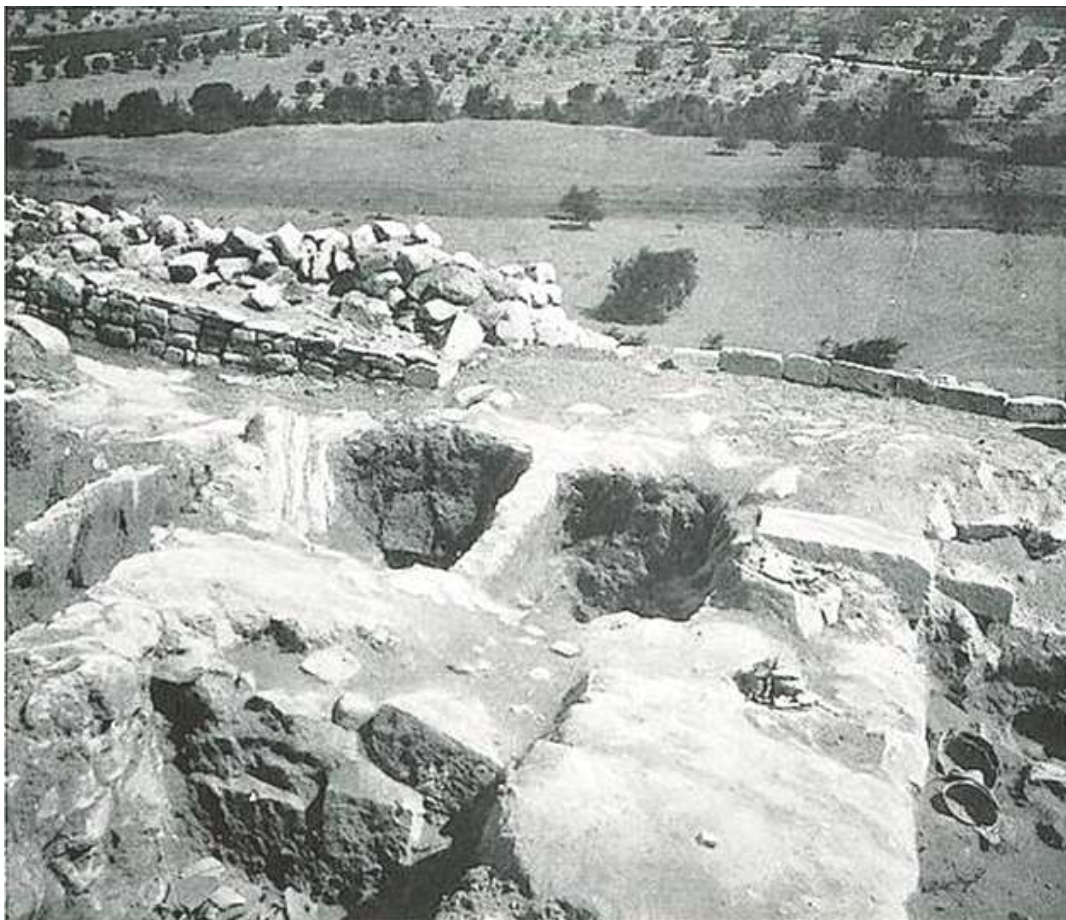
³ Meyer Ed. Der Discus von Phaestos und die Philister von Kreta // Sitzungsberichte der königl. preussischen Akademie der Wissenschaften: Philosophisch-historische Classe. Berlin, 1909. S. 1024 / <http://katalog.ub.uni-heidelberg.de/cgi-bin/titel.cgi?katkey=66144261>

* There are no translation to Russian of mentioned books (though, as usual in the Russian historical literature), so our investigators have to be content with quotations and excerpts.

⁴ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрэм\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрэм))

⁵ Pernier Luigi. Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935, p. 34 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1?sid=911ce7e639c295bd7bcb6e56b0fccc4d>

...Under this layer the more ancient buildings were found, laid directly on the rock...
 Here, in the evening on July the 3rd, were found: **a clay disc**, both sides were covered with **hieroglyphic writings** and the fragment of a terracotta plate [the image will be shown later], also covered on both sides with the symbols of Cretan lower case script.



LE CASSETTE O RIPOSTIGLI E IL VANO OVE SI TROVO IL DISCO

Photo of the discovery during excavations of the Disc Phaistos (Fest) from the book by Luigi Pernier¹.

Both epigraphic monuments [including clay hieroglyphic disc]² were not found in situ [so it is not initially located in the place where it was found] but, apparently, **came here from the top layer and were covered with a black ground, mixed with ash, charcoal and fragments of vases...**».*

While reading these lines, it should be noted that although the archeology at the period of excavation was in a fairly developed state (this is the beginning of XX century), but their experimental basis, as well as a system of finds fixation was more speculative than the *technical and documentary*. Therefore, the photographs of the general view of the excavations and the drawings of archaeologists themselves could not and cannot compensate the necessary archaeological system that developed later – in our time.

¹ Le cassette dell'archivio / Pernier Luigi, Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935, p. 356 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1?sid=911ce7e639c295bd7bcb6e56b0fccc4d>

² Here and below in square brackets are my inserts.

* This is almost literal translation of the words of Luigi Pernier by A. Bekshtrem: «I due documenti epigrafici, che illustrerò trattando della scrittura, non erano in situ, ma pare fossero caduti dal piano superiore; giacevano in mezzo a terra nera, frammista a ceneri, carboni, ossa bovine, di cui alcune bruciate, una scheggia di ossidiana, frammenti di vasi rustici...» / Pernier Luigi, Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935, P. 355 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1?sid=911ce7e639c295bd7bcb6e56b0fccc4d>

Disc excavations in this respect are not exception: we have very little measuring and photographic materials directly from the excavation site.

To this lack of objective archaeological information from the place of occurrence also *stratifies* our eternal human desire to present to the public the *supposition* as a *fact*, to dress up this supposition in the clothing of existing encyclopedic tone, and all of this together with another hamburger serve to the tourist.

In this regard the science history is not an exception, and there is a clear tendency of «*simplifying the history*» and the aspiration to «*wishful thinking*». This concerns not only the minor points, such as the description of the finding of Phaistos disc but also the key conclusions of history science, for example, its loud announcement about the translation of ancient Egyptian hieroglyphic writing (we will be back to it later).

And this entire **ideological lump** – *the mixture of truth and wrong believes continuously, as the dough is rolling out in our brains, creating in general such social phenomenon as the Science**. It does not mean that *it is bad* or *it is good*.

It only means the presence of a given situation – yes it is, and so we should *look at the things by sober eyes* with a definite degree of skepticism.

It is essential to be able *to give the things your personal appraisal*, but not to listen to someone and not to be *afraid to call things by their names*, besides to keep in mind that:

📖 «**There are two types of tales in the world: tales for children – we call them fairy tales, and tales for adults – we call them history**» (The Author).

So when you read the words exactly of the man who discovered the find (disc) (Luigi Pernier):

«*non erano in situ, ma pare fossero caduti dal piano superiore*»¹ («they were not found in situ [so it is not initially located in the place where it was found], but **it seems** to get here from the top layer»),

- You should trust more to these words than to the categorical judgments of modern investigators and especially to the reference books that say:

«*The disc was located **in the main** [?] **cell of the depository** [?] **concealed** [?] in the floor of [?] the room under the layer of plaster. The content of the secret cells did not differ in its variety – there was ash, black earth, and also [exactly?] a large amount of burnt bovine bones*»².

In fact, according to the size of the room (3,40 m x 1,15 m), it was not a cell, *but a compartment or depository*.

Concerning this depository it is unknown whether it was *the main* or *not*, whether it was *secret* or *not*, whether *it was concealed in the floor* or *it was a common pantry, had a resemblance to the archive or a treasury*. It is also unknown if the Disc was there *initially or fell during the excavation from the top archaeological layer*; and at the same time, the probability that it fell (measured by archaeologists on site), is more significant than the opinion of some (even the eminent) office historian in 100 years time.

Therefore, it is reasonable to quote the first for the Russian reader words of archaeologist Luigi Pernier about the discovery of finding.

* Unfortunately, the science still has not made the bold to publicly on the level of its methodology admit, that it is created not by the celestials, but by the people with all their desires and emotions, and that is why Ideology (the mixture of the knowledge and the fiction, the truth and the errors) has always been presented and still presents in every science. It is sad that the Ideology of the science, as its permanent and factual existent attribute, is not admitted and not exists at all on the level of science itself. There is no knowledge about Ideology in the books, the stages of its changes in the time are not shown there, and what is the most important, is the current state and its reasons.

¹ Pernier Luigi, Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935. P. 355 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1?sid=911ce7e639c295bd7bcb6e56b0fccc4d>

² The Phaistos Disc / «Wikipedia» // http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-Ausonia-3

Pernier, Luigi¹: Insieme con un altro muro ad esso parallelo, ad est, muro a blocchi rozzi, spesso m. 1,20 circa, **racchiude dentro un vano rettangolare, lungo m. 3,40, largo 1,15 circa**, con fondo ricavato dalla roccia... **In esso trovai il disco fittile con pittografie impresse, una tavoletta fittile con segni incisi, vasi fittili e relitti vari.**

C. – I due documenti epigrafici, che illustrerò trattando della scrittura, **non erano in situ, ma pare fossero caduti dal piano superiore**; giacevano in mezzo a terra nera, frammista a ceneri, carboni, ossa bovine, di cui alcune bruciate, una scheggia di ossidiana, frammenti di vasi rustici, monocromi e dipinti, dell'ultimo periodo del primo palazzo. Le cassette poterono servire da ripostigli di oggetti importanti, al pari delle cassette o thesauroi della dea dei serpenti di Cnossòs, e il vano ove era caduto il disco rassomiglia alla stanza del tesoro coi talenti della villa di Haghìa Triàda.

Possiamo quindi riconoscere nell'edificio XL l'archivio annesso al primo palazzo di Festos.

Translation*: On the East the wall of rough blocks of thickness of about 1.2 meters forms a rectangular room [niche], length of 3.4 meters and width of about 1.15 m along with another parallel wall [as sometimes translated, for secret cell the sizes are too big], the base of the wall is formed in the rock... Here I found a clay disc with printed icons, clay tablets with engraved symbols, clay pots and fragments.

C – I will illustrate with an explanation of the inscriptions two epigraphic documents which have not been found in situ [so they are not initially located in the place where they were found], but it seems that **they got here from the top layer**. They were found among the black earth mixed with ashes, [among] the coal, with partly scorched bovine bones, the fragment of obsidian, the fragments of monochrome and painted rustic vessels from the time of the last period of the first palace. Niches could be used as storerooms [archives] to store important things just like the cells of depository of Knossos goddess of snakes; besides the niche, **where the disc fell**, is similar to the treasure room with the talents of the Temple of Agia Triada (Holy Trinity).

Thus, the building XL (101) [quite] can be considered to be the archive, related to the [by the time of construction] first palace of Phaistos.

Such a description of the excavation site is given by the archaeologist, who discovered the disc. Therefore, the reference books information is unreliable; they give the words of some investigators, but not of the archaeologist who discovered the disc, about the following:

«The disc was in the main cell of the depository concealed in the room floor...»².

In this respect, the more cautious was the first Russian investigator Albert Bekshrem had right, which also (apparently) knew Italian language and was able to read the original sources of materials on the Phaistos disc, but he also made some technical errors and inaccuracies in the translation. But at least, this is the best out of what is available, without unnecessary conjectures. That's why I used the line of his statement in the description of Disc finding:

[clay disc and plate] *«...but, apparently, came here from the top layer and were covered with a black ground, mixed with ash, charcoal and fragments of vases, most of which seemed to be the same type with ceramics, represented by remains of the last period of the first palace*

¹ Pernier, Luigi, Il palazzo Minoico di Festòs: scavi e studi della missione archeologica italiana a Creta dal 1900 al 1950 (Band 1): Gli strati più antichi e il primo palazzo, Libr. dello Stato, 1935. P. 355 / http://digi.ub.uni-heidelberg.de/diglit/pernier1935bd1/0382/image?sid=83ac95544ac533c702d0472508ca8bbd#current_page

* Unfortunately, in my native city (Rostov-on-Don) Russian-Italian cultural center «Dante» (Società «Dante Alighieri») did not respond to a request for translation of these paragraphs by the native speakers, so I have to be content with a translation of one of the private translators.

² The Phaistos Disc / «Wikipedia» // http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-28

at *Phaistos*, that is cylindrical or conical type of vessels with two horizontal handles on the sides or one vertical, opposite to spout»¹.

It is about the vessels, called «vases» by Bekshrem:



Photos of Minoan vessels from the book by Luigi Pernier².

Bekshrem continues:

«Therefore, all the evidence says in favor of the fact that this new-found building was the same age with the first palace of *Phaistos* and **was perished in the same catastrophe** [question is what kind of catastrophe? a natural one – an earthquake or a social – the war?], which happened to the palace **in the late Middle Minoan period**.

Pernier notes that this building has such kind of depository, **which also contains epigraphic documents, or, more likely, the archive**. As a system of writing found on the table together with the disc, so the other found items can refer them to **the late Middle Minoan period**... This period of "the temple depositories" of Knossos is well defined by **alabaster found in this layer** [more precisely, *alabastron* – vessel for the fragrances] **named in honor to Hyksos King** [of Ancient Egypt] *Khyan*...»³.

At this point Bekshrem or typography makes a mistake, as the right way is to write *alabastron* (Greek ἀλάβαστρον, Lat. *Alabastron*), and even more correct «**conceivably alabastron**»: «was found the lid of an *alabastron*, remarkably fresh in appearance, engraved with the cartouche of the Hyksos King *Khyan*», as it is clear from the words of Evans⁴.

Therefore, was found a subject, in the future conceivably called as *cover of alabastron* – vessel for the fragrances.

Reference: «*Alabastron* (Latin *Alabastron*) is pear-shaped or elongated cylindrical vessel with a rounded bottom. *Alabastrons* was used to store fragrances, fluids, **mainly by women**. The model for the form of *alabastron* was a form of eastern vessels from Egypt, which were made of

¹ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Pernier Luigi; Banti Luisa, Guida degli scavi italiani in Creta, Roma, Libreria Dello Stato, 1947, Illustrazioni_07 / <http://digi.ub.uni-heidelberg.de/diglit/pernier1947>

³ Griffith, Beport 1900–1901, 37. Evans A. Annual of the Brit. School, VII (1901), 65 fig. 21; Scripta Minoa, I, 273; Available – Evans A. Scripta Minoa, I Oxford: 1909. P. 30–31, 136 / <http://ia600308.us.archive.org/9/items/scriptaminoawrit01evanuoft/scriptaminoawrit01evanuoft.pdf>

⁴ Evans A. Scripta Minoa, I Oxford: 1909. P. 30 /

<http://ia600308.us.archive.org/9/items/scriptaminoawrit01evanuoft/scriptaminoawrit01evanuoft.pdf>

alabaster, whereby it got its name.... The alabastrons were found during the excavations of necropolises of Knossos and Phaistos in Crete...»¹.

The cover and the alabastron itself conceivably looked like that²:



Cover of alebastron with Egyptian hieroglyphs.



General appearance of such alabastron.

On the island of Crete in addition to this ancient Egyptian inscriptions, have also been found so-called stamps with the images clearly similar to the ancient Egyptian:



The drawings from Arthur Evans' book about the similarity of images found on Crete, with ancient Egyptian³.

There were found clear and understandable artifacts as the scarabs, directly connecting the Crete with Egypt, for example⁴:



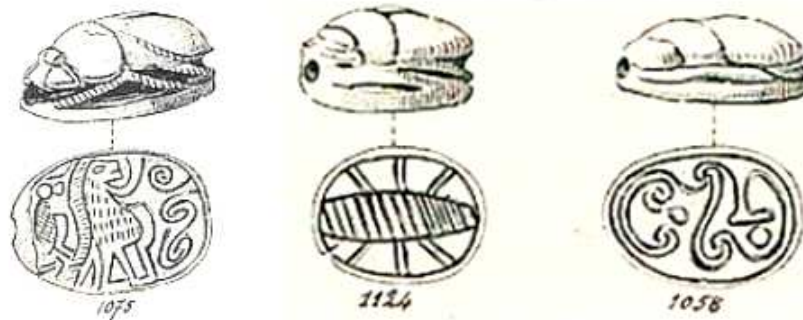
¹ Alabastron / «Wikipedia» // <http://en.wikipedia.org/wiki/Alabastron>

² Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 1): The Neolithic and Early and Middle Minoan Ages London, 1921, Seite: 419 / http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0459/image?sid=50864179862a73ab28b04559ab370c55#current_page

³ Evans A. Scripta Minoa, I Oxford: 1909. P. 136 / <http://ia600308.us.archive.org/9/items/scriptaminoawrit01evanuoft/scriptaminoawrit01evanuoft.pdf>

⁴ Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 4,1): Emergence of outer western enceinte, with new illustrations, artistic and religious, of the Middle Minoan Phase, London, 1935, Seite: 249 / <http://digi.ub.uni-heidelberg.de/diglit/evans1935/0294?sid=1874fd2250d71962088d5ea7d5ce286f>

But it was exactly the *special Cretan* scarabs, where some part of images is not repeated in the Egyptian scarabs, for example¹:



The main thing is that the nature of the images on the seals of Crete, on the Cretan scarabs, as well as the nature and type of writing, directly linked the Cretan hieroglyphics with the hieroglyphs of ancient Egypt and not only of Egypt. It turned out, that the symbolic mark, defined by researchers as the «name of the king of Hyksos Khyan*», is found not only in Crete (where the Phaistos disc was discovered), but also in Egypt (where are the Egyptian hieroglyphs), but also in Asia Minor (where are the Hittite hieroglyphs).

In such a situation, «there is no doubt, says Pernier in the preliminary report², that the displaced between the spiral lines symbols, represent a primitive hieroglyphic writing, like the Egyptian, Chaldean, Hittite*³».

After all, even the brief look at the hieroglyphs of the Phaistos disc, at Egyptian and Hittite hieroglyphs led to the correct conclusion that, according to the words of Pernier, it is really «*such hieroglyphic writing*» in front of us.



Egyptian hieroglyphs⁴



Hittite hieroglyphs⁵



Cretan hieroglyphs⁶

¹ Ibidem. Seite: 249; Platanos Xanthudidēs, Stephanos A. The vaulted tombs of Mesará: an account of some early cemeteries of southern Crete. London, 1924, Seite: Tafel_14, 15 / <http://digi.ub.uni-heidelberg.de/diglit/xanthudides1924/0185?sid=41a55a004e302dad23175caeab69c07a>

* The name of the king, or simply the concept, the different researchers are calling differently, like: Khiyaran / Khajran / Khajan / Khayan, Apachan / Pachnan, Iannas / Yannas / Jannis / Iannes / Joannis / Iensès. It is still authentically unknown for the science, what the word means, and whether it is a name, especially of the king.

² L. Pernier, Un singolare monumento della scrittura pittografica Cretese в Rendiconti della Reale Accad. dei Lincei, XVII (1909), 646 // Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

* In some places of the quoted text some words are highlighted by me in bold.

³ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603 / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

⁴ Hieroglyphic text fragment of relief from Abydos: stele Intefa (inventory number 20561), 62 x 54 x 6.5 cm, limestone, paint, now - Cairo. Egyptian Museum.

[Middle Kingdom: monumental relief and painting. P. 82. Art of Ancient Egypt. P. 718]

⁵ Anatolian hieroglyphs / <http://www.flickr.com/photos/fotogezi/4501752277/>

⁶ Fragment of Hieroglyphic Phaistos disc (Festus).

It was clearly understandable, that in all these types of hieroglyphic writings the drawings of the real objects of material world (clothes, animals, people, body parts, parts of the objects etc) are used for the information transmission.

«Fuel to the fire» at the moment of discovery added the assistant of Arthur Evans Dr. Mackenzie, who is, by the words of Evans, a specially competent in this matter, expressed an opinion, that ***the clay of the disc is not from Crete***:

«Dr. Mackenzie*, however, who is a specially competent judge in such matters, is of opinion that the clay is not Cretan»¹.

Although, Luigi Pernier held (and, in my view it is quite reasonable) the opposite opinion: «The Disc itself is composed of such refined clay that it is compared by Dr. Pernier with the material of the 'egg-shell' cups of the Knossian Palace fabric»².

Such ***a vast and promising*** situation with discerning of the Phaistos disc has occurred particularly right on the spot – straight after the excavations in 1908-1909. This situation is promising, because if Hittite hieroglyphs at that time were not considered to be decoded, the Egyptian hieroglyphs in the early XX-th century were considered to be «completely decrypted»^{**3}.

In the complete absence of any other finds of hieroglyphic texts in their Cretan style in Crete and anywhere generally, but their obvious ***typological proximity to*** the Egyptian and Hittite hieroglyphs, it looked and looks naturally the assumption that:

- Hieroglyphs of the found clay disc, even that on the local soil, but they ***have been brought from outside by that culture, that has already used hieroglyphs as a script and to the end of the Middle Minoan period it had the developed form***^{***}.

For example, the carriers of Egyptian or Hittite writing, by moving or simply being in Crete, could try to pass ***the principle of their hieroglyphic writing in the simplest form, but, of course, with the use of local styles of pictures of animals, people and objects that were clear to Cretans***.

But the application by the science of its full force and power of the ***full translation*** of all the ancient Egyptian hieroglyphs and later, of the same full translation of the Hittite hieroglyphs has not moved from the place the translation of hieroglyphs of Phaistos disc.

In addition, the intrigue (from Lat. *intrico* – confusing, in this case the complex web of many moments) was and still is that in a few inches to the south-east of the disc was found the broken tablet, covered with ***another*** type of writing. Even according to its form⁴ it was clear that it ***belonged to a different type of writing*** or within ***the same culture*** (as a prior or subsequent stage in development), or to the writings of ***another culture***, developed or (at least) existed in the same time with the first one (the Phaistos disc).

* Dr. Duncan Mackenzie, according to Evans, his assistant and a colleague (see the mentioned by Evans work, s.ix). He worked with him for about 30 years. He kept a detailed diary of work, responsible for relations with the locals. Despite many years of friendship and indispensability of McKenzie, Evans suddenly fired his assistant. While the following biographers have explained it by the progression «of mental illness, from which he [McKenzie] has already suffered. » After the death of Mackenzie in Italy, the Evans' works dating Minoan culture were put under the question in increasing frequency. Painstaking, meticulous work of McKenzie was the only support on which was held a lot in the dating system, proposed by Evans / Mackenzie Duncan //

http://en.wikipedia.org/wiki/Duncan_Mackenzie

¹ Evans A., *Scripta Minoa*, I Oxford: 1909. P. 274 /

<http://ia600308.us.archive.org/9/items/scriptaminoawrit01evanuoft/scriptaminoawrit01evanuoft.pdf>

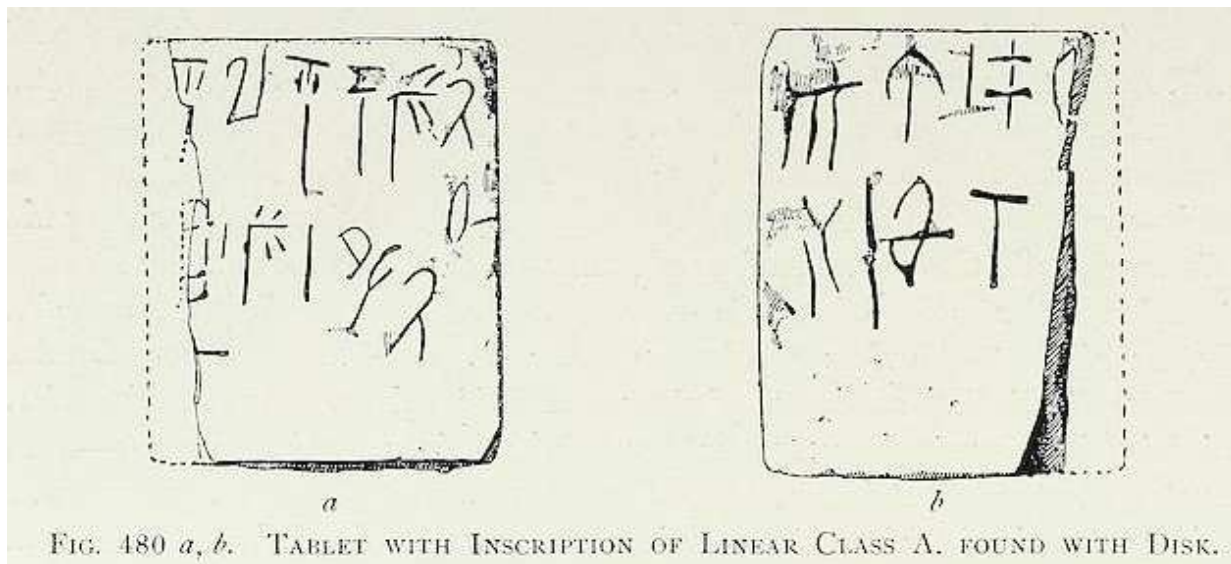
² Ibidem.

** This is one of the major historical illusions of modern science.

³ Egyptian writing / «Wikipedia»// http://en.wikipedia.org/wiki/Writing_in_Ancient_Egypt

*** In front of the beginning of such paragraphs I used a dash besides allocation of direct speech.

⁴ Drawing is better seen by Evans: Evans A. *The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos* (Band 1): *The Neolithic and Early and Middle Minoan Ages*, London, 1921, Seite: 648 / http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0694/image?sid=50864179862a73ab28b04559ab370c55#current_page



The tablet with signs numbered by archaeologists as «PH-1» and related to the symbolically named the type of writing – «Linear A», hand signs «a» and «b».

Based on this fact, it was concluded by archaeologists and linguists (with its transfer to the corresponding reference editions), this opinion is actual nowadays, that the Phaistos disc is «*one of a kind...*», in contrast to the Linear "A", founded in sufficient quantities in the archaeological layer¹. And in the absence of other specimens of hieroglyphic texts with such symbols, the science by bringing these facts and conclusions inadvertently pointed out that the *Phaistos disc is not typical for Crete in content and in material.*

You can even say that the Phaistos disc appeared and yet still appears as **the illegitimate child of Crete** with all the accompanying conclusions about its origin and its fate.

All encyclopedic reference books have the following information:

«The most important invention of this time is writing. It has arisen first as a pictographic (pictorial) writing, but soon took the form of hieroglyphs which are very similar the Egyptian ones.

The earliest examples of Cretan writing represent the images carved on the stamps, and the marks on the stone blocks out of which the palaces were built.

*By the end of Middle Minoan the ink has entered into use. **With the spread of writing, the hieroglyphs are gradually simplified.** At the end of the period the linear "A" appears, it is named conditionally as opposed to the subsequent linear "B". Unfortunately, linear "A" is not decoded yet, and therefore we are unable to determine the specific historical features of the development of ancient Crete»².*

Thus, the science had to write off the historic loss of this knowledge and the kind of writing on something or someone. The earthquake for a long time acted as a «scapegoat» in science, which also cited as reasons for the disappearance of the Minoan civilization.

Amazingly, science at the level of its reference books thinks so as well, even despite the fact that there were and still are other conclusions based on the more serious evidence:

*«It was assumed that the eruption destroyed the Minoan civilization, but archaeological excavations on Crete showed that the Minoan civilization existed for **at least** 100 years after the eruption (the layer of volcanic ash was found under the works of Minoan culture)»³.*

¹ The Phaistos Disc / «Wikipedia» // http://en.wikipedia.org/wiki/Phaistos_Disc

² Ancient Crete The Early Minoan period (XXX - XXII century. BC. E.) / World History. Encyclopedia (collection).: Vol.1. 1956 // <http://historic.ru/books/item/f00/s00/z0000016/st056.shtml>

³ Minoan civilization / «Wikipedia» // http://en.wikipedia.org/wiki/Minoan_civilization

To be precise, in 1939, J. Pendlebury, who was considered to be «the best expert on Archaeology of Crete, and a student of "Columbus of Minoan culture" Arthur Evans» directly stated:

«The catastrophe [not a natural one] that overtook Cretan cities ...was, in fact, universal. Knossos, Phaistos, Agia Triada, Gurney, Mochlos, Mallia and Zakros – all these **cities have signs of violent destruction, accompanied by fire**. Palekastro, Psiri Niruhani, Tylissos and Platty, obviously, remained unoccupied for a time, although the signs of the fire are not shown there.

The catastrophe occurred, apparently, in all these settlements at once; **a strong earthquake was considered to be the reason**. However, in antiquity the earthquakes were not accompanied by fires that occur in the presence of gas and electricity. In addition, we have seen that at that time the wood was less prevalent as a building material than earlier. Meanwhile the previous earthquakes, which *were so severe*, that the large stone blocks of the Knossos palace were dropped on the lower situated houses, did not cause the fires, although the wood was more widespread than in this period; however, they did not cause such complete collapse and regress of culture. I would rather say that they *stimulated the new rise of activity*...

Thus, everything points to the systematic hostile plundering, which was subjected to the most powerful cities in Crete.

We have seen how flourishing the culture of Crete was in this period; it is impossible to assume that such a decline was the result of a simple brigandish raid. We can talk only about **the well-organized military expedition with the defined purpose** [in its scale comparable to the full looting and the almost complete destruction of Troy]. The aim was not the transformation of the island into a colony, and it is clear from the fact that the Minoan culture continued to exist until the end of L. M. III period*, free from the influence of the mainland, though with much less brilliance. **The purpose of this continuous ruthless destruction could only be the purely political** [for example, religious war]»¹.

In addition, «it should be noted that the Fest [disc finding place], apparently almost was not affected, neither by a weak earthquake that caused the need for reconstruction of Knossos... nor by grand earthquake... which caused such severe damage to Knossos. According to the sediments on the floor until the final catastrophe [political] the palace remained essentially the same form as it was before the rebuilding...»².

As you know or should know, **the main law of history** conservation says that:

📖 «*Nations do not arise from nowhere and do not go away to nowhere*» (The Author).

* Arthurs Evans had divided into nine periods – Early Minoan, Middle Minoan and Late Minoan (E.M., M. M. and L. M.) with its further division of each of them into I, II and III.

E. M. I – sediment in the lower layer of the West palace of Knossos (B. S. A., X, 22)

E. M. II – sediment in the layer, which is above the previous one. (Ibidem, 20, Mochlos, 42)

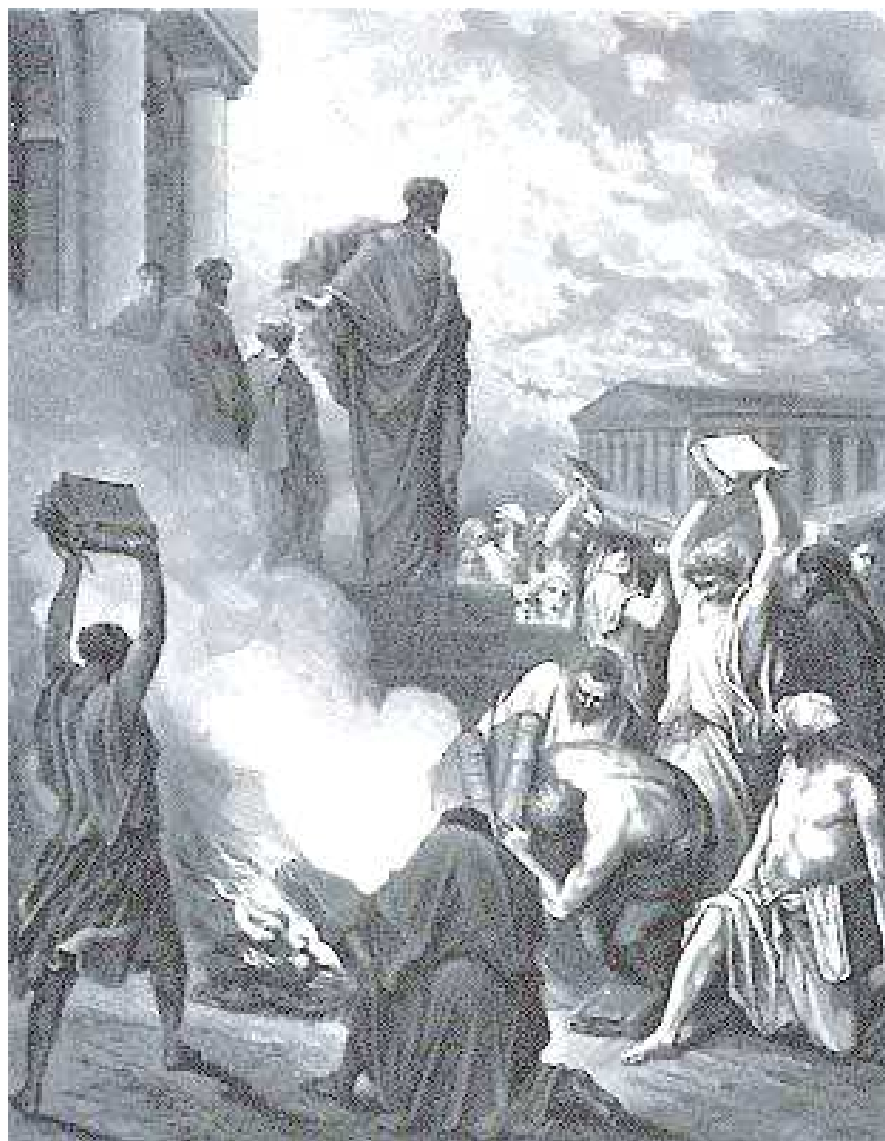
P. M. III – sediment in the layer, which is above the previous one. (Ibidem, 20, in Vasilika, Trans. Penn. Univ., II, 113; Gourmia, 50, in Palicastro, B. S. A., ext. 3) // <http://Annales.info/greece/crete/00b.htm>

¹ John Pendlebury, *Archaeology of Crete: Translation from English*. Y.M. Borowski / general editing and preface Academician V.V. Struve. Moscow: Publishing House of Foreign Literature, 1950 // <http://Annales.info/greece/crete/index.htm>; see also: Pendlebury John D. *The archaeology of Crete: an introduction*, London, 1939 // http://digi.ub.uni-heidelberg.de/diglit/pendlebury1939/0004/thumbs?sid=c8a1ab1b264a3eee4dbcf39d90e2e669#current_page

² Chapter Three. Middle Minoan period. Middle Minoan I (M.M. I) / John Pendlebury, *Archaeology of Crete: Translation from English*. Y.M. Borowski / general editing and preface Academician V.V. Struve. Moscow: Publishing House of Foreign Literature, 1950 // www.annales.info/greece/crete/03.htm English: http://digi.ub.uni-heidelberg.de/diglit/pendlebury1939/0004/thumbs?sid=c8a1ab1b264a3eee4dbcf39d90e2e669#current_page

So, my advice is:

📖 «Historians must always remember that the change of one religion to another – it's not just the change of ideas, documents and persons, it is almost always **the complete destruction of literature and the written monuments of the previous culture**» (The Author).



Example of religious books burning* (Ephesia grammata)¹.

That's the general situation with the discernment of hieroglyphic clay disc from Phaistos (Phaistos disc) nowadays. It is clear, that the final conclusions about the origin of the disc, its identification is possible only *after the direct reading of the text*.

Therefore, at present, *all conclusions about the cultural and geographical origin of the Disc were and are still **purely speculative and hypothetical** without the full translation of the content of Phaistos disc*.

It is obvious that the investigators and especially scientists (to the scope of their activity it particularly applies) could not stop thinking of Phaistos disc, so they dedicated many works to its study, and they have repeatedly, as well as other amateur translators, *made the statements about the full or partial decoding of the text on its surface*.

* «Ephesia grammata, burned books were estimated at 50,000 of silver drachmas», i.e. at that time it was a whole library...

¹ The article «Burning Books» / «Wikipedia» // http://ru.wikipedia.org/wiki/Сожжение_книг; Ephesus / «Wikipedia»// <http://ru.wikipedia.org/wiki/Ефес>; <http://en.wikipedia.org/wiki/Ephesus>

However, none of the introduced readings was recognized in the scientific community as the final, and even close to the decoding of the text.

As noted by the scientists themselves, «*the work on the study of Phaistos disc is progressing slowly, what is connected, first of all, with a brevity [?] of report and isolation of applied writing system. According to many experts, the real prospect of decoding of Phaistos disc may appear **only after the discovery of the other monuments of the same script***»¹.

And time goes on and the theme of Phaistos disc, regardless of the willingness or unwillingness of some scientists (including, of course, the conscientious and honest people) accumulates with many kinds of decoding – *from the Greek, Hittite, Lycian, Carian, Hebrew, Basque, Old Church Slavonic, and Lezgin and other languages.*

Many new researches on this topic and the questions in such researches are occurred: *what is it, how the disc was made, where exactly, in what direction should we read it?* And finally, the main question: *for what purpose was the Phaistos disc made?*

All the mysteries have no solutions. That is why in the museum of the Greek city of Heraklion the disc is marked «**not decoded**», but:

📖 «*The wisest thing is the time as it reveals everything and puts on its place!*»²

So let's begin to read Phaistos disc, and your mind, heart and conscience will show you if this translation is correct or not.

For my own part, as promised earlier, I will try to show it to you the **most consistently, clear and scientifically.**

And, for our, dear reader, efforts to be really consistent, you will first need to have a little thought on the methodology, specifically on the method of translation of the Phaistos disc.

¹ The Phaistos Disc / «Wikipedia» // www.wikipedia.org; http://en.wikipedia.org/wiki/Phaistos_Disc

² My paraphrase of statement of Thales: «The wisest is the time, for it reveals all».

Chapter 2. Hieroglyphs of the Phaistos Disc

«First of all,
learn to call each thing by its right name:
this is the first and most important of all the sciences»
(Pythagoras)

2.1. About the method of hieroglyphs translation

The methodology is the foundation and the mainstay of any science, of course, if the investigators representing it have the knowledge not only at the level of the exam in educational institution at the time when they were students.

In the simplest approach the methodology includes everything related to man's knowledge of the methods of a particular area or subject. Therefore, everything related to the method is important for the methodology: its foundation, content and structure, principles and organization of its use, but **the choice of method** is the most important.

Let me explain: before the scientist touches the object of study (in this case, the Phaistos disc) he already has some ideas about the common scientific methods, as well as the academic and general life experiences, including an idea of the Mediterranean culture in general and of Crete in particular. So when he sees the Phaistos disc before him and begins to learn the material associated with it, it is *not an impersonal science*, but *he personally makes the choice of method of study*, which is *right* and the *best* for this particular study in respect to his level of knowledge.

It is impossible to study the object by all the methods known to the science at the same time, so the ancients noticed this regularity of thinking:

📖 «Listen to many things, choose the best one, and follow it!»¹.

It always happens. One doctor seeing a patient puts him under the knife immediately, and the other is limited to psychological conversation and overall strengthening of organism in respect of such patients – although these methods are called methods of treatment, they lead to very different consequences, as well as to different terms and results of treatment.

The same is in scientific research – *first of all, everything depends not of the methods, but of the choice of the main method by the scientist himself*.

To choose a method it is necessary to **know** the existing methods of science, **otherwise it will be nothing to choose**. So I believe that:

📖 «The man who does not know the methodology, does not know the science» (The Author).

In most cases it happens, that people follow someone's already passed way, using the dominant in science method, thus enhancing the current *ideology of science* which falls with a certain periodicity and rises over and over, but on the basis of new principles (even in such a accurate discipline as Physics).

In every moment the depth of the crisis of science always depends on the scientists' knowledge of the basis of the science – **Methodology**: the less they know it, the deeper the crisis is and, therefore, this is the inability of science to solve the tasks assigned to it, for example, to translate the Phaistos disc.

[I would like to pay your attention to the fact that](#) it is necessary to know the *common scientific methods of research*, at least it is necessary to know the *classical logic and firsthand, to be able to put them into practice – that's the basis of any research*. If the researcher has also *intuition*, then, even without the experience in a particular area, this researcher is very valuable.

And when a person knows and can apply the classical logic together with a common scientific methodology, then he analyzes the hieroglyphs of Phaistos disc not *by approach initially given by someone* – [syllabic](#) (*type, hieroglyphs are syllables*), but by the *independent analysis of all logically possible options and translation methods*. Moreover, he arranges and applies them **sequentially**, when the sequence of methods is determined by the properties of the object itself, and not by artificially introduced assumptions of imaginary authorities.

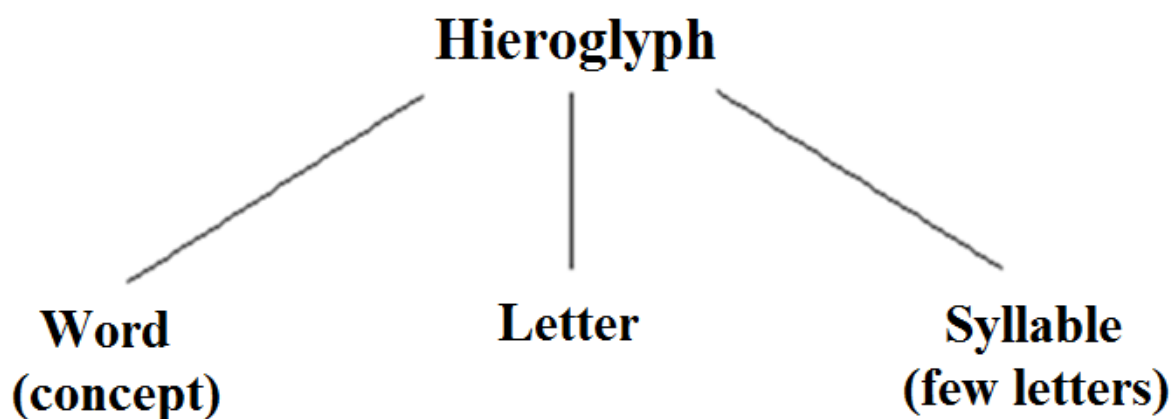
Only then **the comprehensive and truly scientific research** can be achieved rather than a street linguistics for tourists.

¹ Confucius (Kong Zi) – Chinese thinker, his book «Lun-yu,» Chapter Seven «SHU ER».

This means that the choice of truly science research is done only on the basis of the characteristics and properties of the object of study, the essence of which in our case is **Hieroglyphs!**

In what forms can each hieroglyph act?

According to the general methodology and according to sequential and logically developed analysis (taking into account the maximum number of logically possible and acceptable variants from the point of view of common sense) the Hieroglyph has 3 possible basic forms: Hieroglyph is the word (concept), Hieroglyph is a letter, and Hieroglyph is a syllable (few letters). See the figure below.



It is clear that at least every hieroglyph could mean either *word (concept)*, or *the letter* or *syllable (a combination of letters)*, not to mention the combination of these variants: the hieroglyph is the word and the letter, the hieroglyph is the word and the syllable, the hieroglyph is the word, letter and syllable, the hieroglyph is the letter and the syllable.

At the same time, scientists **could not prejudge the original meaning and direction of translation** and they could not know which of these variants is correct and which is not.

The scientists could not know that the hieroglyphs are called hieroglyphs, as they don't represent senseless touches and sticks (as in the case with letters in the alphabet), but a very specific and easily recognizable (at least, by the culture that created them) images ***of real objects, animals and people.***

So the first thing that follows from nature ***of these informative***, but not from the formal images, it's ***the meaning of these images*** – of *real and easily recognizable (by the culture that created them) objects.*

If the investigator rejects this first logically consistent conclusion, which is lying on the surface, it means that he violates not only the methodology of science, but this means that he automatically recognizes the ancient as idiots, who portrayed hieroglyphs as real objects, **not giving them any semantic meaning.**

According to this clearly inconsistent, and therefore unscientific approach it is initially settled the question if the hieroglyphs have separate conceptual meaning or they have not. And the unwarranted conclusion is made straight away that the hieroglyphic signs as images have no meaning, and they are only used to signify the letters and / or syllables.

Of course, the first conclusion is that each character is a concept, or at least a concrete meaning, and it may be wrong, but it is originally unknown and cannot be known by using of the scientific study.

And since it is unknown, ***first of all*** from the consideration of the essence of hieroglyphs it is coming the conclusion about the hieroglyphs as individual meanings (concepts), and it would be **inconsistent and unscientific to jump** right to the use of syllabic method (that studies each hieroglyph as a syllable).

Therefore, after the **graphic identification** of each hieroglyph of the Phaistos disc by scientists (if they are really scientists) they must (but, unfortunately, they did not do this) put together graphic (shaped) meanings of these hieroglyphs (because they represent real objects) and **see if there appears any sense out of this addition!** Also they must determine if it is *in every place of the text* where the concrete hieroglyph is used, so they must determine if there is **the translation system** in the text.

If there *is no sense*, so, the hieroglyphs as whole concepts, based on the content of the displayed objects, do not allow to translate the text, then, of course, the hieroglyphs are not the whole words (not the whole concept), and they can be only the letters and syllables. Only then, after this stage, the scientists had to consider hieroglyphs as letters and / or syllables.

The Science did absolutely opposite – it jumped over the stage of consideration of hieroglyphs as individual meanings (of words), it did not give its proper analysis and immediately, almost flash-like, considered the hieroglyphs of Phaistos disc **only as individual letters and syllables**, so finally and permanently setting the science on the wrong track.

Today this syllabic approach is the main existing approach to the study of the Phaistos disc among scientists, besides, in Russia and abroad. This «scientific» approach (**without any evidence**) said loudly:


«The futility of using... let alone the long and hopelessly outdated ideographic [when each hieroglyph is seen as a separate concept], the famous German scientist G. Neumann fully proved it theoretically and convincingly demonstrated by concrete examples»¹.

So that is one of the researchers said and, than, the rest of them under the influence of these authorities, accepted the position of A. Molchanov (this is his quotation) and of G. Neumann, dozens of times quoting their words. And today nobody on the broad academic field returns to the ideographic method, which considers the hieroglyphs as whole meaning – the concept.


I do not want to do so (it's just not scientific), and I will not throw anything to «the dump» yet. I will throw all that is unnecessary away only in the end, after the translation of the text.

My research algorithm is simple:

1) **First of all, the identification of hieroglyphs – initially you should understand**

 **what is generally shown,** Is it «Cypress», «the tree, stylized in the form of a club», «the mace studded with nails with high hats» or simply a club?

2) **Than you should determine the meaning of hieroglyph which is already identified**

 **by the image:** if this is a club, then what does it mean? Does it mean the word «club», the word «weapon», the phrase «the weapon for protection», or simply «the protection / to defend»?

3) Finally, **the addition of the meanings of hieroglyphs in consistent sense** in order to understand whether these meanings **form a consistent sense, and the most important if they form it in every place of the ancient text, where they are used.**

Only if as result of these studies, we do not get anything of the use of **hieroglyphic (ideographic) method**, *only then we will consider the hieroglyphs as syllables and letters* and may be digits what a number of investigators offer.

¹ Molchanov A. Messengers of dead civilizations: Writings of the ancient Aegean. Moscow: Nauka, 1992. S. 99, also Kopar E. ancient dialect of the Russian language: Preliminary results of decoding. Pp. 10-11 / <http://ustierechi.ucoz.ru/load/4-1-0-86>; also Anoprienko A.Y. Ariadne's thread: decoding of the model system of Phaistos disc / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>;

* Now I will not deal with the relation of concepts «ideographic» and «hieroglyphic».

If the translation using the hieroglyphic (ideographic) method will produce results, then it cannot be at the same time two existing translations: using hieroglyphic (ideographic) method and using syllabic method (as in the situation with the ancient Egyptian hieroglyphs). It cannot because:

📖 «Diversity of opinions is not a diversity of truth, and the truth remained and remains the one» (The Author).

As a result the whole planned research algorithm is very simple and has nothing involuted, strained and non-scientific. So, let's begin.

2.2. Identification of hieroglyphs (graphic and semantic)

2.2.1. Key hieroglyphs as the main translation targets


«There is none the more blind, than those who do not want to see»¹
(Konstantin Stanislavsky)

The visual identification of the sign as a symbol (giving the answer to the question of what it presents) and the determination of the semantic (meaningful) meaning of the sign as a hieroglyph (giving the answer to the question, what the hieroglyph means) - are interdependent but still different stages of mechanism of hieroglyphic recognition, moreover, the first – *graphical identification* always precedes the second – the determination of hieroglyph content (meaning). **In other words, before you determine the meaning of the hieroglyph, you should know what is specifically shown on this hieroglyph.**

Anyway, before translating hieroglyphs, either as syllables (with syllabic approach), or as the whole concept (using ideographic method), you must identify them graphically – ***you must determine what the sign (image) of hieroglyph shows itself.***

If the ***graphic (visual)*** identification of signs is made *incorrectly*, the ***semantic (meaningful)*** hieroglyph identification is impossible in principle.

It is impossible to determine the meaning of this hieroglyph as «the protection /

to defend» if a club  is incorrectly called the cypress and therefore it is impossible, to give the appropriate translation of the Phaistos disc, where this hieroglyph is used six times.

Of course, in context (there is such a method), according to the meaning of the preceding and the following hieroglyphs, you can assume the meaning of the graphically unidentified hieroglyph (when it is impossible to understand what is shown on the sign), but it will be just *an assumption, not the translation.*

Therefore, when we see the hieroglyphs, which clearly representing people, animals, things, etc., *our communication with them begins with the graphic identification of these images.*

When we have identified these images, the second thing we should do is to identify those hieroglyphs that, on the one hand, are ***repeating in the text of the maximum number of times***, on the other hand, according to the level of our knowledge, those hieroglyphs that *allow us to determine their meaning on the clear level.*

The repetition of the hieroglyph in the text objectively binds us by authenticity (identity) of its translation (meaning) in all parts of the text, which is ***the main indicator of accuracy (adequacy) of the translation.***

Clarity of the role of such hieroglyph allows us to rely on it in terms of the translation content and to exclude on a maximum the possibility of text manipulation.

¹ Great thoughts of great men / comp. A. P. Kondrashov, I. I. Komarov. Moscow: AST, 2005. P. 1111.

The hieroglyphs that have these features at once («a» – repetition and «b» – the clarity of its meaning), I call the **key hieroglyphs**, as they have the basic and guiding meaning for translation. They light for us in the text constantly like a guiding star not letting go astray. At the same time, while doing the translation, you should always remember that if the hieroglyphs (all hieroglyphs, including the key hieroglyphs) in one place of the text they are translated *by one way*, and in another place – *by the other*, that's mean that it is a sign of ***an incorrect translation***, and ***direct manipulation of hieroglyphs*** to accommodate the text for subjective needs of interpreters.

Dear reader, **each hieroglyph will have a strictly identical semantic meaning in every usage of it in the text of the Phaistos disc.**

For you* as the key (repeated with a clear content) and demonstrative hieroglyphs I chose the following five:



Let's begin the graphic (visual) identification of these signs to determine their meanings as hieroglyphs – as the carrier of particular semantic information in a concrete system of writing.

«BOY'S HEAD»



(photo of hieroglyph)



(drawing of hieroglyph)

The first researchers were on the wrong way, saying, «...a very important role plays peculiar men's hat. Sir Arthur Evans, taking into account the elements of a **military helmet**, which he discovered in this hat (though they can be seen without having a special fantasy), and by some other features... came to the conclusion that the text is a hymn of victory...»¹.



In fact, it is not the head of a warrior in the helmet but **the head of a young man, boy's head** – head of the maturing growing person going from the childhood to the adult age. The following proves the fact that this is **the natural hair on the head of a young person besides of a man: the natural character of the location of the hair on the head, no extra laces, no fixtures, no signs, etc.**, as it would be in the situation with the helmet. For example, look at the image of a warrior of «Sea Peoples» on the wall of the Egyptian temple at Medinet Habu (fig. left)².

That is really the head of a warrior, not of a boy (a young

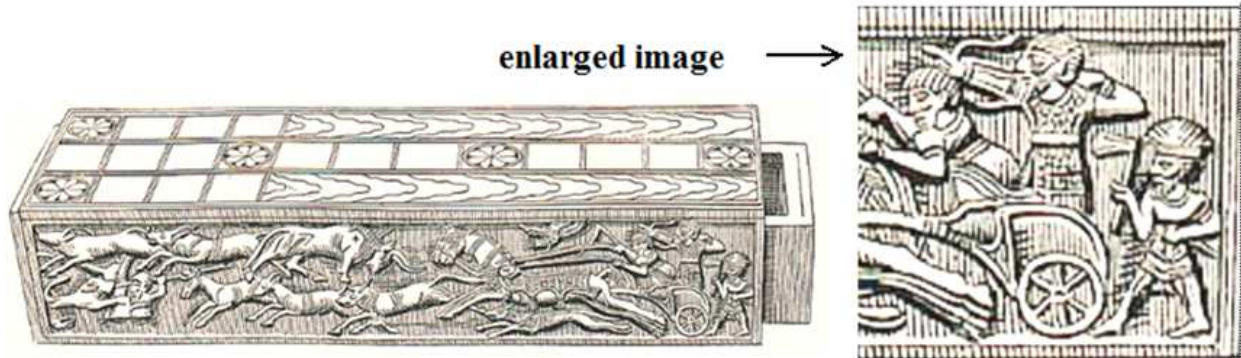
* I used the phrase «for you» because the translation of hieroglyphs is already known to me, but not to you, so my aim – is to convince you, and not to prove to myself that I already know.

¹ Ernst Doblhofer, Signs and wonders: stories about the decoding of the forgotten writings and languages Publisher «Eastern literature.» Moscow, 1963. Pp. 328-329/ <http://catalog.hathitrust.org/Record/001181061>; http://publ.lib.ru/ARCHIVES/D/DOBL'HOFER_Ernst/_Dobl'hofer_E..html

² Material from the site <http://www.sno.pro1.ru/lib/andreev2/original/img340.html>

man), as in the case with the image of the sign of Phaistos disc. We have (on the sign) the *features of exactly the young boy boy*: this is *the location of hair (haircut) of such form, and the elongation of the neck, and the simplicity of facial expression*.

Also there are unfounded images of soldiers as an illustration that they did not have simply **tied hair**, but the helmet on his head. As seen on the «Cyprus-Mycenaean ivory reliefs on the casket of Enkomi, on Aegina gold pendants in Cypriot-Mycenaean style, and on the number of other images, shown by [researchers] Setoy, Meyer and Reinach»¹.



Look on the right side of relief on the casket of ivory²

If you look at all these images, belonging to the so-called «Sea Peoples», then they clearly show **hair of adult warriors, tied in a bun by special bracing in the form of a band** (may be metal). At the same time the part of the soldiers **have their hair attached to the chin by a string** (for stability), and the other part – have not (in the case where the band fit tightly and evidently did not require additional bracing):



Fig. No 1³

¹ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603/ [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Murray, Alexander S.; Smith, Arthur H.; Walters, Henry Beauchamp Excavations in Cyprus: bequest of Miss E. T. Turner to the British Museum London, 1900, Seite: 12 / <http://digi.ub.uni-heidelberg.de/diglit/murray1900/0018/ocr?sid=6b5334408e6e45f5b6c1a0a2fc48f498>

³ Image of the Sea Peoples from the site <http://imtw.ru/index.php?showtopic=2493>



Fig. No 2¹



Fig. No 3²

As we can see, on other reliefs the warriors have the bands, which tie the hair up for stability, and are tied to the chin, but the other the part of the warriors have not. So we have no «helmets decorated with plume»³, no «the feathers» and no «ripen (yellow) corns»⁴, as some researchers believe. We see the ordinary human hair, which is fastened in a bun with the help of special band or a string. Looking even at the soldiers who hanged the head, their «helmets» do not fall, but they are not shown separately anywhere, because it's not the helmets, but the hair tied in a bun, and they can fall only with the head.

¹ Reflection of invasion of «Sea Peoples.» Drawing relief of the temple Medinet Abu / Image from site// http://en.wikipedia.org/wiki/Sea_Peoples

² Philistine warriors captured by Pharaoh Ramesses III / Image from site http://ru.wikipedia.org/wiki/Файл:Philistine_captives_at_Medinet_Habu.jpg

³ Ibidem.

⁴ Look at the site About identification / <http://www.twow.ru/forum/index.php?showtopic=4503&st=1065#>

By the way, in terms of military tactics warrior's appearance who's hair stood on end, is more frightening, and thus, militarily effective.

Therefore, basing on existing images, it can be concluded about the two types of tied hair.



The first type of tied hair is shown by the third captive, the second type – by the fifth captive¹.

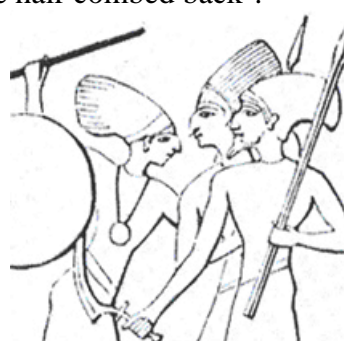


The first type of tied hair is shown by two soldiers on the left, the second type – by three warriors on the right².

The first type – let's call it «rooster cop», the hair combed forward³:



The second type – let's call it «echidna», the hair combed back⁴:



¹ «Prisoners»/ Material from the site <http://imtw.ru/index.php?showtopic=2493>

² Material from the site <http://imageshack.us/f/291/1011st7.jpg/>

³ Material from the site <http://imtw.ru/index.php?showtopic=2493>

⁴ Material from the site <http://imtw.ru/index.php?showtopic=5009>

By the way, there is a wonderful view of the second type in color, where due to the polychrome glaze it can be clearly seen that this is the hair (see the increased image on the right), and not anything else:



Medinet-Abu: tile-encrustations showing the enemies of Egypt¹

This does not mean that the ancients did not show similar forms on the head as a feathers and corns. They showed it but in other nations, in the different style and for completely different purposes. There are examples:



Relief from Beit el Wali².



Egyptian relief³.

Now the additional arguments should be adduced, that the studied sign of Phaistos disc does not show the head with the helmet but the head of a young man with the haircut on his head, that is, with natural hair.

1. This hieroglyph is repeating in the text of the Phaistos disc for 19 times, it is clearly shown. On this picture, there are absolutely no fasteners for a helmet. Did not stick it to a bald head? So this is not a helmet.

2. The function of helmet is to protect the head from impact. But if it's a helmet, and not just the kind of hairstyle, what it can protect from?



After all, on our sign the entire head is bald, except the comb on the top!

¹ From Medinet-Abu (memorial temple of Ramses III, the entrance to the palace). Now - Cairo. Egyptian Museum / The New Kingdom: monumental relief and painting. C. 1. Art of Ancient Egypt, S. 1953

² Material from the site <http://infodealer.livejournal.com/70794.html>

³ Material from the site <http://mithology.ru/Anuket.html>

3. The authors of the Phaistos Disc used to draw perfectly, including the hats. There is



another sign of a hat on the disc, even in projection and details. Here it is – . On this image we can clearly see that this is a hat. Therefore, that is absurdly to assume that the author was not able to draw the helmet with the bindings but he was able to draw another hat in projection, *it is as absurdly as* to stick the comb to the head, and as to wear a helmet which does not protect the head.

4. On the Cretan frescoes as well as on the Greek, we do not find bald warrior in a helmet-comb on the head, so the chance that this is the hair, is larger than the one that points to this picture as to the helmet.

It is noted by Ipsen in 1929: «*I think that the comb... cannot be interpreted as a headdress, and this must be a special hairstyle that can be still found in some tribes even today*»¹.

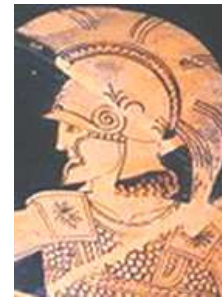
Now let's look at the picture of the headdress whose form is similar to the arrangement of the hair on the boy's head, that is why the boy's hair was taken for a helmet. These images, mostly the Etruscan and Greek, they really show the helmets decorated with distinctive comb of horsehair²:



(Fig. 1)



(Fig. 2)



(Fig. 3)



(Fig. 4)



(Fig. 5)

As we can see, the comb of horsehair was not stuck to the bald head, but it was fastened on the helmet, which is always clearly visible. Moreover, all the combs are shown with the hair



hanging down below the neck, and not the way it shown in our hieroglyph , where the entire head is also bald below the crown, so there is no allusion that it is a helmet with a comb.

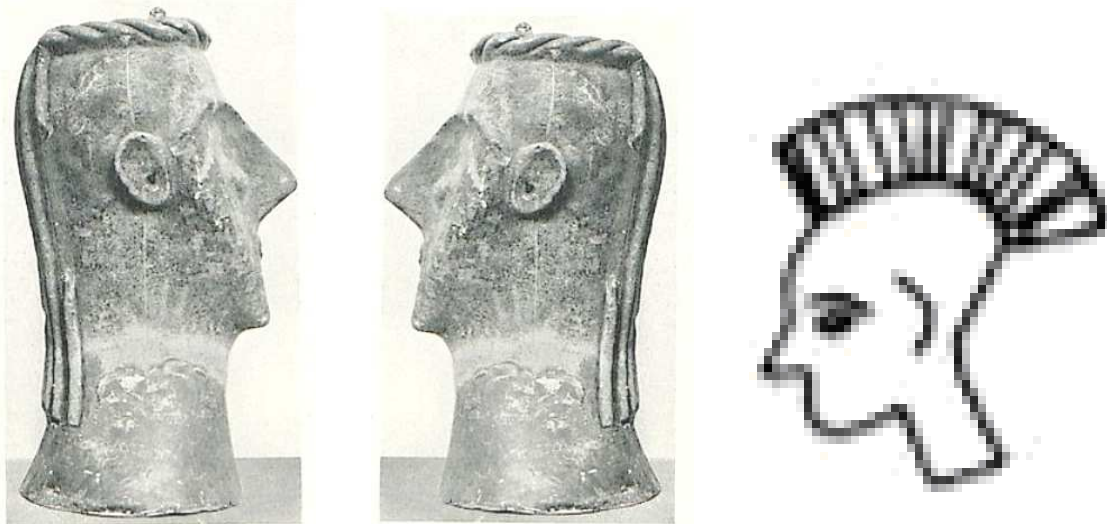
¹ Ipsen. Der Diskus von Phaistos. Indogermanische Forschungen. 47. 1929 / The Phaistos Disc // «Wikipedia» /// www.ru.wikipedia.org

² Fig. 1 Statue of a warrior. Clay. Around 500 BC. e. New York. Metropolitan Museum of Art. Etruscan art / <http://artyx.ru/books/item/f00/s00/z0000000/st031.shtml>; Fig.2 Les origines d'Athéna / <http://konan.3dn.ru/photo/8-0-119>; Fig.3 Warriors on ancient Greek vases / www.odezha.info/?p=468
Fig.4 Warrior, performing a dance of victory. Athens. The National Archaeological Museum / <http://konan.3dn.ru/photo/8-0-119>; Fig. 5 The Etruscans, a statue of Mars, Toddy, bronze, detail, Rome, Vatican Museum / <http://ancientrome.ru/art/artwork/img.htm?id=317>

Why is this not a «man's head decorated with the feathers»¹ (head with feathers)?

Here the answer is even simpler: it needs to fix the feathers to something. Moreover, to fix so many feathers it is even more difficult than to fix horse comb. All this, taking into account *the clearly sheared, smooth and homogenous picture* of these «feathers», nullifies all the possible meaning of their presence on the head. At least, the confirmation that there is a hair on the young man's head has more probable, and I would say, it has a natural (so, without second-guessing) character.

Now we turn to the Mediterranean artifacts. Here are from Cyprus (near Crete):

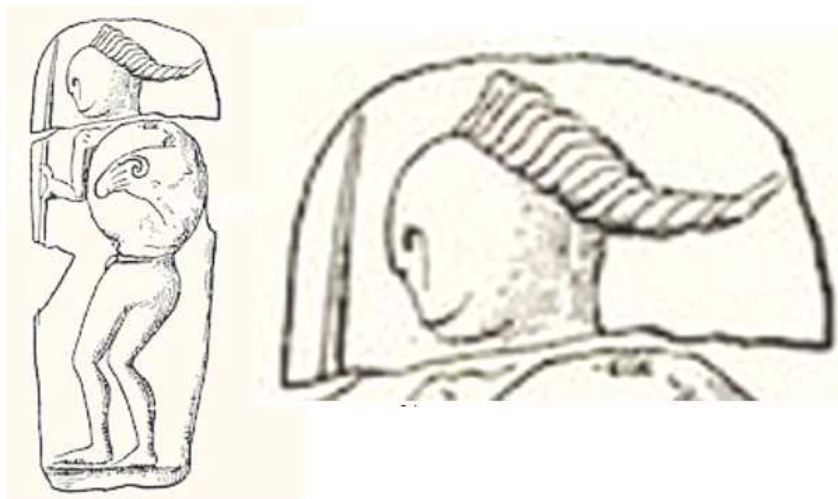


3. PROTOGEOMETRIC CLAY HEAD, KALOKHORIO

3. PROTOGEOMETRIC CLAY HEAD, KALOKHORIO

Statuette from Kalo khorio, the island of Cyprus in comparison with the sign of the disc².

By the way John Pendlebury, from whose book I have obtained this image, notes the similarity of statuettes style from Karfi* (Karphi) of Crete with statuettes from Kalo khorio (Kalo Chorio) of Cyprus. But here is from Crete (Presos):



Terracotta di Praesos³.

¹ The Phaistos Disc / «Wikipedia» // www.ru.wikipedia.org

² Pendlebury, John D. The archaeology of Crete: an introduction London, 1939, Seite: Plate_41 / http://digi.ub.uni-heidelberg.de/diglit/pendlebury1939/0483/image?ft_query=&navmode=fulltextsearch&action=fulltextsearch&sid=41a0b72c9de9230a573854d7caf36959

* If someone would ask me, where should the excavations be started in Crete, I would say – from Karpha.

³ Studi e materiali di archeologia e numismatica 3.1905 Seite: 21 <http://digi.ub.uni-heidelberg.de/diglit/stmatarchnum1905/0033?sid=6ae7d1915e4691284dcac6084586bef>

In general it is great that at least one researcher (the J. Pendlebury, who is called «the best expert of archeology of Crete») focused on the description of the earliest Cretan statuettes which representing people. Although, he was not able to make the connection of the external description with the sign of Phaistos disc, which we considering now.

Here he describes «*the earliest human statues – this is the head from the eastern court of Knossos...*»¹:




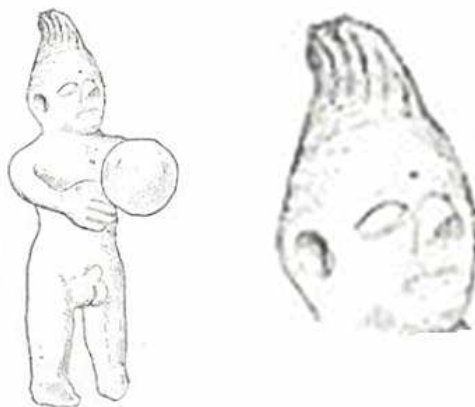
Clay statuettes from Hamezi.



Clay statuettes from Petsofasa.

«...The features of the face except sharply sticking nose, are only planned... The features are marked roughly, but clearly... **The hair is cut, and there is only one strand on the top** [on the photo it is shown better]. A woman wearing a bell skirt, **she is naked above the waist...**»².

We see it on another sign of Phaistos disc , and on the other purely Cretan drawings and statues. I want to give a good example of the boy's or men's head with this type of haircut, not from Crete, but from Etruria* (north-western region of ancient Italy):



Pozzetto di Poggio alla Guardia³.

¹ Clay sculptures of Middle Minoan I period of Hamezi (№ 49 in the catalog) / Chapter Three. Middle-Minoan period / J. D. S. Pendlebury, The archaeology of Crete, London, 1940 - John Pendlebury, Archaeology of Crete: Lane. from English. Y.M. Borowski / general editing and preface Academician VV Struve. Moscow: Publishing House of Foreign Literature, 1950// <http://Annales.info/greece/crete/index.htm>

² Ibidem.

* By the way, after the fall of Troy, first Aeneas went to Crete, and then to Italy.

³ Studi e materiali di archeologia e numismatica 3.1905 Seite: 95 / http://digi.ub.uni-heidelberg.de/diglit/stmatarchnum1905/0107/image?sid=6ae7d1915e4691284cdac6084586bef#current_page

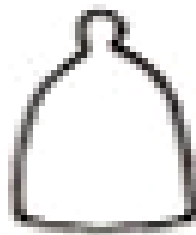
Taken together, these facts and arguments clearly indicate that the conclusion about the boy's head without a helmet is more probable than those who consider the boy's haircut as a helmet.

Thus, *this hieroglyph graphically shows the boy's head, growing up male or just a man's head*. Accordingly, the semantic meaning (the content) of the hieroglyph is «a boy (young man), man».



This sign shows the **boy's head**, or, if you want, a young human male, and as a hieroglyph is read – «**man (rarely male), the boy**».

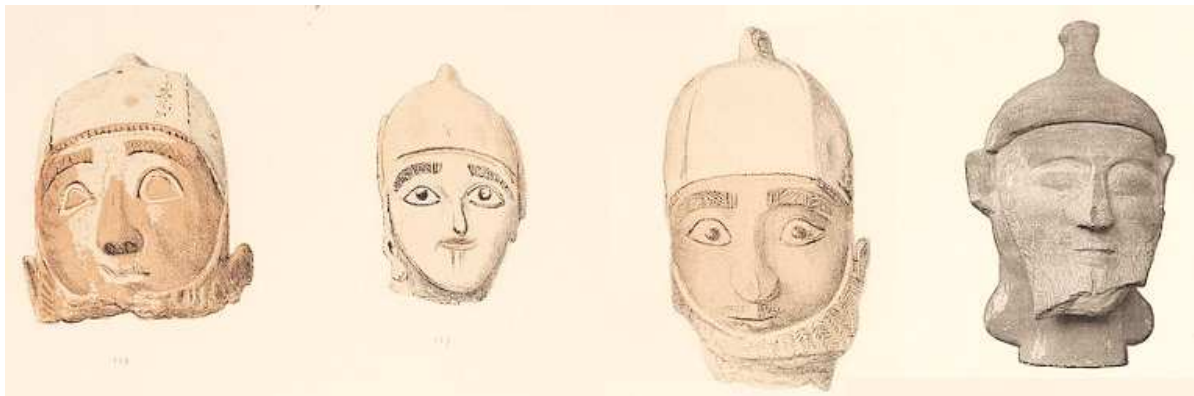
«WOMAN'S BREAST»



(photo of hieroglyph) (drawing of hieroglyph)


Here you see the next key hieroglyph that is always clearly shown in the text of the Phaistos disc and is repeated for 18 times. This image is identified by modern science as *a helmet*.

The question immediately arises: Is there such a form of helmet somewhere in the Mediterranean? Answer is affirmative – yes, it is.



Found at Amathus (Amathus, Cyprus) – the first three, found at Dali (Dali, Cyprus) – the last one¹.

Do you know why? Because this type of helmet you can either wear on a short cut hair or

on the naturally pressed the head hair, but not on such a head  (we already know this sign of the disc).





Otherwise, the people who wrote the Phaistos disc were the masochists and excruciated themselves. Therefore, the mind should search for another possible graphic explanation of this sign.

¹ Cesnola, Luigi Palma di [Hrsg.] A descriptive atlas of the Cesnola collection of Cypriote antiquities in the Metropolitan Museum of Art, New York (Band 2) New York, 1894, Seite: Plate_XVc, Plate_XVIIc / <http://digi.ub.uni-heidelberg.de/diglit/cesnola1894bd2/0078?sid=c3fa8b7419b434df76e59ce61e380acb>

At first, the meticulous, perhaps even very meticulous researcher had to notice a nicety in drawing of hieroglyphs of Phaistos disc: the same signs of Disc can be located in different

directions. And from right to left –  , and from bottom to top –  .

However, they do not lose their graphic meaning (we will see it in the translation of the text). Also this sign (it is logically permissible and follows from the analogy of the different location of other signs) could be quite placed in different ways; and so as it is on the disc now –

 and so –  and so –  and like that –  .

In all these cases, it would have the same graphic meaning.

Now let us ask ourselves the following questions:

1) *What can be associated this image with by a normal and sexually adequate*

person  ?

2) *Are there such the images directly shown in the monuments of Ancient Greece in general and of Crete in particular?*

Look **attentively** at the ancient fresco «Girls of marriageable age» from Pylos:



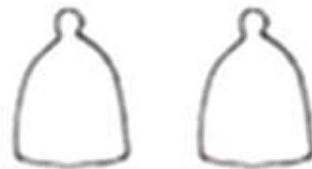
Fresco so-called «Girls of marriageable age»¹ (its enlargement on the right).

¹ The name «Girls of marriageable age» is given by me, in reference books it appears as fresco from the palace at Pylos, Greece, 13th century BC. e. on the current system of dating / http://community.livejournal.com/ru_history/1086770.html

Now look *attentively* at the fresco «The Lady from Santorini»:



Fresco so-called «The Lady from Santorini»¹ (its enlargement is on the right).
Also look at the famous statuette from Crete «Sybil with snakes»:



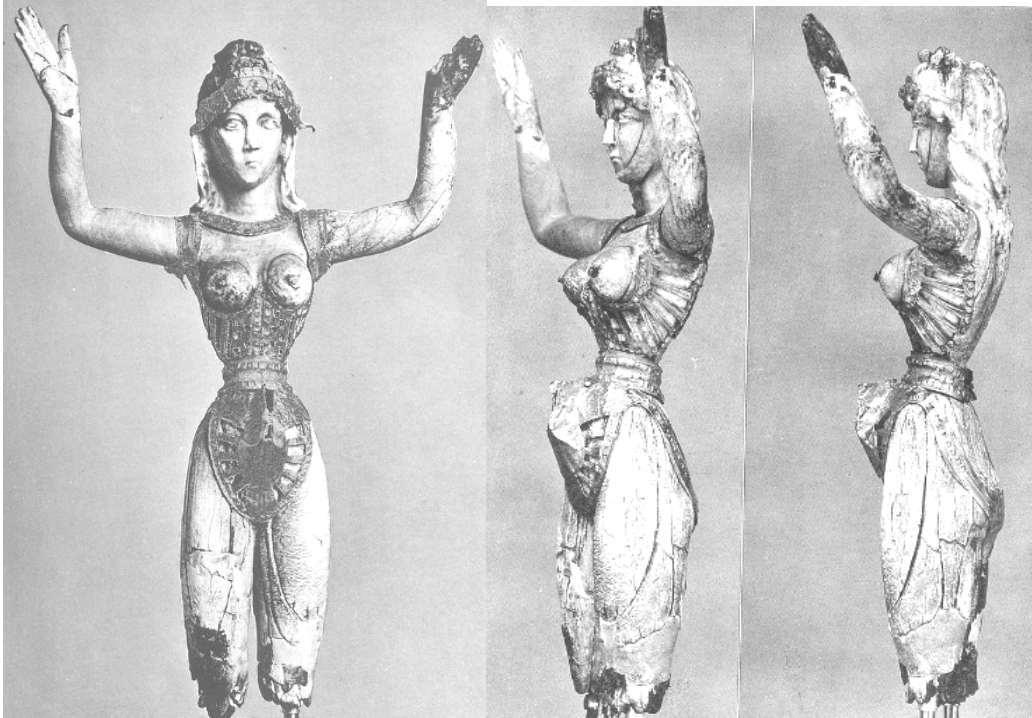
**Do these forms
remind you of
anything?**

The statuette be called by myself «Sybil with snakes»².

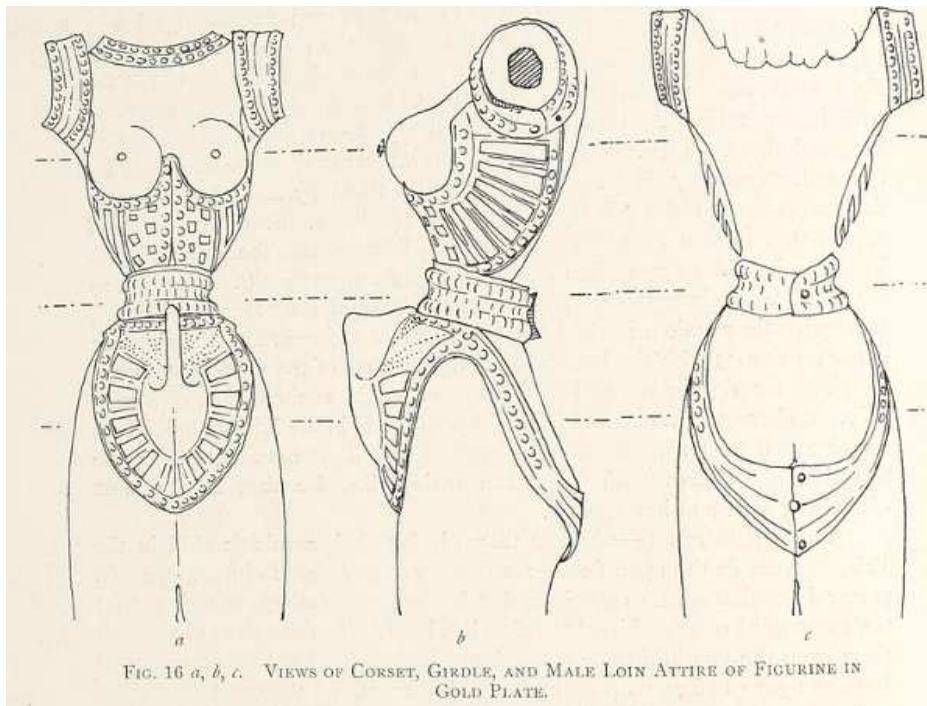
¹ Lady with Santorini (statuette)/ <http://www.art-in-exile.com/forums/photopost/showphoto.php?photo=1005>

² «Sybil with snakes» the name is given by me. In the literature, it appears as «Goddess of snakes (small)», Archaeological Museum of Heraklion / <http://www.diary.ru/~tales-of-troy/p63500523.htm>

And finally, look **attentively** at the statuette, taken from the book of Evans:



Ivory Figure of Minoan Goddess as 'Lady of the Sports' with Dress and Ornaments in Gold Plating: found in Crete¹.



Drawing of dressing².

Do not the images remind you of anything according to our hieroglyphs?
They clearly remind me the **woman's breast**, which is shown in our sign!

¹ Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 4,1): Emergence of outer western enceinte, with new illustrations, artistic and religious, of the Middle Minoan Phase London, 1935, Seite: II Seite: 29 / http://digi.ub.uni-heidelberg.de/diglit/evans1935/0068/image?sid=1874fd2250d71962088d5ea7d5ce286f#current_page

² Ibidem. Seite: 32 / http://digi.ub.uni-heidelberg.de/diglit/evans1935/0071/image?sid=1874fd2250d71962088d5ea7d5ce286f#current_page

In general, being a little acquainted with psychology, I would say that in a healthy person, who as a child was breastfed, and not fed by chemical mixtures from a bottle who was not deprived of maternal love, who has no endocrine disorders, and subsequently (as an adult) has a normal sexual life, this sign *can be associated with nothing else but a female breast* especially, knowing the above images from Cretan monuments.

Therefore, when not the person from the street, the first time in his life hearing the word Crete and seeing the Phaistos disc, but the scientific researcher is beginning to say that this is a warrior's helmet, a crown (there are some like that) or the head of the projectile, then like S. Freud I can ask this researcher only one question:

– *Tell me about your childhood and parents?*

I must say that the hieroglyphs were not created for these people. They are made for typical and natural identification reaction of a normal and healthy person.



By the way, among the archaeologists and researchers were such:

«Ivans [Evans]¹ and Seth take this sign for a woman's breast... Ivans [Evans] thinks that a woman's breast is a symbol of female deity in here...»².


And to complete the theme of a woman's breasts, I will quote the words of the modern traveler along Crete of XIX century about the clothes of women-sfakiotes (*sfakiotes are one of the ancient tribes of isle of Crete, to which we shall return periodically*):

«Women's Clothing is very similar to a cloth of Albanian women in Elevation and villages of Attica and Boeotia. It consists mainly of white linen trousers and a long shirt, worn on top – in winter it is woolen shirt and in the summer it is shirt of linen; a shirt tied up around the waist with lines and has a hole on the breast, which some of the young girls try to cover. **Married Cretan woman almost always has a baby, she does not takes the trouble to do up the buttons that she would be tired to unfasten them constantly. Once acquired habit remains and Tournefort already remarked, «the Cretan ladies clothing is very simple and does not hide their breast at all»**³.

Some researchers of Phaistos disc have guessed about this, or they even knew, but Russian historian Albert Bekshtram was surprised of graphic identification of the sign as a woman's breasts: «However, its inverted position is strange, the nipple is up. Cretan monuments show both breasts and besides in the *normal anatomical position*...»⁴. For researchers I repeat once again: the Phaistos disc contains a number of signs that are located in different directions –

and from right to left – , and from bottom to top – .

So, I definitely *graphically identify this hieroglyph as «a woman's breasts»* and translate it in the meaning of «*woman*».

This sign  shows a woman's breast, as the most natural and obvious symbol of a woman, so the hieroglyph is read in the meaning – «**woman**».

¹ This is the correct vocalization of name Evans applied by Bekshtram.

² Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603 / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрам\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрам))

³ Georges Perrot. Crete and Candioti. (From the memoirs of the traveler) / Nevsky collection number 1. 1867// http://www.vostlit.info/Texts/Dokumenty/Turk/XIX/1840-1860/Perro_Z/text2.htm

⁴ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603 / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрам\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрам))

«CLUB»



(photo of hieroglyph) (drawing of hieroglyph)

This hieroglyph is obstinately translated as «the image of cypress» (cypress)¹ for some reason, although some researchers have recently pointed out that it looks more like a club, and one of them even properly called a club – «club»².

«Take a good look at this "cypress" again, call it however you like, but at least answer yourself the question where from a "cypress" has a very comfortable grip instead of the bottom part of the barrel?»³, – so the researcher is trying to explain it to the reader.

I do not want and will not explain the obvious in relation to this symbol.

After all, there is the concept of «basic knowledge» in science – this is mainly the things, which it is unnecessary to prove (for example, in higher mathematics there is no need to prove that $2 + 2 = 4$). If a person does not understand this, then it is just pointless to discuss with him the complex mathematical formulas.

In relation to this sign to go down, as people in Russia say «below the floor» is impossible, so let's not go beyond the image gallery of the club that is shown not in one or two, but hundreds of **monuments of Ancient Greece**.

In our case, these monuments will speak for themselves – they say:



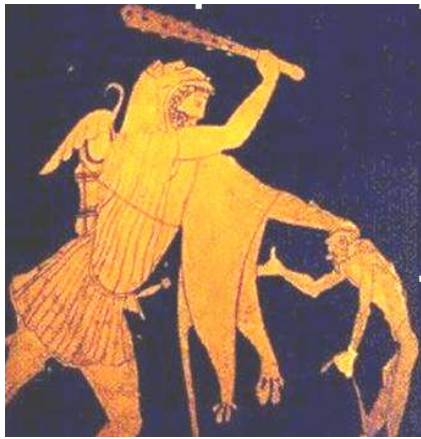
Herakles & The Cup-boat of Helios⁴.

¹ The Phaistos disc / «Wikipedia» // www.ru.wikipedia.org

² Homepage of V.A. Lagutin / Passion of Phaistos Disc // http://www.cryt.narod.ru/article_passions.html

³ Ibidem.

⁴ Herakles & The Cup-boat of Helios / State Hermitage Museum, St Petersburg, Russia // <http://www.theoi.com/Gallery/T17.5.html>



Herakles & Geras¹



Kentaumakhia: Herakles & The Kentauroi²



Herakles and Cerberus³



(enlarged)



Labors of Herakles,
Strangling of the Nemean lion⁴



(enlarged)

Only the blind could not see the club on this sign. And not because there are hundreds of ancient images of this subject, researchers could not even know them because of their carelessness, but the modern image of a club almost unchanged comparing with its old image on the Phaistos disc. Here's an example⁵:



Thus, the image of the sign of the Disc I also clearly *graphically identify as a «club»* and translate this hieroglyph in the meaning of «protection», because the club is *the most primitive, simple and improvised means to protect* people from attacks by wild animals and attacks of people.



This sign shows a **club** and as a hieroglyph is read within the meaning of – «**PROTECTION, TO PROTECT**».

In the text of the Phaistos disc it is repeated six times.

By the way it should be noted that even when the researchers considered the image of the hieroglyph as «Cypress», they could not come across with the word «defense» as a version of its meaning, besides the basic. Read the information about Cypress:

«Cypress grows in parks and gardens as ornamental plants, as **green hedges** [i.e. for the protection of something], evergreen cypress is often used for this purpose (Cupressus

¹ Herakles & Geras / <http://www.theoi.com/Gallery/N18.2.html>

² Kentaumakhia: Herakles & The Kentauroi / <http://www.theoi.com/Gallery/O12.8.html>;

³ Herakles and Cerberus. C. 500 BCE /

<http://faculty.ncc.edu/LinkClick.aspx?fileticket=kHSUK0yU1hE%3d&tabid=2646&mid=3394>

⁴ Labors of Herakles, Strangling of the Nemean lion /

http://mythology.sgu.ru/mythology/suzet/podvigi_gerakla/podvigi_gerakla.htm

⁵ Light War Club / Photo from the site <http://capitalcity.combats.com/encicl/object/dubina3.html>

sempervirens L.)¹. Evergreen cypress (Latin *Cupressus sempervirens*) is the evergreen tree of the Cypress family. The tree grows 25-30 m tall, with a straight trunk up to 50-60 cm in diameter. In nature is found in southern Europe and western Asia. It grows quickly enough, it tolerates prolonged drought and short lowering of the temperatures down to -20°C . In the culture it is since ancient times...»².

Therefore, if scientists want to link this club to the cypress (if that is a help), let them consider that it is «**cypress club**», and at the same time they should think about the meaning of the following sentence:

📖 «One drop of common sense³ prefer to the whole fount of wisdom» (Pythagoras).

«ANIMAL SKIN»



(photo of hieroglyph) (drawing of hieroglyph)

This hieroglyph shows an animal skin. And there are no alternative versions in its graphic identification, it is supposed that this is a bull skin. It is more complicated with its semantic (content) identification, as the supporters of the syllabic approach, (seeing syllables in hieroglyphs) of course, were not even going to translate this hieroglyph at the level of the content of the word, as a separate category.

I start again from the ideographic (hieroglyphic) method, because we see not accidental meaningless touches and sticks (images of alphabetical letters and syllables), but the whole meanings, which, just like ancient readers, should suggest us the images of these **real and meaningful things, objects and people**.

What could animals' skin mean in ancient times in the first place?

Of course - the clothes, which along with drink and food was and continues to be one of the first and necessary means of existence of people.

Clothing at all times was more valuable than food (if we talk not about hunger).

It was believed that to be dressed – it means to be prosperous.

The man who has the food, could not wear clothes, but having clothes (a sign of well-being), as a rule, has always had a food.

At all times, the poor are dressed in cheap clothes, and the rich – in expensive clothes.

Clothing, as before, is a sign of well-being. It is not accidentally:

«In some places in Crete there are copper ingots found, having the form of bovine hide, which possibly have been used as money. Their weight (29 kg) corresponds to the later Greek unit of weight – the talent»⁴. In the history textbooks, even states that:

«Then there were the very first money – **big bronze ingots in form of extended bovine hide**. This form to a piece of bronze was given because at first people counted "by the bulls":

¹ Cypress / «Wikipedia»// <http://ru.wikipedia.org/wiki/Кипарис>

² Cypress / «Wikipedia» // http://ru.wikipedia.org/wiki/Кипарис_вечнозелёный

³ Literally - «One drop of common mind prefer to the whole fount of wisdom» (Pythagoras) / «Pythagorean laws and ethical rules» Translated from French. B. Sopikova. St. Petersburg, 1808 / http://svitk.ru/004_book_book/14b/3144_zakoni_pifagora.php

⁴ Ancient Crete / <http://historic.ru/books/item/f00/s00/z0000016/st056.shtml>

there were no coins. For example, a large pot with three high legs cost 12 bulls, and a female slave cost 4 bulls»¹.

Again I repeat that I do not support (as does modern science) to consider the ancients as a guideline of «scientific» principles as they are not able to think straight. So I do not think that such kind of 29-pound bronze ingot *was a coin* which Cretans were «easily» getting out from the pocket for «convenience» of calculations. I think that these copper ingots, most likely, were a *measure of weight* in commodity of pets and / or execution of calculations for them.

But it is not the point now. The main thing is that it is the skin of a bull or just skin of the animal that with very high probability was seen *not only as a symbol of clothing, but also as a sign of well-being*, which could perfectly be used to express the word «**clothes**», and the word «**provide**».



So, the sign is graphically identified as an animal skin and is translated at the level of hieroglyphs in the meaning of «**PROVIDE** (materially), **CLOTHES, TO MAKE CLOTHES**». In the text of the Phaistos disc it is repeated 15 times.

«HAMMER»



(photo of hieroglyph) (drawing of hieroglyph)

The modern researchers and the science are imaging in this subject sometimes the «column», sometimes «handle with a knob»².

But let's show this picture to the child, and in contrast to modern science he will give the correct answer that this is a HAMMER. Do you know why? Because the main feature of adults is *second-guessing*, and the older we are, the bigger and scarier this guessing is getting. It was already noticed by the ancients that the adults do not want to see things as they are. They want to distort and adapt it for their ideology and for themselves.

Thank God, that Children do not suffer from such defect of society, so they are considered to be *clean, bright and open to knowledge*. And only then the «good» society puts on them the pink glasses, therefore cloning its own herd, that is running to nowhere and nobody knows why.

I apologize for the digression, let's talk about the hammer.

So, **this is the hammer**. Could the modern science (especially its experts on ancient Greece) not to see in this image a hammer? It could not!

This is so, because all historians know that the concept of «**Hephaestus**» (other Greek. Ἡφαίστος; Lat. Hephaestus, modern, often, Hephaistos) «played not the last role in Greek mythology». The individual researchers although gingerly, but not in vain have stated that:

«***It may be the hammer with cubic head***»³.

¹ Ancient History: the book/ The first states of Crete. Power Minos. The first states of Crete. The power of Minos <http://www.ancienthistory.spb.ru/book/10-30krit/>

² The Phaistos Disc / «Wikipedia» // <http://ru.wikipedia.org/>

³ Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603/ [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Now look at the most traditional and popular image of Hephaestus:



Hephaestus¹.

In any case, I comment that in his right hand is not a column, not a handle with a top, but the hammer.

Of course, the hammer was shown in various ways:



Hephaestus².

The hammer was shown not only with cubic head, but also like this:



Greek vase painting³.

¹ God of fire and blacksmith's work. Greek Hephaestus or Roman Vulcan / Image from site // <http://dreamworlds.ru/kartinki/24384-bog-ognja-i-kuznechnogo-dela.-grecheskijj-gefest.html>

² Hephaestus / http://www.ancientmyth.ru/myth.php?m=1_31.xml

³ Greek vase painting / <http://www.theoi.com/Gallery/K7.6.html>

I like this image of Hephaestus the most:



Hephaestus and Thetis with the armor of Achilles¹.

Yes, the form of the hammer is shown by different ways: (1) normal hammer, (2) one-sided hammer (one edge is stupid, the other is conical), (3) double-sided hammer with blunt edges.

Anyway, this is the hammer, and it is easily distinguished from the ax (one edge is sharp) and from Labrys (both edges are sharp). Here are the old photos of Labrys, if anyone don't know what it is²:



Then we read the simplest information about the hammer and about the «Hephaestus», which is opening in the Internet straight away in the search mode:

«**Hammer** is an ancient magical symbol, as a sickle. Being the tool of blacksmith's work, **hammer** symbolically is associated with the element of Fire, with an underground fire of God **Hephaestus** (Vulcan) and the **celestial fire** Thunderer (Zeus, Jupiter, Perun, Donar, Thor...)»³.

The hammer was an «attribute of Hephaestus – the embodiment of the divine skill, which forms the creative energy»⁴.

¹ Hephaestus and Thetis with the armor of Achilles. Painting Cilicia. About 490 BC. e. West Berlin. state Museums / <http://mifolog.ru/books/item/f00/s00/z0000039/st036.shtml>

² Figure on the left - ornamented gold Minoan Labrys / <http://ru.wikipedia.org/wiki/%CB%E0%E1%F0%E8%F1>; picture on the right - Labrys (Crete, Archaeological Museum)/

<http://www.greek.ru/tur/photo/profi/1062/39768/#gallery>

³ <http://viprbnsps.front.ru/alat.files/Page1493.htm>

⁴ Short Encyclopedia of symbols / <http://www.symbolarium.ru/index.php/>

The hammer is «*first of all, the tool of smith, endowed with mystical ability to create. But Hammer is rarely shown only as a symbol of brute force. Hammer and anvil together are the forming forces of creation...*»¹.

The most interesting is that if scientists were able to see in the hammer – a hammer, then by digging deeper, they would have found that:

1) there is the myth about Hephaestus existed on Crete, different from general Greek version²;

2) Hephaestus himself is known as Kandaon (Kando), as well as the island of Crete itself which was called Kandia by the Venetians and by the Ottomans³;

3) one of the mythological traditions says that Cretan dactyls* «were **smiths...**»⁴. According to the poem «Phoronid», dactyls «found iron on Ida»⁵.


In general, «*about dactyls [as priests and leaders of people] it is said (by Pausanias, by Diodorus of Sicily), that they were healers and experts in blacksmith's work, they were ruled by Hephaestus and taught people metallurgy, mathematics and Ephesus writing. They first began to fabricate iron*»⁶.

If we add to this that for today in obscurity of the word «Crete», since ancient times there is the word «Kritsa» (iron ball), meaning in some languages «**clump of iron**»⁷, you begin to have a different interpretation of an ancient Greek settlement of the same name «Kritsa»⁸ (9-11 km from Agios Nikolaos). After all Kritsa is located in one of the fertile and green areas of Crete, where ancient Cretans certainly lived (for climatic reasons**) because:

«*The presence of people in the village Kritsa is continuous at least since the Post-Minoan period and later...*»⁹.

It turns out that the area in the neighboring village of Kritsa – Lato earned the fame among historians as one of the «**first (in time) Greek city**».¹⁰ Although we have wondered from the subject, but we were able to see, **that the ancient Cretans, who are credited with the invention of blacksmithing and metallurgy, should know – what THE HAMMER is.**



So, the sign  is unquestionably graphically identified as a **hammer**. This sign is translated as a symbol of creation (creation, knowledge, skills and creatures – think about Hephaestus) in the meaning of «**to PERFORM (CREATE); WORK UP (TEACH); ENURE (to EDUCATE and TEACH); to BE EXPERIENCED, EXPERIENCE, EXPERIENCE (SKILL), the ABILITY (CRAFT, TRADE); BE ABLE (HAVE THE KNOWLEDGE) to PERCEIVE, the KNOWLEDGE**».

In the text of the Phaistos disc it is repeated 11 times.

¹ Brief Encyclopedia of symbols / <http://www.symbolarium.ru/index.php/>

² By which the father of Hephaestus was Talos (Greek Τάλως), and not Zeus, according to Homer / Hephaestus / / «Wikipedia»// <http://ru.wikipedia.org/wiki/Гепест>

³ Lycophron. Alexandra / <http://ru.wikipedia.org/wiki/Гепест> и <http://ru.wikipedia.org/wiki/Кандия>

* Dactyl (literally «fingers of the right hand») is a simple and intuitive way to control nature beginning, when it comes to the laws of nature (particularly the impact of the fingers on human development), and leaders, if we are talking about the people and the company's management.

⁴ Reference from the site <http://viprbnsps.front.ru/alat.files/Page1493.htm>

⁵ Huygens. Myths. The introduction. Myths of the world. Moscow, 1991-1992. In 2 vols 2. P. 379; Lyubker F. Real dictionary of classical antiquities. Moscow, 2001. In 3 vols 3. Pp. 204-205; Pseudo-Apollodorus. Mythological Library I (1, 3) / <http://ru.wikipedia.org/wiki/Дактили>

⁶ Pausanias. Description of Greece VIII (36, 2-3), (38, 2), (41, 2), Diodorus of Sicily. Historical Library V (66, 2) / <http://ru.wikipedia.org/wiki/Дактили>

⁷ Etymological dictionary of Russian language of Vasmer / <http://www.slovopedia.com/22/202/1635885.html>

⁸ Lassiti / Reference from the site http://www.crit.ru/regions/filter/?reg_id=51

** Area is one of the most beautiful and green areas of Crete, with the highest number of sunny days and minimal rainfall.






⁹ Ktitsa / Reference from the site <http://www.vega-tur.ru/news/1561.html>

¹⁰ Tritsch Fr. Die Stadtbildungen... S. 64 // The initial stages of the formation of Greek city http://www.sno.pro1.ru/lib/andreev_gomerovskoe_obshestvo/7.htm

And so we have graphically identified 5 key signs of the Phaistos disc and *semantically* (i.e., content) determined their hieroglyphic meaning.

We have **previously** identified them because the check of our meanings will be held only at the time of system translation of hieroglyphic text.

Now let's look at the following interesting table:

Graphical Identification	Image of key hieroglyphs of Phaistos Disc				
					
Correct	Boy's head	Woman's breast	Club	Animal's skin	Hammer
Incorrect	Head with feathers	Helmet	Cypress	Animal's skin	Colonies / handle
The number of times it is used in the text	19	18	6	15	11
All the key hieroglyphs are repeated in the text 69 times (100%), of which hieroglyphs graphically recognized by science are 22% (15 times).					

How do you think, dear reader, if the modern science was able to translate the text of (i.e., content) Phaistos disc when out of 100% usage of the key hieroglyphs in the text, the scientists could recognize **only 22 %** of usage even at the level of a simple graphical identification?

Therefore, even at this stage of the investigation the reader can do the preliminary conclusion about the reasons for the lack of translation of the text of Disc by science.

It is not surprising that «since Evans [who took images of the breast for image of helmet] it was **not made a single step forward to solving this ancient Cretan mystery**»¹.

My reader, the first step was made.


2.2.2. The main way of Hieroglyph Recognition

«Only when the Truth is shown in all its clarity and completeness, the Lies as the mist disperse themselves» (Author)

Now let's go through all the other (not key) Disc hieroglyphs, in order to stir up our minds and get the hang of things. At the same time, be aware that the meaning of each of them (the hieroglyphs) will be obvious even according to the image itself – according to the drawing. The degree of clarity will be different, but the fact that «a woman's breasts» under my pen will not turn into a «warrior helmet» – I can guarantee.

Also pay your attention to several principles of graphic (image) and semantic (of its meaning and sense) hieroglyphs identification of the Disc.

First, in the graphic meaning it should be clear even for the person who is far from linguistics, that the real images of objects were never drawn in any hieroglyphic writing just for no reason. They have been represented in order that any *competent* (by the standards of the time) representative of people could **easily find out** the real object in the image and determine the meaning of the hieroglyphic sign.

For example, the ancient reader looks at the image of the sign  and, by seeing it visually, immediately identifies it in his mind as «woman's breasts», seeing this hieroglyph not as a *meaningless set of lines*, but as the *very particular meaning – the whole concept*.

¹ Ernst Doblhofer. Signs and wonders: stories about how forgotten writings and languages were decoded: Publisher «Eastern literature» Moscow, 1963. P. 329.

So, each image made in the form of hieroglyph, as a part of writing, represents the particular *meaning – the particular concept, and not as a word, but as a whole semantic category*.

This meaning of the image (the sign) is its particular symbolic meaning as a hieroglyph. Besides, it is important: hieroglyphic writing was formed by one or was created (entered) by the other nations as the writing, not *as some kind of secret writing* which is available only to limited number of people.

It is quite possible that it was not the whole nation as in all ages, but the part of it, but it was precisely *writing, not a secret writing*.

Second, the semantic character of the same ancient Egyptian hieroglyphs, that is the status of hieroglyphs as writing, directly testifies that the hieroglyphic signs had to be *not only recognizable, and easily understandable and readable* for the most part. They were easily identified graphically, otherwise everyone would read inscription in its own way, and there would be no communication between people by these signs *within the same culture*. Different cultures, for example, such as the Hittites and the Egyptians transmitted the same meanings in different ways, and therefore they expressed the same meanings (categories) by different things in the different image. **They had one principle – the hieroglyphic, so that is why I attribute these writings to the same type.**

But now, not running so far, up to the Hittite and Egyptian writing, let's calmly go through all the other (non-key) hieroglyphs of Disc, in order to stir up the minds even more and get the hang of things.

At the same time, be aware that the meaning of each of them (the hieroglyphs) will be obvious even according to the image itself – according to the drawing. The degree of clarity will be different, but the fact that «a woman's breasts» under my pen will not turn into a «warrior helmet» – I can guarantee.

Third, the innovation of the graphical and semantic identification of signs will be an indication to their **status of graphic understandability** (clarity), determined by the following scale:

I degree of difficulty – «*obvious*»;

II degree of difficulty – «*not difficult to guess*»;

III degree of difficulty – «*difficult but possible*»;

IV degree of difficulty – «*graphically difficult*».

Five hieroglyphs, which we have already examined, belonged to I degree of difficulty.

In this case, the graphic understandability is determined by me from the position of nowadays, because at the time of disc writing, all hieroglyphs (their image and meaning) were obvious. So we compare how evident the hieroglyphs are.

Fourth, for the convenience of reading from left to right, in the representation of signs of the Phaistos disc I specially dispose them facing the left (mirror-like). For example, the



following sign – the boy's head on the disc looks to the right



drawing I display it mirror-like .

Fifth, please pay your attention that I will not follow the numbering of characters used in the literature; because it is just silly to sacrifice meaning of the presentation for the artificial digital sequence, especially since, as we shall see, the science could not even calculate the signs correctly.

So we begin.

«WIFE/ HOUSEWIFE»

The researchers define this sign in terms of graphics as an image of a woman. Actually, rephrasing the words of a famous character (Ostap Bender¹), we can say:

«Who will say that this is a man, let him first cast a stone at me».

However, I note that the author of the Phaistos disc showed not only that it is a woman in the obvious form, but that this woman is:



- *dressed in hanging apron obviously as a housewife, which undoubtedly differs from women's ceremonial costumes, encountered on Cretan frescoes;*
- *she has pronouncedly flabby breasts like an already given birth and mature woman;*
- *Considering that she is also a fairly buxom, this figure is clearly not of a young person.*

I do not think that the author of the Phaistos disc drew it just for no particular reason, and of normal researchers the basic principle of work with ancient artifacts is the principle of the *presumption of conscientiousness of the ancients*: they were not fools, and if they did something, they did it *with some sense, and not just for fun*.

And now, the buxom woman with flabby breasts in apron of housewife is shown by ancients not just as a symbol of a woman, but as the direct image *of housewife and wife*.

Of course, the image of wife (housewife) has nothing to do with «wife of Poseidon Cleito»² or with the «goddess Toeris»³, according to some researchers, thinking out for the disc authors. And of course, this image of wife and housewife never was a symbol of *feminine beauty*. On Cretan frescoes are shown completely different women - *young and beautiful girls* (see Fig. on the right⁴).



As a result, the graphical identification of the sign – is **housewife**, hieroglyphic meaning is «**WIFE (rarely a HOSTESS)**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

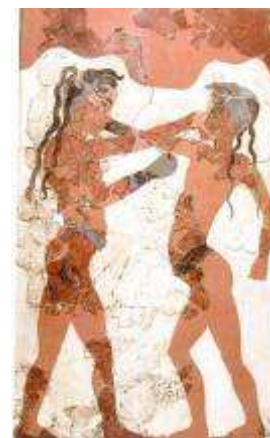
«THE FIGURE OF THE CHILD»



This is an image of a small man with a protruding forward tummy, as a symbol of a child. It's a really natural physiological pose of a child. Those who have children could perfectly observe their development, when they are, especially up to 2-4 years, walking with protruding forward tummies. The ancient artists showed a child in such a manner, and not only the artists of Crete, but of other neighboring places. For example, here is a fresco of Santorini (Figure on the right)⁵.

Hieroglyphic meaning of this sign is «**CHILD, CHILDHOOD, INFANCY, FROM CHILDHOOD**».

Status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).



¹ The phrase from the novel "The Twelve Chairs" by I. Ilf and E. Petrov (1927).

² Comparison of hieroglyphs of the Phaistos disc and Egyptian hieroglyphs / <http://roksalan.narod.ru/kritexpFD/Kritexpública.htm>

³ E.K. Groom To the origin of Phaistos disc // Bulletin of ancient history. 1968. Number 2. P. 14-28 (Extended version of lecture read in April 1966 at the II International Congress of Crete in Chania).

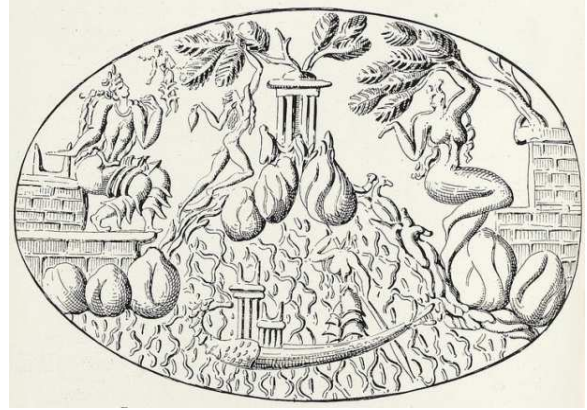
⁴ Cretan fresco painting / <http://phaistos.narod.ru/fresco.htm>

⁵ From isl. Santorini, fresco "Boys" / <http://www.art-in-exile.com/forums/photopost/showphoto.php?photo=1011>

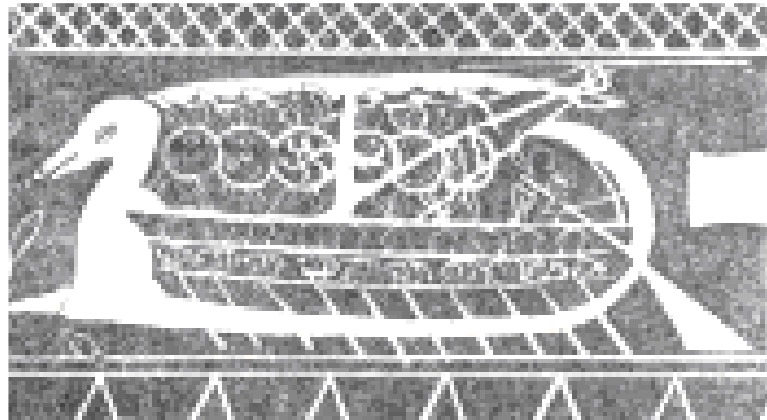
«RIVER BARGE»



This sign is located on the disc vertically as well horizontally. Graphically, it is identified by researchers as the «ship, boat»¹. And indeed, this sign is similar to the boat. Moreover, there are similar images, for example, on this Cretan ring²:



The most similar to this sign images are the Etruscan³ – those that are found in Italy, but presumably not attributed to the Etruscans, but to Greek masters (see images below):



However, on closer comparison of this sign of the Disc with the available catalogs of

¹ Phaistos Disc/ “Wikipedia”// www.ru.wikipedia.org

² Ring of Minos / Material from the site // <http://www.greekgazeta.ru/archives/nomer04/articles/21.shtml>

³ Etruscans / http://www.uned.es/geo-1-historia-antigua-universal/new%20website/ETRUSCOS/etruscans_1.html

images of ancient ships and also with their technical specification, during the identification of this sign the number of difficulties arises:

1. *Failure to follow the proportions:* the stern of the sea vessel cannot be as large in height as on the sign of the Phaistos disc, because in such proportions such vessel cannot be adapted to the sea. Even the Venetian gondolas, slightly similar to the sign of the Phaistos disc (but they have appeared much later), do not have such proportions.

2. *Technically unacceptable the underwater part of the stern:* the form of underwater part of the vessel stern directly affects the resistance of the water when the ship moves and its handleability. Vessels with obtuse shape of a stern and also with a torn stern and fore part, and still short in length, are technically absurd for the sea. So ships were constructed and shown in the classic execution like this¹:



Vessels (ships) with the back part of the modern type (as for installation of motor), of course, on the ancient monuments (and not only of Mediterranean) – are not presented.


Even Phoenician or Egyptian cargo ships², with certain perpendicularity of the stern and fore part have different proportions and different type of the vessel bilge (see the following pictures of them).



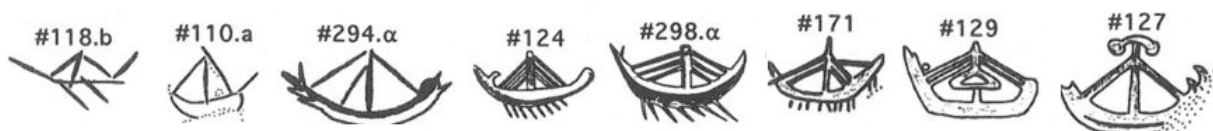
Phoenician ship

Egyptian ship

Etruscan ship

3. *It is strangely drawn oar:* on the sign near the center  the detail is clearly visible that must be an oar by interpretation of the image as the vessel. But such an oar: (a) is directed not to the traditional for ship images direction, (b) only its upper part is visible, therefore, it turns out that the oar does not have contact with water.

4. *This type of vessel does not comply with type of vessel, drawn on Cretan frescoes and on others (not Phaistos disc) hieroglyphs:* on Cretan hieroglyphs³ (I remind you, that Crete is an island, which from all the sides is washed by the sea, and where are few rivers), of course, the sea ships **with masts and sails** are shown:



¹ Greek bireme / <http://www.museum.ru/ships/expo9.htm>; Medallion, Bronze, Mint: Perint / <http://ancientrome.ru/numizm/catalog/coin.htm?id=1260>

² Sailing ships from the time of the Egyptian pyramids until Crusades / <http://www.museum.ru/ships/expo.htm>

³ Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 1996 / http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6haubts1&sp=407

These Cretan vessels are more similar to the given above Phoenician and Egyptian, rather than to the vessel shown on the Phaistos disc.

It should also be noted that on Cretan seals there are no type of vessel invented by researchers, called the «ship Aegean (Crete)»¹, the reconstruction of which «is made according to the drawing of the vase of Tebena* (IX-VIII century B.C.E.)».



Ship of the Aegean Sea (Crete)

Greek bireme

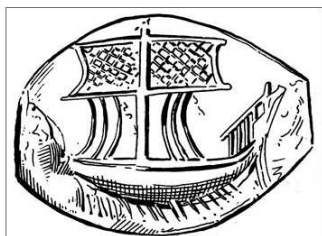
In fact, as it can be seen from the images above, it (the ship of the Aegean Sea) is not Cretan vessel, but Greek bireme, without sails, «improved» by the researchers themselves by adding an emblem from Etruscan ships (flower), as well as adding «deer»² horns (good that not the mammoth tusks).

I accentuate that **it is not possible to go on the river vessel without sails along the coast of Crete**, it is possible only on the rivers, but in Crete the rivers are too narrow for such vessels.

Here is that, what is written in the references with the illustration of the Cretan ship (fig. left):

*«Finds in Crete and Mycenae really showed, that Crete, and then Mycenae have been in close relations with the great monarchies of the ancient East. Cretan figures sometimes represent the ships. These figures show that the **Cretans were great ship masters: the ships have high sides, sharp metal prows to attack the enemy, masts and yards for fixing the sails**»³.*


This is also seen on the frescoes of that period (see fig. on the right)⁴:



Критский корабль (изображение на печати).



The result is that if the author of the Phaistos disc have shown the ship with one oar rising

above (possibly steering) , then its status - is **a light one-oared river ship (probably freighter) of a barge type or short gondola****, which had to be intended for its use in extensive system of river channels.

¹ History of the ship / <http://www.oldship.ru/ships/ships0004.html>

* If it is the Egyptian Teben, and what about its image and isl.Crete?

² It is not yet found any evidence of human stay on the island of Crete in Paleolithic or Mesolithic. Fossils of elephants, deer, wild goats and other animals have been found here, and they are considered older than human presence on the island / History of Crete // <http://www.kritomania.ru/history.html>

³ E-book "Monuments of the East" / <http://historic.ru/books/item/f00/s00/z0000073/st007.shtml>

⁴ Galley, accompanied by playful dolphins / http://rassvet.websib.ru/portret_sec.htm?cod=2&id=50

** By the way, how and where the gondolas appeared from, no one knows, as well as the time of their appearance, which is referred, including, also to the end of XIII centuries A. D., i.e. that period when Crete was placed under the authority of Venice (1204-1669).

On the sign image are seen: the oar intended to guide a boat at rafting, not to row with them, and the tie (in the back), to pull the barge (probably when it is loaded).

In this respect the ancient Egyptian vessels of Nagada period have a special similarity:



Ancient vessels of the period or culture, which is provisionally called Nagada¹.

Was it possible to use such sea freight barges on Crete? If we consider that the ship is *not maritime*, and that it was actually the simplest boat on narrow rivers of Crete (which are filled in the season), then, yes, it is possible.

Let's read the reference again:

- «*there are few rivers on Crete, and they are small*», «*because of the small width of the island **the flows**, formed on the slopes of the mountains, do not have time to become big rivers and they flow into the sea*»²;

- «*rivers on Crete are short and they are drying out in the summer months. The rivers, which are not drying out the whole year round, are the rivers in Preveli (Preveli), in the southern region Retymnon (Rethymnon), and the river Vrisses (Vrisses) in Chania*»³.

This means that it is quite logical to use exactly light one-oared freight barges for rafting the commodities through the narrow channels of Crete to the sea berths of the island, and during the drying up of the river for easy transportation by land.

Everything is quite clear and obvious, but since we have delved deeply into this hieroglyph, then the reader should also be informed about the following:

- it is not excluded the version that the river barge by form and perhaps, by name as a synonym (for example, as well as the word «boat», which reflects the form of shoes and of vessel at the same time) was related to shoes of the ancient period.

On the next page let's look at the boots of the Mycenaean burials, and also at the shoes of Etruscans and of Cretans, who settled in Lycia⁴ (Asia Minor).

¹ Fig. on the left – Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 2,1): Fresh lights on origins and external relations London, 1928, Seite: 390a /

<http://digi.ub.uni-heidelberg.de/diglit/evans1928/0418?sid=12815b6d05ad4a2e8db40f0fc9ec067f>;

Fig. on the right- Material from site <http://www.ancient-egypt.org/index.html>

² Crete / <http://wiki.norcom.ru/wiki/Крит>

³ About Crete / <http://www.kritomania.ru/notes.html>

⁴ Lycians (Greek Λύκιοι) are nationality, who lived in the south-west coast of Asia Minor in the I-th millennium BC.E. [On the history of science]. They are called the territory of Lycia. A number of historians identify them with termilian - immigrants from Crete. They are partially assimilated by Greeks, some Persians. Termilians, according to Strabo, are a tribe of people from Crete, relocated, led by Sarpedon on the territory of Lycia. In the historical literature termilians are often regarded as synonymous Lycians / Strabo. Geography XIV (3, 10). P. 667

// <http://ru.wikipedia.org/wiki/Термилы>



Sign of the disc



Mycenaean boot ¹

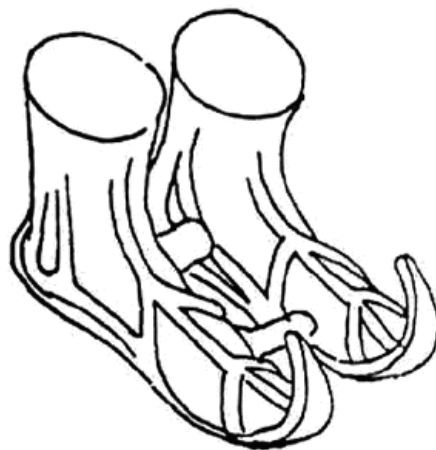


Shoes on Etruscans ²



Lycian warrior ³

Such shoes are also found in the Hittite Empire⁴:



Pair of mountain boots. Reconstruction from a clay model from Kanisha
[one of the most ancient cities of Asia Minor, modern settlement Kul Tepe near the city of Kayseri].

Especially, that the river barge and shoes in form of boat are intended for the same purpose – *moving and distribution of goods and people*, so, also by its form and partly, semantically (by the meaning) are associated with moving of something.

Also, we cannot exclude the possibility that in one of the ancient languages the word «boat» could simultaneously designate both *boat-shoes* and *boat-ship*, therefore, it is a homonym – similar in sound and spelling unit of language that has different meanings (such as the word «can»: can – ability to do something, can – a tin).

However, this is only an assumption which cannot be the basis of any scientific theory. This kind of reasoning is acceptable to present only informatively as one of the logical options or one of the assumptions, no more than that.

But the fact that the graphical highlighting of shoes was associated with the movement, distribution, and trade, is well illustrated by the ancient Greek images of «god» of trade

¹ Winged boots of Mycenaean burial (Attica)/ <http://www.sno.pro1.ru/lib/andreev2/original/img331.html>

² Image from the site <http://srbinda.narod.ru/opanci.htm>

³ Image from the site <http://srbinda.narod.ru/opanci.htm>

⁴ Chapter I. The historical situation in West Asia of the beginning of the Bronze 1. Ethnic composition of the Armenian Plateau and neighboring areas in the III-II millennium B.C.E. <http://Annales.info/other/djakonov/01.htm>

(Hermes), which almost always have pointed at *the special shoes* (images of Hermes in special shoes):



Images of Hermes on the ancient frescoes and phases¹.

So, it is possible that not an empty phrase – the connection of trade with footwear, as well as the connection of trade with the cargo barge, which transports goods.

Therefore, the graphical identification of this sign is «**river barge, barge, ship**».

Its hieroglyphic meaning depends on the direction of this sign:



(river barge, located vertically with its prow downward, as a symbol of moving down the river for transport (movement) of people and goods, especially commercial) – the meaning is «**DISTRIBUTION (OF SOMETHING); MOVEMENT (PATH); TRANSPORTATION and TRADE; THAT WHAT IS TRANSPORTED and WHAT IS TRADED**».



(river barge in the natural horizontal position is its underlined image directly as a cargo ship) – the meaning is «**BARGE, VESSEL, SHIP; SHIP (adj.), MARINE**».

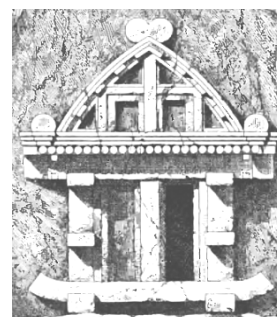
The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«WOODEN HUT»



Most researchers define this symbol as a «house», «home». But some of them, perhaps, dedicated by apiary and honey, see in its portrayal even the «beehive»². I have no doubt – *it is a building, besides the building of people and for people that is an abode.*

Arthur Evans called this sign of the Phaistos disc an example of «*foreign architecture system*», indicating that there is no information about such multi-level buildings by Minoans. And not finding anything more suitable, Evans proposed to compare this building with the look of the *Lycian tombs*³.




¹ Hermes / Musée du Louvre, Paris, France Catalogue Number: Louvre G192; The fostering of Dionysos / Museo Gregoriano Etrusco Vaticano, Vatican City Catalogue Number: Vatican 559; Hermes / Museo Gregoriano Etrusco Vaticano, Vatican City Catalogue Number: Vatican 17907; Hermes / Metropolitan Museum, New York City, USA Catalogue Number: New York 25.78.2 // <http://www.theoi.com/GalleryK2.html>

² The Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

³ Evans A. The palace of Minos. P. 647–668 / The Phaistos disc // www.ru.wikipedia.org

Now let's see what kind of abode it actually is, because Evans assumption is beneath criticism.

1. *This is the wooden building*: archaeologist M. Mellink is absolutely right, he

compared this sign  with «*wooden huts*»¹, because the horizontal massive timber in the middle of building, in the view of construction and taking into account its proportions and thickness, could not be made of stone – *it is too massive and heavy*.

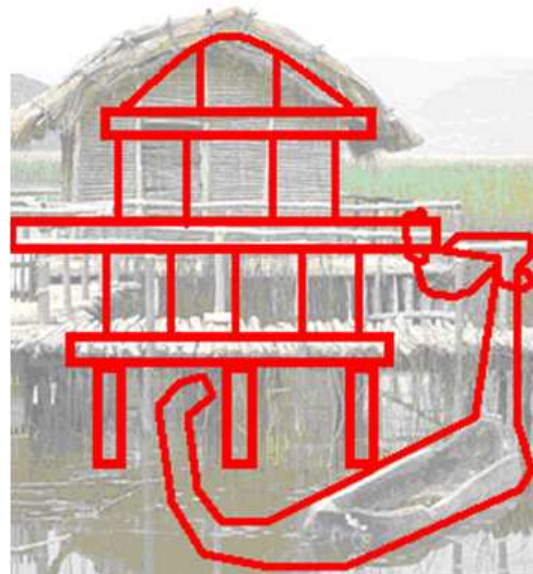


2) *This building is on piles*: visually in all the pictures of this sign the piles are clearly seen under the building. Piles in ancient wooden buildings are usually made when the construction is on the water.

Therefore, it is most likely, nothing else, but a **fishing hut**.


House on piles. Houses and villages were built on piles because of the fear of floods, which often occurred in coastal areas. Inside of these houses it always remained dry (excessive water has always flowed down), what is impossible in an ordinary house without piles.

Also, these wooden huts were built directly on the channels and in the coastal areas. Not long ago **in Greece** the scientists reconstructed the ancient berthing and opened it for the visiting. Here is its photo (below left)².



In fact, those who reconstructed it did not know all the types of river barges, which existed in ancient Greece, or at least on Crete, so they depicted ordinary boat close to the house. But we know it, and so we completed this reconstruction in relation to the signs of the Phaistos disc (fig. right).

Here are two of these hieroglyphs of the Phaistos disc:  (*a wooden hut on piles*)

and  (*river barge*) - on one exposition. As we have seen, even the tie was used, hanging on the top of the stern of the boat (barge). It is the tie that fastened vessel (barge) to this massive timber of the hut.

¹ The Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

² Information from the site <http://www.votpusk.ru/story/fototext.asp?fot=1&ID=6515&blog=1&P=2>

These wooden buildings, taking into account the river nature of barge, are most suitable for their location in relatively quiet places – on narrow mountain rivers and channels, quiet bays, creeks, etc., *which are directly on Crete.*

For example, on such channels of Crete:



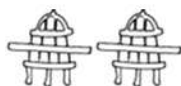
Of course, the reasoning, such as: «building, which is corresponding to the sign has not been found neither on Crete, nor outside it», is completely meaningless. What are going archaeologists to find on the island of Crete?

*Would they find **the wooden hut**, which was built 3,5 thousand years ago, according to their dating of events? It is ridiculous! It would have already been turned to dust.*

So, this sign is the image *of wooden hut*, most likely, exactly the **fishing hut** as the simplest symbol of abode.



(wooden hut, probably fishing one, as a simple and understandable symbol of the abode) – the meaning is «**ABODE (HOME), FARM (HOUSEHOLD)**».



(wooden hut as an understandable image of abode has the meaning «house (home)», and the repetition of the sign literally means «from the first to the last house», i.e., the whole settlement) – the meaning is «**SETTLEMENT (VILLAGE, TOWN)**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty¹).

«**ROUND BUCKLER**»



This sign is graphically determined by almost everyone as a «buckler», although with certain reservations². Probably it will not surprise you, if I report: the buckler is an attribute of the warrior, which serves as a protection from assault, that is the first and the main *civil* and *social duty* of every man, of any tribe and nation at all times.

Ask yourself the question now: how could the ancient show the meaning of the words «**OBLIGED, MUST; OBLIGATION, DUTY**»?

Isn't it possible to show with the buckler – that attribute, which any man takes immediately, when his country is attacked, *to fulfill his **duty** and his main social **responsibility***?

Therefore, the sign a «round buckler» with seven circular symbols as an indication of civil duty for protection of the fatherland, has the hieroglyphic meaning – «**OBLIGED, MUST; DUTY, OBLIGATION**».

In the text of the Phaistos disc it is repeated quite a lot of times – 17.

¹ Degree of difficulty is determined without consumption of double use of the hieroglyph.

² Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Exactly the same buckler, and even about the same size as the sign of the Phaistos disc is located in Metropolitan Museum of Art in New York City¹ and is directly related to the Minoan civilization, because it was found on the island of Crete:




Left is the sign of the Phaistos disc, right is the sample from the Metropolitan Museum.

But this is by the way. Let's find out, why this shield has exactly 7 symbols.

The number seven traditionally symbolizes the mystery, and the mystery is also traditionally associated with something sacred. The number seven was transmitted through different images. It could be seven petals, seven dolphins (see image of bowl²) and seven circles, as in the case with our image. Basically, everything was obvious: the number 7 emphasized and meant **the importance** – therefore, in the understanding of ancients - the sanctity, and also it allowed to pass this meaning even on small images (remember that the diameter of the Phaistos disc with all the signs is 15-17 cm.) to pass this point.

If we combine the meaning of the «sanctity» and the meaning of this sign «obligation, duty», you get a «sacred duty» or «main obligation».

Therefore, the final definition of the semantic meaning of sign , which shows a round buckler with seven circular symbols is – «**OBLIGED (MUST); OBLIGATION (DUTY)**». Suppose that the translation is «sacred (holy) duty», but I will use it indicatively.

Now, for you, my reader, to rest and relax, read about how the words *fable* and *symbol* were connected together, and the modern «science» invented its personal authorial extra-historical (nonhistorical) story about one of such images.



We read by historians: «*On the black-figure kylix (drinking cup, found in Vulci, Lazio region, Italy) is shown Dionysus in the boat, the vines, and dolphins. The image illustrates the following plot [now the reader, make an effort]:*

Dionysus ["God"] sailed on a boat from the island of Ikaria to the island of Naxos. On the way, he was stolen by pirates-tyrrhenians (the "scientists" discerned them in dolphins), who wanted to sell him into slavery [and he was "God"]. But the shackles fell miraculously from his hands and turned into the vines, which together with ivy braided the mast and sails of the ship. Robbers rushed into the sea in horror,

and there they turned into dolphins [well, at least, they have not made hara-kiri]»³.

¹ Metropolitan Museum of Art / http://www.metmuseum.org/Collections/search-the-collections/130012451?rpp=20&pg=1&ft=* &where=Minoa&what=Seals&pos=3

² Cup for drinking, conventionally called "Dionysus in the boat": on the black-figure kylix (drinking cup) is depicted Dionysus in the boat, seven vines and seven dolphins. The work is identified with the artist Ekzeky (the third quarter of VI century B.C. E. on Scaliger chronology), potter and artist, Greek master of the largest black-figure vase painting / http://lectures.edu.ru/default.asp?ob_no=16808

³ The painting "Dionysus in the boat" / http://lectures.edu.ru/default.asp?ob_no=16808

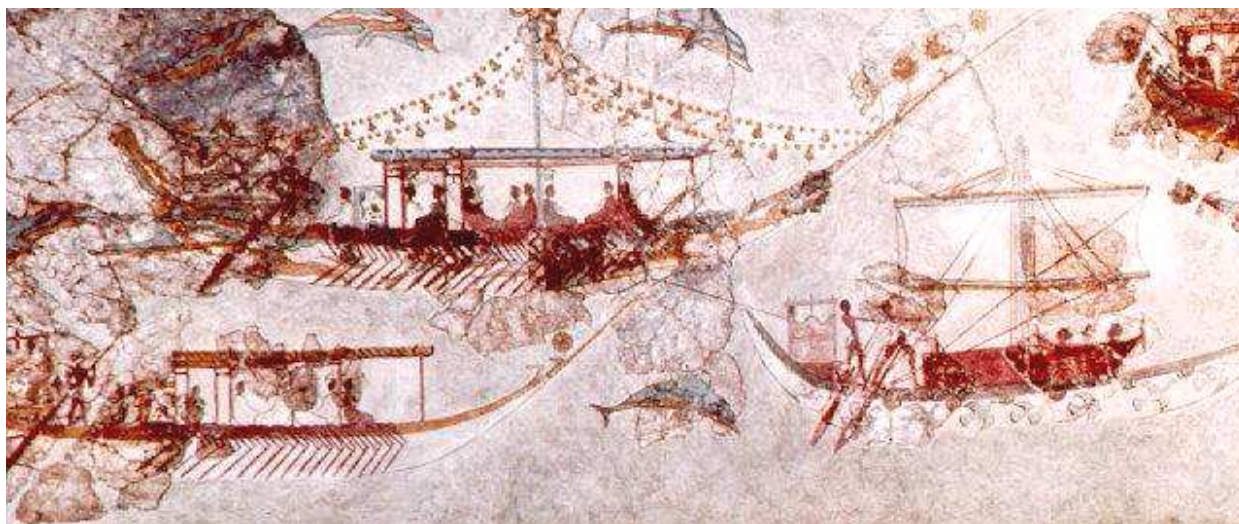
So the image of fertility and prosperity has turned into real thriller, good, that in the captions «scientists» did not write that some American actor acted in the role of Dionysus. How can you not believe that the symbols, like a drug, can really *affect the mind and overshadow it (even of candidates and doctors of science)*.

Yes, there are scientists – «friends» whom you would not wish to the enemy, and how not to remind the phrase: «*Deliver me, Oh God, from friends, and I can manage the enemies myself*»¹.

I reckon that this interpretation of the image of drinking cup, found in Vulci, is ***the masterpiece of historical insanity of modern science***. And the problem is not even in the interpretation itself, but in the fact that it is unthinkingly followed by millions of scientists. And this group of intellectuals in the sphere of history «spiritually» nourishes the mind of people, but as one writer rightly said:

📖 «*There are times when people take collective stink for the unity of the Spirit*»² (Fazil Iskander).

But these times in the sphere of history have dragged on.
Here is another picture of dolphins. Fresco from Akrotiri³:



Are here as on other frescoes, also depicted the image of the *Tyrrhenian robbers* as dolphins?

It is interesting what do modern «scientists» exactly use for such a special vision of Tyrrhenian robbers or pirates in dolphins. But we have distracted emotionally, let's move on to our (first of all) graphical identification of hieroglyphs. Regarding the status of the graphic clarity of the sign we define it as – «*obvious*» (I degree of difficulty).

«SHOULDER-YOKE WITH BUCKETS»



How do researchers identify this sign?

Their answer is «pads, leg irons»⁴, and even «tops of two eminences» and «handcuffs»⁵. Only as a timid assumption, some of them mention «shoulder-yoke», but then most of them immediately put a question mark (?), agreeing that it is most likely pads.

¹ Aphorism is attributed also to Voltaire.

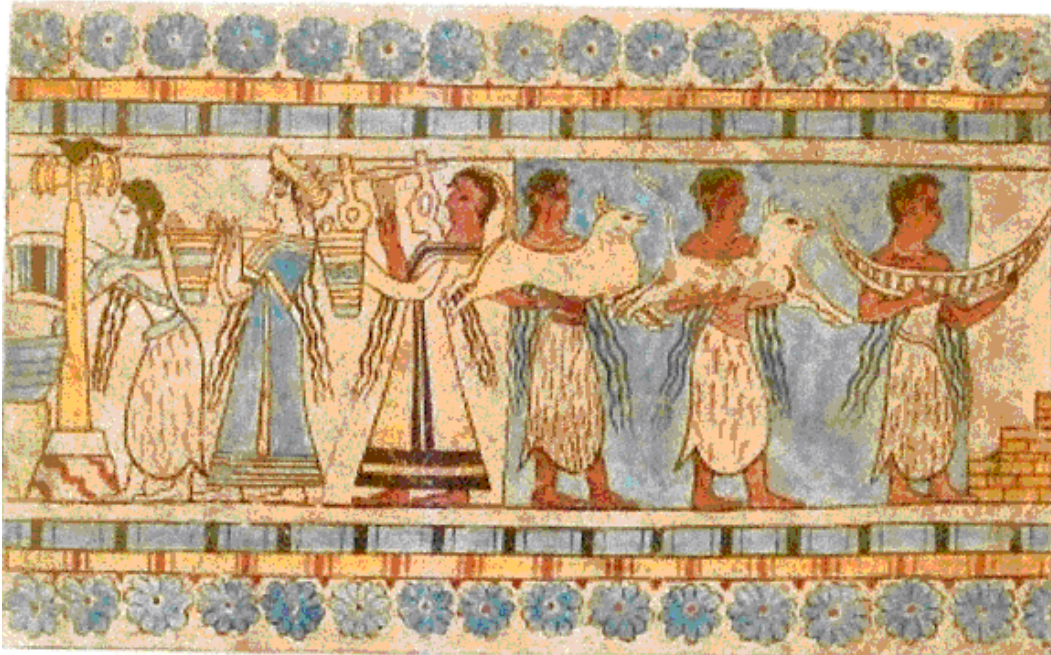
² The great thoughts of great people. / by A. P. Kondrashov, I. I. Komarova. RIPOL, 2005. C. 919.

³ Fresco from Akrotiri (island of Santorini, in the vicinity of isl. Crete)/ http://www.travel-to-santorini.com/page.php?page_id=121

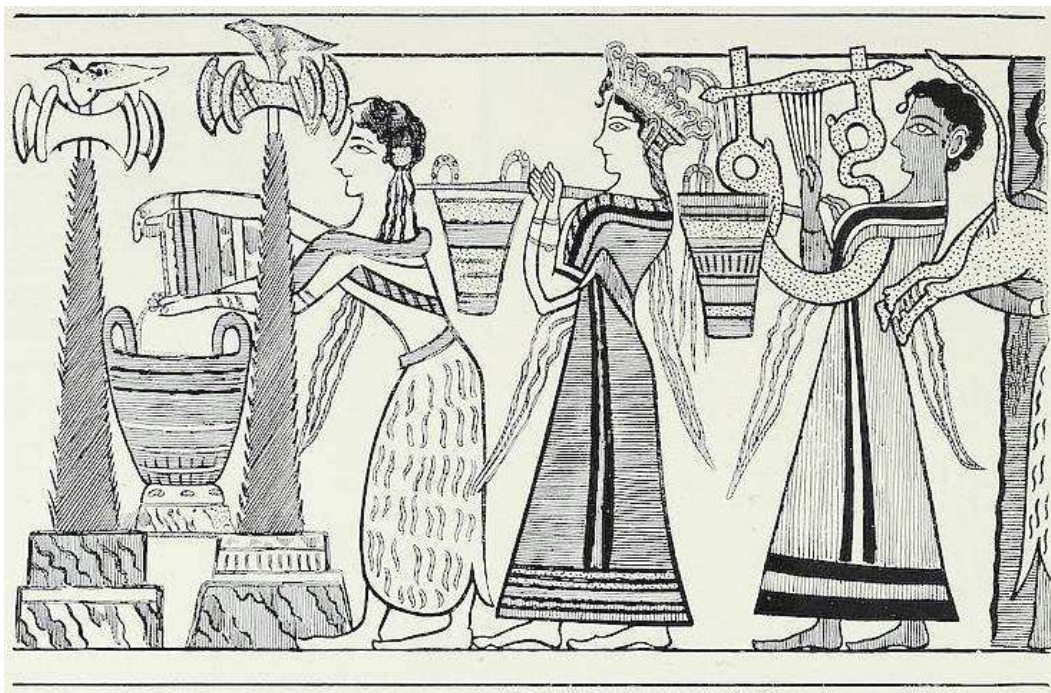
⁴ Phaistos Disc/ «Wikipedia»// // www.ru.wikipedia.org

⁵ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

I certainly do not understand such timidity and doubt, especially because it is found by researchers the direct illustration of the fresco «Sacrifice»¹ from the island of Crete (see item on the second figure on the left):



Its drawing is clearly visible by Arthur Evans²:



It is absolutely right about the fact that the shoulder-yoke - is shoulder-yoke, V.A. Lagutin writes «by Grinevich it is "shoulder-yoke", the subject is not very clear... Why is it unclear if on the sarcophagus from Agia Triada it is clearly seen on the shoulder of a graceful woman?»

¹ Crete, the fresco "Sacrifice"/ http://community.livejournal.com/ru_history/1086770.html; The frescoes of Crete and Santorini <http://www.art-in-exile.com/forums/photopost/showphoto.php?photo=1007>

² Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 1): The Neolithic and Early and Middle Minoan Ages London, 1921, Seite: 440 / http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0480/image?sid=50864179862a73ab28b04559ab370c55#current_page

This sarcophagus is shown in all books on the Cretan art. On a number of Greek vases the paintings show this "shoulder-yoke" without any changes in a thousand years»¹.

Therefore, this sign of the Phaistos disc  is graphically identified as **shoulder-yoke**, a symbol of wearing of anything.

However, I do not exclude that the mark of the shoulder-yoke in its natural horizontal position gave in this hieroglyphic writing the *direct meaning* of the «shoulder-yoke» itself. While the image in an unnatural vertical position has indirect (figurative) meaning, referring to the words *carry, bring, the attitude, to attitude*.

Hieroglyphic meaning of this sign – is «**TO CARRY, TO BRING, TO CARRY (something); TO BRING WATER**».

Status of the graphic clarity of this sign is «*obvious*» (I degree of difficulty).



«TORCH»



This sign of the Phaistos disc is determined by researchers as «plumb, cutting tool (?)»² or just «saw»³.

The error of graphical identification is made in many respects due to incorrect drawing of this sign. Here's its image (fig. left and in the center) from two text parts of the disc, where it occurs, as well as its drawing (fig. right, I recall that the drawing is in mirror image):



This sign is painted on the disc not this way , but like that .

What is the difference? The difference is that the upper part of the sign is not shown as a hook or «handle», but more curved and streamlined. Therefore, please pay attention that the drawing of this symbol in the literature does not match its mark on the disc, as in those two places where it was used twice, there is no image of the upper part in the form of hook or «handle».

Now it is an amazing moment in the preparation of translation description of the Phaistos disc, which I did (the translation itself) in 2010 and which took me almost 2 years.

When I showed the picture of the sign to my wife Maria and asked her to identify it, she, being *totally* unaware of what I currently do, said calmly and confidently in 3 seconds after my question:

- «A torch»?!

- «Yes, this is an image of the torch», – I said to her, and now I answer to you.

This is the torch, whose image was not just widespread in ancient times, but it had a *symbolic, religious and cultural significance*.

¹ Homepage of V.A. Lagutin / Passions for the Phaistos Disc // http://www.cryt.narod.ru/article_passions.html

² Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

³ Bekstrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))



Even when the torch
was represented with
the fire down, it was clear
that this is torch.

Fig.1¹

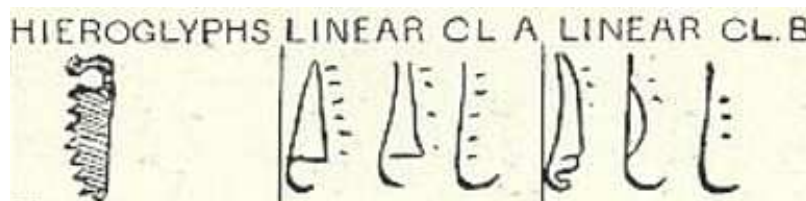
Therefore, the upper part of the torch – it is not a hook or handle of a knife, it is the flame of torch.

Why did the science so easily accepted the image of the sign as a knife?

The fact is that there was not special dispute regarding the graphical identity of the sign, and eminent experts of Minoan civilization have almost unanimously declared, that it is a knife or something else, but exactly *a cutting tool*. And those who were not acquainted with the archaeological artifacts themselves, and who used methods of comparison only in passing, have swallowed it and even did not choke. Others, kind of real experts (the Bekstrem), mainly from the words of the other most influential researchers, they simply added fuel to the fire by stating that it is indeed «*a knife with a curved back part*». And to be more persuasive they supplied:

«*Saw of the same style was found in Minoan writing and in Egyptian hieroglyphs*»².

But if they would look into the characters themselves, and fully used the comparative method of analysis, then they would have seen that the signs, as well as the objects themselves, are quite different in Minoan writing. Here they are:



From the classification of signs of Arthur Evans³.

As you can see, the cutting tool in the form of saw is completely different, first of all by the presence of nicks, and it is not similar to the sign of the Disc. There is no such a sign in the largest directory of Cretan signs and hieroglyphs Corpus Hieroglyphicarum Inscriptionum Cretae⁴.

¹ Statues of Castor and Pollux / <http://ancientrome.ru/art/artwork/img.htm?id=2702>

² Bekstrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 1): The Neolithic and Early and Middle Minoan Ages

London, 1921, Seite: 642 / [http://digi.ub.uni-](http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0688/image?sid=50864179862a73ab28b04559ab370c55#current_page)

[heidelberg.de/diglit/evans1921bd1/0688/image?sid=50864179862a73ab28b04559ab370c55#current_page](http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0688/image?sid=50864179862a73ab28b04559ab370c55#current_page);

Seite: 282 / [http://digi.ub.uni-](http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0316/image?sid=50864179862a73ab28b04559ab370c55#current_page)

[heidelberg.de/diglit/evans1921bd1/0316/image?sid=50864179862a73ab28b04559ab370c55#current_page](http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0316/image?sid=50864179862a73ab28b04559ab370c55#current_page)

⁴ Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 31, 1996, © 1996–2012 École Française d'Athènes /

http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=sfg67159fgsa8t9ba432kodot2iq310n&sp=411

In Crete, in addition to images of abovementioned **saw** (I remind you that in the Minoan period, there were dense forests, especially in the west), there are also knives, but of completely different type, mostly knives-daggers, which are found in many burial places:

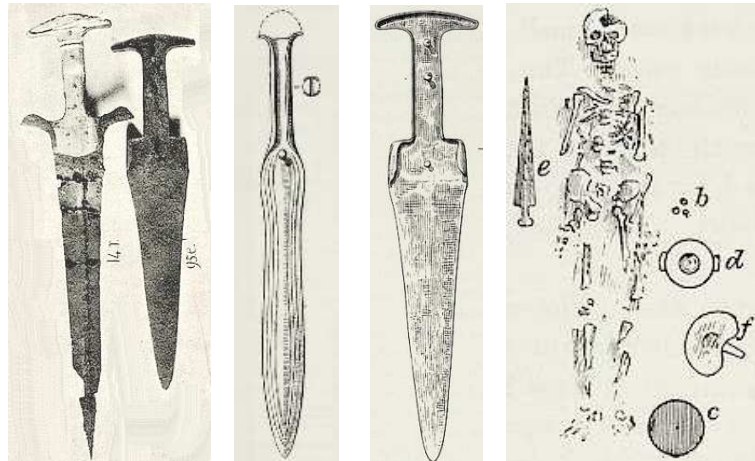


Fig. 1¹

Fig. 2 and 3²

Fig. 4³

What concerns the comparison of this sign of the disc with Egyptian hieroglyphs, which are also referred by researchers (and most researchers referred to each other), then there are quite different types of knives. See yourself:



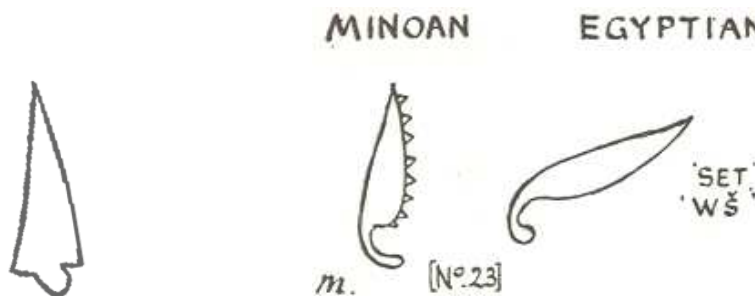
The sign of the Phaistos Disc



Image of knives from Egyptian hieroglyphs

As you can see, the design is fundamentally different – exactly the design of knife, where one side is adjacent to the «handle» and the other is not limited by it, but at an angle or as the arc it goes to the cutting edge (blade). On the sign of the Phaistos disc, nor «handle» (it was too short), nor the rest of the structure (the angle is too perpendicular, as on dagger) does not resemble knife. And taking into account such short stick it cannot be dagger.

All this was clearly seen from the beginning, so Evans did not decide to locate graphically this sign of the Phaistos disc next to the image of the ancient Egyptian knife and Minoan saw, styled by Evans in order to have more similarities. We, dear reader, will do it:



The sign of the Phaistos Disc

Comparison of Minoan saw with Egyptian knife by Evans⁴.

¹ Evans A. The prehistoric tombs of Knossos (aus: Archaeologia or Miscellaneous tracts relating to antiquity. 59.1905) London, 1905, Seite: Plate 91 / http://digi.ub.uni-heidelberg.de/diglit/evans1905/0107/image?sid=e7047f09e143cf807fb79a80d8512ec7#current_page

² Ibidem. Seite: 472 / http://digi.ub.uni-heidelberg.de/diglit/evans1905/0083/image?sid=e7047f09e143cf807fb79a80d8512ec7#current_page

³ Ibidem. Seite: 474 / http://digi.ub.uni-heidelberg.de/diglit/evans1905/0085/image?sid=e7047f09e143cf807fb79a80d8512ec7#current_page

⁴ Evans A. Scripta minoa: the written documents of minoan Crete with special reference to the archives of Knossos (Band 1): The hieroglyphic and primitive linear classes Oxford, 1909, Seite: 240 / http://digi.ub.uni-heidelberg.de/diglit/evans1909/0254/image?sid=d7f88eec4b4db8d29cb40a013b28b27f#current_page

Thus, there are no reasons to identify graphically this sign as a knife. But there is a reason to define this sign as a torch, but first here is «slide excursion».

Look at the ancient Etruscan* images¹:



Look at ancient images, belonging to ancient Greeks²:



And pay your special attention to early images where the torch has more clear and simple form, such as here (in the right hand of the shape on the right)³:



* By the number of similarities Minoan culture has more to do with the ancient Egyptians, Hittites and Etruscans, but this will be discussed in the chapter about identification of the Phaistos disc.

¹ Giulio Ferrario Il costume antico e moderno, o, storia... di tutti i popoli antichi e moderni, published in Milan in 1820 (Europe. Volume II) / <http://www.alib.ru/find3.php4?tfind=%FD%F2%F0%F3%F1%F1%EA>

² Hekate & Iakkhos / Museum Collection: State Hermitage Museum, St Petersburg, Russia, Catalogue Number: St Petersburg PAV8 // <http://www.theoi.com/Gallery/T16.8.html>; Eleusinian rituals, clay board.

Athens, National Archaeological Museum / <http://ancientrome.ru/art/artwork/img.htm?id=1049>;

³ Persefona / Proserpina, Demeter / Ceres / <http://www.peremeny.ru/book/dnisily/361>;


http://www.teenwitch.com/DATE/YR/1999/08/P_08_28.HTM

Look at the coins¹:



All these artifacts speak in favor of that the authors of the Phaistos disc, as well as the ancient people of the Mediterranean, were familiar with the image of the torch as a symbol of fire.

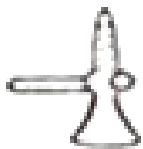


So, the sign  is obvious and clear image of torch as a symbol of fire.

Hieroglyphic meaning of the sign is «**FIRE, LIGHT UP (FIRE UP)**».

Status of the graphic clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

«**PLOUGH (COULTER)**»

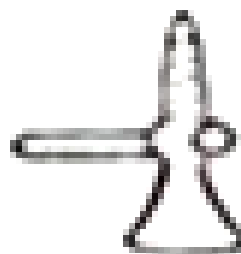


This sign, although it does have several logical variants of graphical identity, but it is easy to recognize – **it's the plough** or the part of it, where the coultter is directly installed. However, science wants to see in it the «pole-axe» or, at worst, «hoe»².

I agree with the pole-ax – the sign resembles it, however, «pole-axes, like those which are known from the excavations of Troy, Vafio, Delph, Thrace and Sardinia», are found in many places, «except Crete»³.

But with the hoe I am not agree, because the chopper of the hoe is located almost perpendicular to the wood (see right), and not in the same axis with it, as it is clearly seen in this sign of the Phaistos disc.

In fact, on the sign of the Phaistos disc **the plough** is shown, precisely that part of the plough where the knife is installed. Even the most modern designs of the plough can graphically indicate that this is the plough.



¹ Aureus, gold, Mint: Rome / <http://ancientrome.ru/numizm/catalog/coin.htm?id=485>; Castor and Pollux, Carlo Albachini according the antique original / <http://ancientrome.ru/art/artwork/img.htm?id=2702>; Denarius, silver, mint: Rome / <http://ancientrome.ru/numizm/catalog/coin.htm?id=1056>

² Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

³ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Speak to any farmer, working on the ground, show him this picture and ask him: What is it, a plough or a hoe? You will hear what he will answer yourself...

Cretans were well acquainted with the plough. Moreover, it is believed that: «Dorians **inherited the plough**, wheeled vehicles, sailing ships, the press, the potter's wheel and other tools, the beginnings of architecture (especially the temple and land) **from Achaeans and Cretans**»¹.



Thus, this sign is the image of plough (of its part with the coulter) in its simplest (in the technical terms) performance as an obvious symbol of cultivation, so it has hieroglyphic meaning «**TO PLOUGH (CULTIVATE) THE SOIL**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«FEATHER OF BIRD»



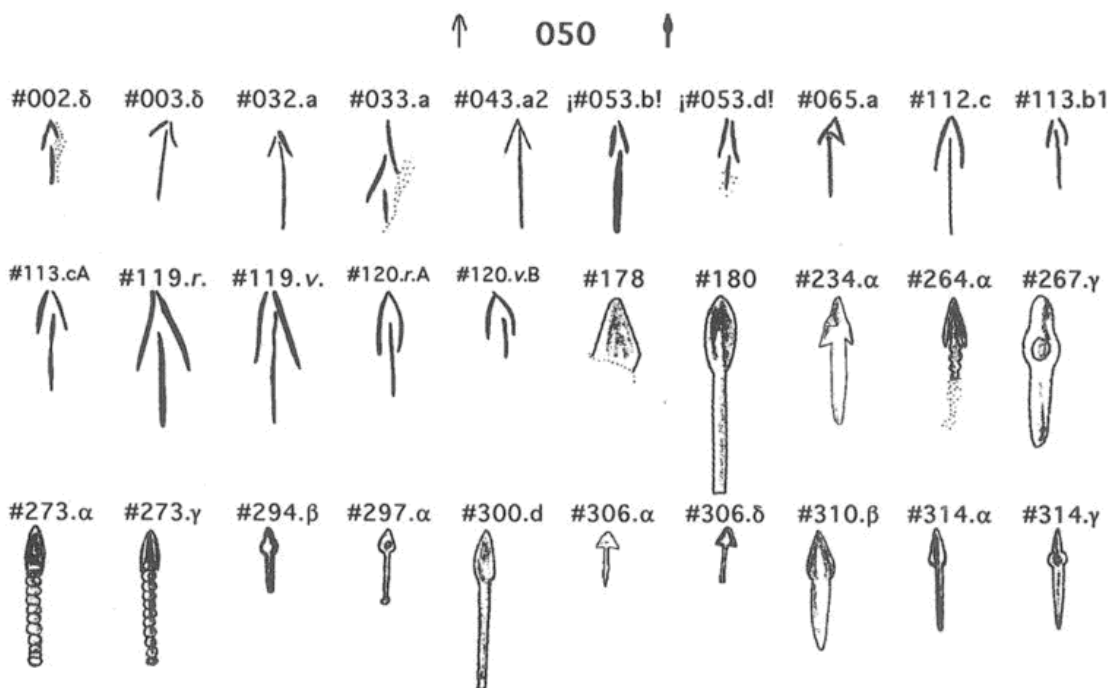
The modern science interprets this sign as «arrow». Indeed, if you take an arrow and break it in half, then the rear part (about 20% of the length of arrow) will have such a view – of broken arrow.

However, such an «arrow», which has proportion of 40% of feathers (from the total length of arrow), nowhere physically occurs as an arrow. If we attribute this image to the area of throwing of sharp objects, then at best it is a *dart* with a very strong plumage, which also does not occur in general rule (although there is probably exception, not in ancient times, but in the modern shops).

What question should the researchers ask themselves?

That's right, the question is - how did ancient Cretans draw arrows, if they saw an arrow in it. Look at Cretan hieroglyphs from other monuments²:

CORPUS HIEROGLYPHICARUM INSCRIPTIONUM CRETAE



Do we see such kind of arrow image? **No, we do not see!**

¹ History of the Ancient Greece / <http://www.mystic-chel.ru/europe/greece/154.html/>

² Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 1996 / http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6haubts1&sp=414

What is the other logical alternative interpretation of this sign besides arrow?

That's right, it is a **father of bird**.

I hope no one needs the photo of feather of bird to prove that, in terms of proportions it is exactly feather of bird, but not arrow?!



So, this sign shows feather of bird as a symbol of the letter, as a symbol of the ability to write, as a symbol of writing. Hieroglyphic meaning this sign is «**TO WRITE, WRITING (WRITING SKILL), WRITING; KNOWLEDGE**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«HEAD OF SHEEP»



Head of sheep is an ancient religious symbol of sacredness and divinity, and the connection with religion and God. I will not prove it, because I think this is the obvious answer for the question of the symbolic significance of sheep head (remember the legend of the «Golden Fleece» which ignoramuses have turned into literal sheep skin, and even a gold* one).

However, I still give several visual expositions:



The Karnak Temple. Luxor (Thebes)¹.

This is the image of sheep as a symbol of divinity and sacredness of this place. I would even say – the special, because remember that The Karnak Temple² – «*the largest according to the area [the temple] in the ancient world* [up to the XII century B.C. E.]»³. The place, which was recognized as a sacred by every (in limited vocabulary understanding of science) Pharaoh of Egypt.

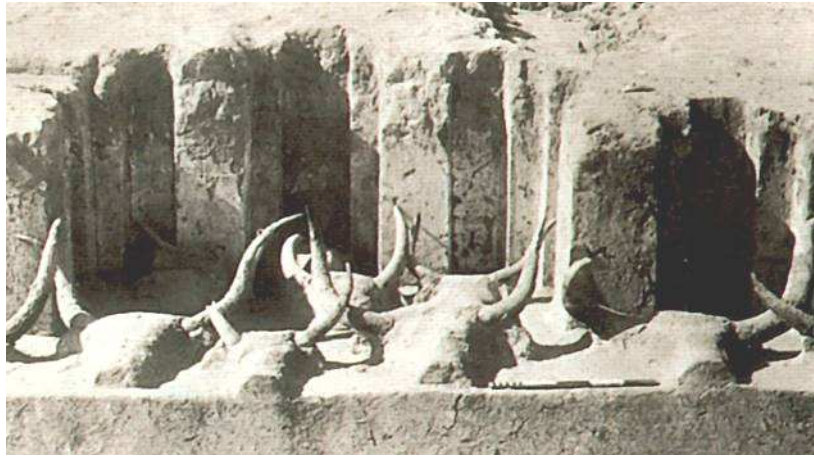
* We also discuss it, but later, when we look, how well-defined forces turned the scientific understanding of the pre-Greeks about physical world into the mythology, and the scientists of the priests into "pagans", their own culture and the written legacy are physically destroyed. This phenomenon in the history I call *religious genocide of cultures*.

¹ Karnak Temple. Luxor (Thebes) / History of the Ancient World // <http://kolizej.at.ua/fr/1/1404462.jpg>

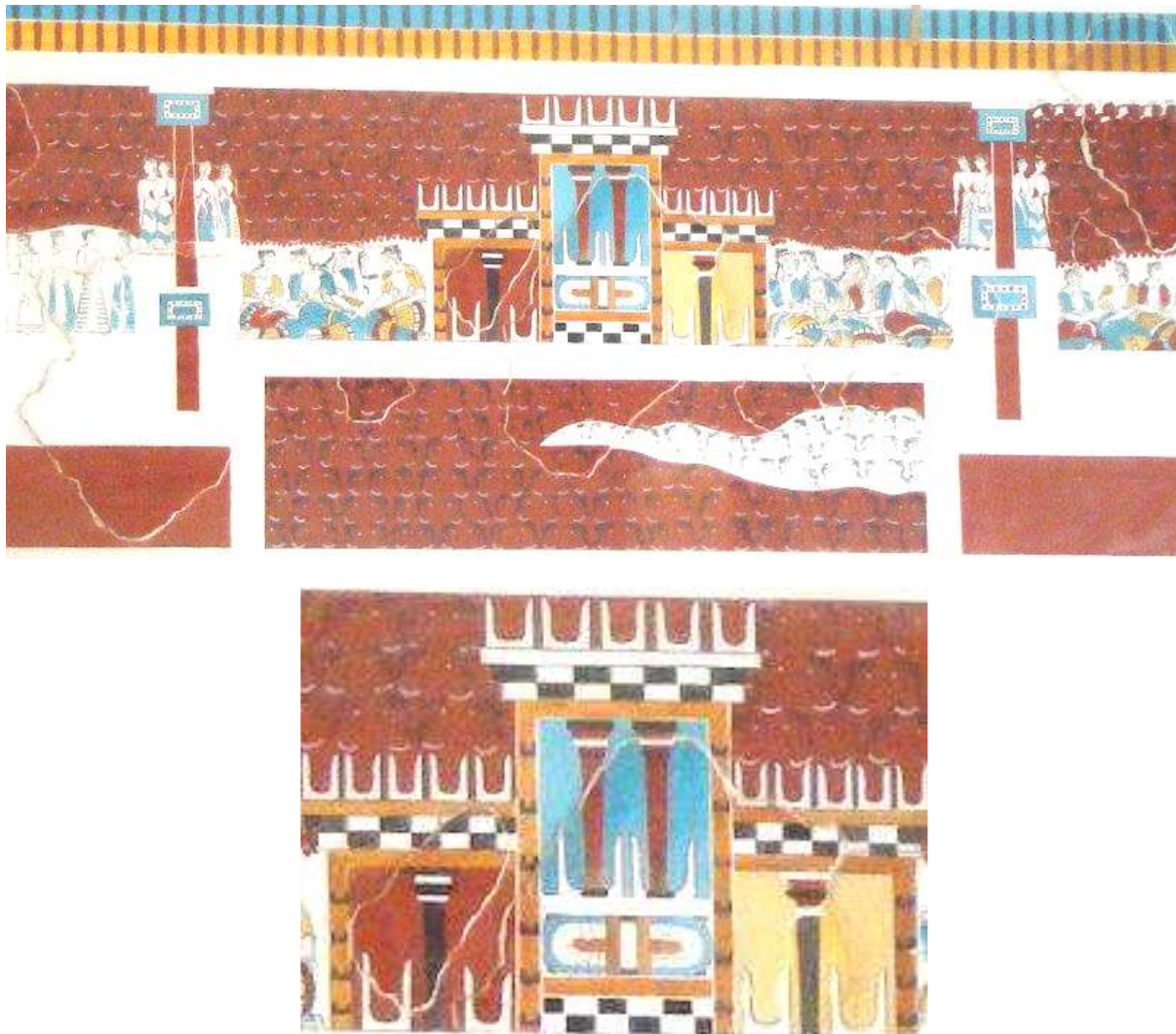
² The correct name is unknown to the science, despite all statement about full translation of the ancient Egyptian hieroglyphs..

³ Karnak / «Wikipedia» // <http://ru.wikipedia.org/wiki/Карнак>

But it was later, but earlier the head of bull was used in Egypt to illustrate the divine and sacredness, though, both in Egypt, and in Crete:



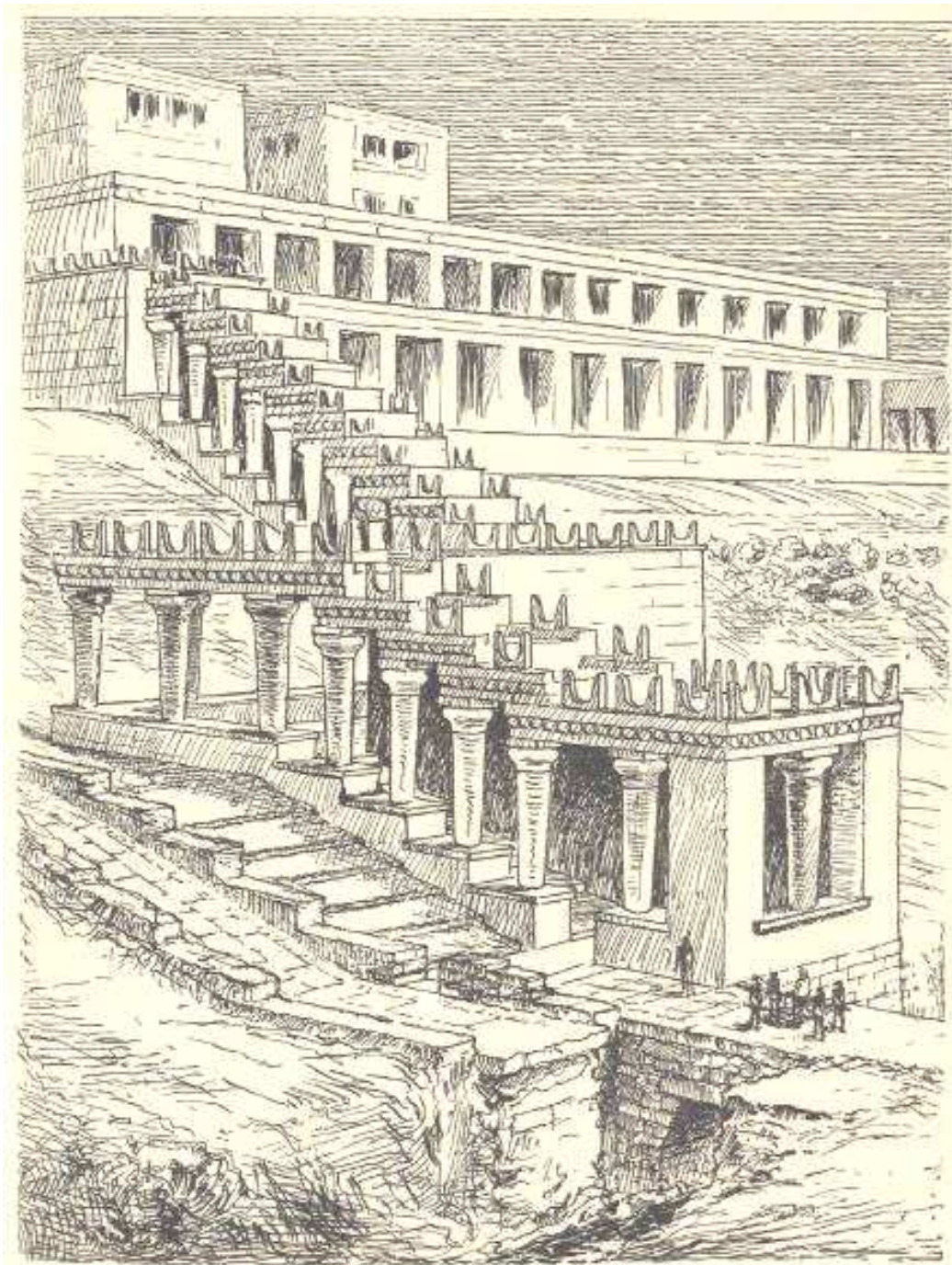
Bulls' heads on pedestal facade with niches of large «mastaba» (Sakara, Egypt) ¹



Fresco from Knossos with symbols of bull horns ².

¹ Predynastic and Early Dynastic Period: Bulls Heads on the pedestal of the facade with niches of large mastaba, P. 1. Art of Ancient Egypt. P. 124

² Evans A. The Mycenaean tree and pillar cult and its Mediterranean relations: with illustrations from recent Cretan finds London, 1901, Seite: 193 / http://digi.ub.uni-heidelberg.de/diglit/evans1901/0095/image?sid=46e99ebca575f194dea8deefac08fe0d#current_page; In color you can see on this site <http://schwarzze.livejournal.com/294705.html>



RESTORED VIEW SHOWING STEPPED PORTICO AND ROAD-HEADS WITH ABUTMENT OF BRIDGE. BY F. G. NEWTON AND THEODORE FYFE.

Reconstruction from the book of Evans ¹

Chronologically the science dates these bull's heads sculpted of the Nile silt (Egypt) with natural horns, to the earlier period than the first buildings of the palace of Knossos (Crete), where already stylized symbols of bull's horns, made of stone are met.

In general symbols of bull's head and head of sheep are used at different times and with varying degrees of frequency, but they are used in almost all religions of the Mediterranean.

As a result, the graphical identification of this sign is **the head of sheep, which looks up**, the hieroglyphic meaning is «**FAITH, RELIGION; SACRED**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

¹ Evans A. The Palace of Minos... (Band 2,1), London, 1928, Seite: 147 / http://digi.ub.uni-heidelberg.de/diglit/evans1928/0172/image?sid=94fee383760fecfb39a6a0db64bc91b4#current_page

«CAT'S HEAD»



There is no doubt that from physiological point of view this is the cat's head. Although, there were other versions:

«Relatively short muzzle and the general contour apparently say against the idea of Pernod and Sets, who saw a bulldog's head in the image»¹.

But, most probably, these scientists hardly insisted on their conclusions, as they were experts in the Minoan civilization, and they clearly saw that in Greece in general and on Crete in particular the dogs with long muzzle were represented in that period:



Fresco from Pylos (modern Greece)²



Fresco «Hunting for wild boar» (Tiryns)³



Green jasper lentoid from Eastern Crete⁴ (Crete)



Green Steatite Lid from Mochlos⁵ (Crete)



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

Yes, the simple observation, despite the presence of bulldog breed (fig. 5), it already suggests that it (fig. 1-2) is likely to be a head of the cat (fig. 3), and not of the dog, moreover it is not likely to those Cretan breeds (fig. 4), which are shown in the figures above.

So, the graphical identification is **cat's head, «head of felines»⁶** (if they really want to emphasize the academese, although it is better for the researchers to show it in the other things).

¹ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Image from the site

<http://hbar.phys.msu.ru/gorm/forum/index.php?t=msg&goto=71502&S=e76379c6c8a64a8c2c9be38c043347c2>

³ Frescoes of the Aegean (Crete-Mycenaean) civilization. (Part 1) / <http://antiquity-ru.livejournal.com/35949.html>

⁴ Evans A. The 'Tomb of the Double Axes' and associated group, and the pillar rooms and ritual vessels of the 'Little Palace' at Knossos' London, 1914, Seite: 10 / http://digi.ub.uni-heidelberg.de/diglit/evans1914/0031/image?sid=e65e6458c1d1da2495ded11426a22bf1#current_page

⁵ Evans A. The Palace of Minos. London, 1921, Seite: 94 / <http://digi.ub.uni-heidelberg.de/diglit/evans1921bd1/0120/image?sid=94fee383760fecfb39a6a0db64bc91b4>

⁶ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

The researchers note that «the cat at that time was known [was present at many archaeological sites] only in Crete and Egypt»¹.

Considering recent data about archaeological finds, all the neighboring with Crete regions (Asia Minor, Cyprus, North Africa) are ancient places of distribution of cats. Recently, «*the oldest archaeological evidence of domestication of cats was found in Cyprus, where... was found joint burial of man and cat, which dates back to 7500 B.C.E.*»².

Also, I remind you, that Crete is often called «*island of cats and olives*»³.

At least each of us had a chance in life to watch the cat. However, for the correct determination of the hieroglyphic meaning of this sign I provide background⁴ information about this pet:

(1) «According to many zoologists, **senses are most developed by cats among mammals... excellent (by human standards) eyesight, smell and hearing, combined with tactile and taste receptors make the cats very sensitive animals**» – that is, **careful to everything**.

(2) «Cats are considered to be **the perfect mothers**».

(3) «Cats are very **clean animals**. They wash themselves, licking their fur, at least ten times a day, and their saliva is effective cleaning agent».

(4) «In countryside, some cats may even act as shepherds».

This means, that the **care and thoughtfulness** have always been the main features of the cat, and not only at its human perception.

So, this sign of the Disc is the image of cat's head as a symbol of **care and thoughtfulness**.

Once again, please pay attention to the fact that we should not confuse **the number of signs** of the Phaistos disc with **number of hieroglyphs**, because the location of the same sign can generate several meanings in one semantic category.

On the example of the sign «cat's head» it is seen clearly, so the different location of the sign in the text (as well as of the sign of «flying bird», etc.) is not accidental:



Exact image of sign on the Phaistos disc



Mirror image of the sign from the Phaistos disc
(note that for your ease of reading from left to right I do mirroring)

¹ Keller, Die Katze im Altertum в Archäol. Jahrbuch, 1909 / Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Paul Rincon. Dig discovery is oldest 'pet cat' (англ.). BBC News (8 April, 2004) / http://ru.wikipedia.org/wiki/Кошка#cite_note-33; There were found the remains of the oldest domestic cat / <http://www.membrana.ru/particle/6704>

³ Crete is the island of cats and olives / <http://turist.rbc.ru/article/07/06/2008/102082>

⁴ Cat / «Wikipedia» // http://ru.wikipedia.org/wiki/Кошка#cite_note-33

Graphic groups of the sign usage in the text of the Phaistos disc





Cat's head looking up


Looking ahead


Looking down

Hieroglyphic meaning of the sign, depending on the location is the following:

 cat's head, looking up, shows *attention* from cats to *anything* and symbolizes attention, – the meaning is **«ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY), TO BE CAREFUL (CAUTIOUS), TO PAY ATTENTION (TO SHOW INTEREST)»;**

 cat's head, looking forward, symbolizes a *care*, because its common feature is a care of herself (cleanliness) and of the posterity – the meaning is **«CARE, TO TAKE CARE»;**

 cat's head, facing downward, symbolizes *the increased attention and the increased care* about something – the meaning is **«TO TAKE CARE PARTICULARLY IN EVERY POSSIBLE WAY, IN EVERY WAY); TO PAY CLOSER ATTENTION (SPECIAL CARE)»;**

 cat's head, looking down (basic hieroglyph) and shown twice, it is a symbol of *constant (from the beginning to the end) increased attention and increased care* for anything – the meaning is **«CONSTANTLY (ALWAYS) SHOW AN EXTRA (INCREASED) ATTENTION (CARE); ALWAYS TAKE CARE».**

The status of the graphic clarity of the sign is *«obvious»* (I degree of difficulty).

«BONE»



This sign is easily recognized – *it is a bone*. But some specify that it is not just a bone, but bone flute, forgetting that the flutes have tubes of this type, at least on one side, are *on the same level*, otherwise the performance would not be possible (Figure below on the left and in the center). In addition, at that time of antiquity, as we can judge from the frescoes, the *aulos* was extended, which is sometimes called the double flute (figure on the right).



The Flute¹



The Flute on the fresco from Pompeii²



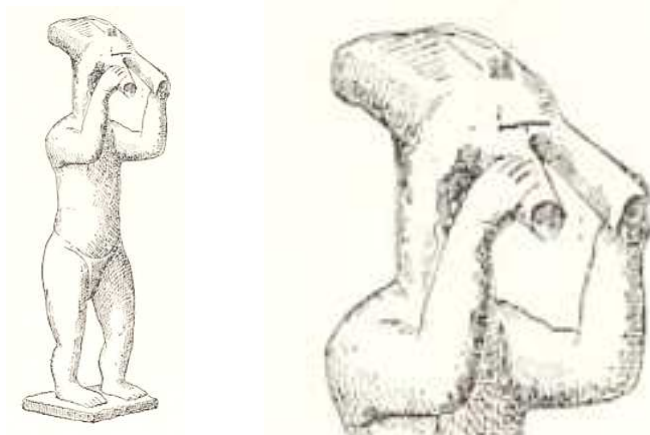
Playing the aulos³

¹ Musical instruments in the painting / <http://www.liveinternet.ru/users/2010239/post106571959/>

² Pan and the nymphs. Fragment, fresco from Pompeii / <http://ancientrome.ru/art/artwork/img.htm?id=2090>

³ Playing on aulos, Tarquinia, Tomb of the Leopards / <http://ancientrome.ru/art/artwork/img.htm?id=211>

This is confirmed by artifacts from the Cyclades (near the island of Crete), for example:



Statuette ealari di Keros 4 : 5 (Keros, the Cyclades islands)¹

It should also be noted that some researchers have seen in this sign not just a *bone*, but a *bone with meat*: «Seth and Reinach as it seems, recognize this sign properly as the Egyptian hieroglyph *ya* (**bone with meat**)»².

This amused me the most, and the scene of end of the Soviet period came into my mind, when the seller of meat department, who had *only bones* on the counter (in Russia at that time, there was a shortage of almost everything), in response to the question «Do you have any *meat?*», said, pointing the finger to the bone, «what is this in front of you?!»

Of course, it is not a *bone with meat* in front of us, it is just a *bone*.

Thus, the graphic identity of this sign is **a bone**, not a flute, as there are more graphic coincidences with the image of bone than with the image of flute, the more it is not found anywhere else in such construction.

Now let's talk about the main point in relation to this sign. If we throw the stereotype of pirate flag away from the mass modern consciousness, where skull and bones are shown, it is possible for perverted mind (if any is left in the world) to come to the conclusion that the **bone is a symbol of health**, and *not a pirate symbol of death*.

There is a famous old phrase «*bones are safe*» as the statement of the fact of health and safety. Hieroglyphic meaning of this sign is «**HEALTH**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«FISH»



Regarding this sign there is no doubt that this is a fish. The researchers also add that it is not just a fish, but exactly, a *mackerel* or *tuna*, moreover, they use Latin name (*Thunnus thynnus*)³ for scientism, considering, perhaps, that the Latin will help them in the translation. However, Latin did not help them, because they could not open semantics of this hieroglyph, although in one of the world's religions (primitive Christianity*) fish has always had a meaning of *spiritual food*.

Here we have *fish as clear and comprehensive symbol of food*.

Hieroglyphic meaning of this sign is «**FISH; FOOD (INCLUDING SPIRITUAL), TO FEED; TO GIVE FOOD (TO NOURISH)**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

¹ Studi e materiali di archeologia e numismatica 3.1905, Seite: 46 / http://digi.ub.uni-heidelberg.de/diglit/stmatarchnum1905/0058/image?sid=8b1bf0ee1b070d543a59d2e54469a2e1#current_page

² Bekshtrem A.G. Ordinance. article / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

* Early Christianity, in my opinion, should not be confused with the cathedral church, because their differences are too significant.

«HOOF»



This sign is determined graphically correct by researchers; this is «hoof of animal». Some experts in the sphere of animal husbandry are adding that this is exactly **a leg of bull**; this is because there are many such images on the island of Crete.

And also, big wonderkinds of zoology say:

«This is the front limb of calf in profile. The fact, that this is the leg of calf, is proved by wide epiphysis and thin, narrow diaphysis of phalanges, if it is assumed that naturalism brought here to anatomical accuracy. In favor of the front rather than the back limb under the same condition, proves relatively short joint of metacarpus...»¹.

And in order for the reader to have no doubts in the «opening», it was added the calf in Latin: «*ossa metacarpalia is shorter than ossa metatarsalia*»².

What kind of semantic meaning has this seemingly simple and so *deeply* known hieroglyphic sign?

At the beginning there is small lecture, not in zoology, but the «zoophilia» of the ancients, which modern science attributes to them (?) History. Trust me that this lecture is necessary, and that you will enjoy «*completeness*», «*objectivity*», «*historicity*» and all other principles, declared by modern historical science.

But first here is a mini-test of common sense.

Say to yourself, dear reader, how would you portray a man who could **dive like a dolphin** and **swim like a fish**, if you would not have any letters and writing traditional for us?

Would not you represent the sea and *the man with the fish tail*, to show that this man is able to *swim like a fish*?

Would not you represent the sea and *the man with the body of dolphin*, to show that this man is able to *dive like a dolphin*?

So the ancients are not stupid, especially since there are no other such visual and comprehensible variants! The ancients knew and understood it, as well as the fact that:

📖 «*The common sense as the basis of any logic is always and at all times appreciated*»
(The Author).

Now look, if we're right – if we have a common sense?

Here is simple and understandable image³ for the ancient, person of those who can just swim – *with tail of dolphin or fish*, and those people who know how it is to dive and hold breath – *with the head of dolphin*:



¹ Phaistos Disc/ «Wikipedia»// www.ru.wikipedia.org

² Ibidem.

³ The Tyrrhenian Pirates / Museum Collection: Toledo Museum of Art, Toledo, Ohio, USA
Catalogue Number: Toledo 1982.134 // <http://www.theoi.com/Gallery/K12.15.html>

And here is another, also quite clear image¹ of sport-heroic nature, but only for sane scientists (figure below, general drawing):



So, we clearly see the image of people, who are strong (they bent wood), agile, able to run, **dive** (holding the breath as a dolphin). And what do scientists see?

They see the dolphins, neither more nor less, than as Tyrrhenian pirates, so they classify the first of these images as «The Tyrrhenian pirates». When we reviewed the sign of the Phaistos disc a «Round Shield», we have already touched on this «scientific» interpretation of dolphins. I remind you that on the other (which we have already reviewed) image of dolphins they also saw pirates as dolphins:

«The black-figure kylix (drinking cup, found in Vulci, Lazio region, Italy) shows Dionysus in the boat, the vines and dolphins. The figure illustrates the following

plot: Dionysus ['God'] sailed on boat from the island of Icaria to the island of Naxos. Along his way he [«god»] was abducted by pirates-tyrrhenians, who wanted to sell him into slavery. But the shackles miraculously fell from his hands and turned to the vines, which, together with ivy braided the aft and sails of the ship. In horror robbers rushed into the sea, and there they turned into dolphins»².

Here, of course, it is nothing to do with common sense, because *only deviants* can imagine that a person takes the drinking cup (on the bottom of which it is shown the floating Tyrrhenian pirates, who steal «God»), and then drinks from it.

¹ James Stuart. The antiquities of Athens , 1762-1830 James Stuart /

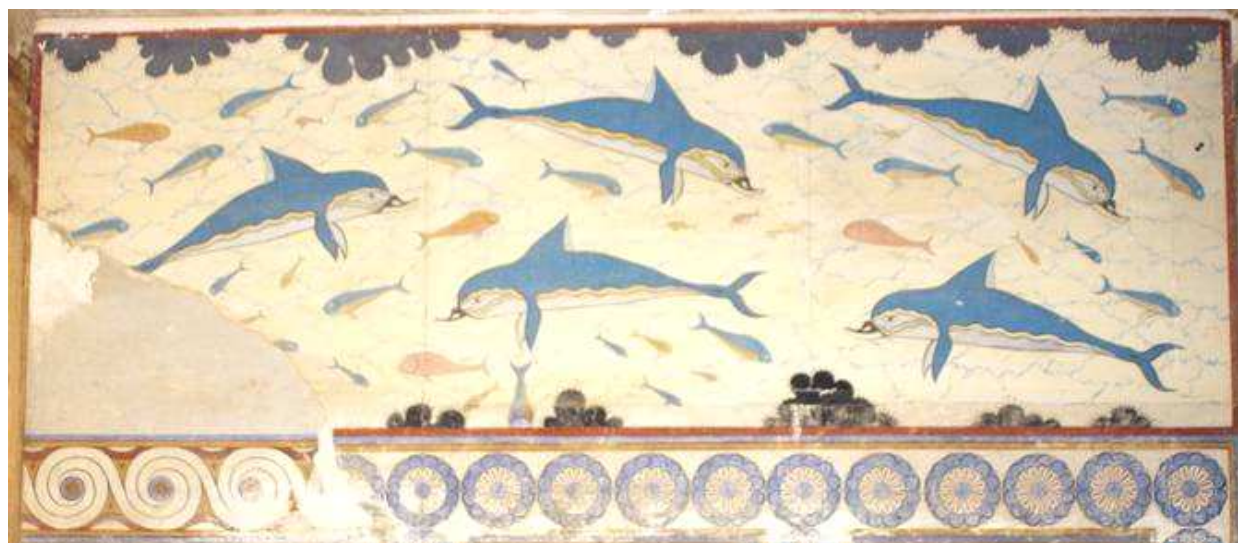
http://www.sil.si.edu/imagegalaxy/imagegalaxy_imageDetail.cfm?id_image=16189

² The painting "Dionysus in the boat"/ http://lectures.edu.ru/default.asp?ob_no=16808

Yes, indeed:

📖 «What you do not understand, you do not belong to you»¹ (J.W. Goethe).

You need to ask these inventors – *why they did not see, as usual, the Tyrrhenian pirates on the frescoes of Knossos Palace, depicting dolphins?*



So what? As a part of «scientific» methodology would compose the next fable, that Tyrrhenian pirates have taken Crete by storm, took over palaces, and in order to show its hegemony, forced the slaves-Cretans to draw these frescoes.

Do you think that I'm exaggerating too much?

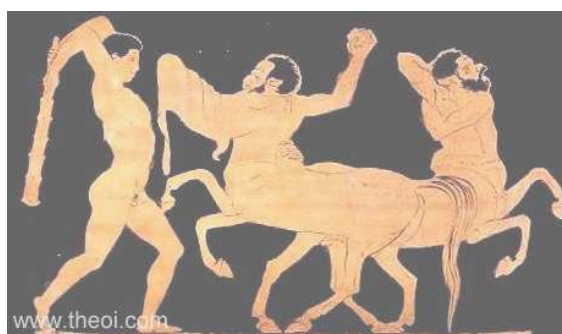
No, I don't, and to prove it, here is another example of the use of pseudo-science methodology by modern science.

In the ancient art there is such popular plot as the picture of *half-human (head and torso of human) – half-horse (torso and legs of horse)*, which in ancient times (do not confuse with the modern myth and mythology) has always meant **savagery and primitiveness** to refer tribes, who lead primeval and wild mode of life. Therefore, this image of **primitive and wild man or primitive and savage tribe**, meant **people**.

We look at the old pictures of these half-humans and half-horses.

What do these images mean?

From these figures it is clear that the «ancient Greeks» *fought against these wild, like animals* (that's why, half-humans), tribes and people – like this³:



¹ The life circle / Comp. G. N. Ponomarenko, V.A. Sokolov. SPb.: IPC "Baltika", 2004. P. 98.

² Fresco on the east wall "megaron of Queen" from the palace of Knossos with images of dolphins / http://rec.gerodot.ru/herakleion/room_14.htm

³ Herakles & The Kentauroi / Museum Collection: Antikenmuseen, Berlin, Germany, Catalogue Number: Berlin F1737 // <http://www.theoi.com/Gallery/O12.2.html>; Kentauroi: Herakles & The Kentauroi / Museum Collection: Museum of Art, Rhode Island School of Design, New York City, USA, Catalogue Number: RISD 22.215 // <http://www.theoi.com/Gallery/O12.8.html>

These wild, like animals (that's why, half-humans), tribes and peoples **attacked**¹:



So they are protected from them and **fought** with them again²:



It is quite clear and evident that the primitive and savage tribes fought only using sticks and stones, in contrast to the «Greeks», who fought using swords and spears. Of course, sometimes, in such unequal battles primitive and savage tribes could defeat only by number. Therefore, most of these *wild (that's why, half-humans) tribes and peoples* were conquered³, and then they were managed⁴:



¹ Kentaumakhia / Museum Collection: University Museum, University of Pennsylvania, Philadelphia, Pennsylvania, USA, Catalogue Number: Philadelphia 31-19-2 // <http://www.theoi.com/Gallery/O12.9.html>

² Kentaumakhia: Defeat of Kfineus / Museum Collection: Musée du Louvre, Paris, France Catalogue Number: Louvre G55 // <http://www.theoi.com/Gallery/O12.6.html>; Herakles & The Kentauroi / Museum Collection: British Museum, London, United Kingdom Catalogue Number: London 1929.11-11.1 // <http://www.theoi.com/Gallery/O12.1.html>

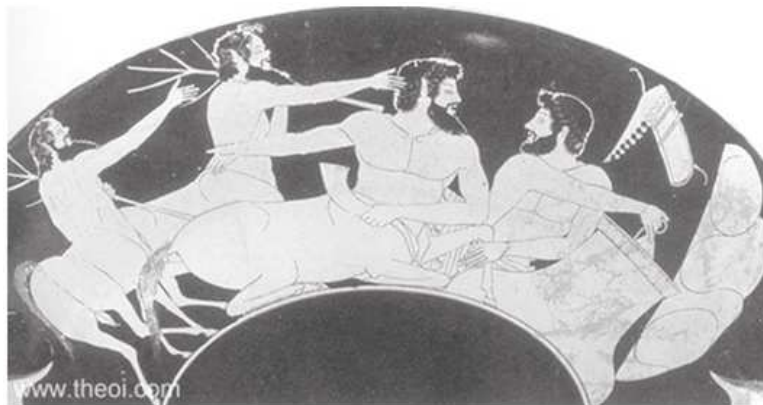
³ Theseus & Kentauros / Museum Collection: Antiken-sammlung, Munich, Germany, Museum Collection: Musée du Louvre, Paris, France, Catalogue Number: Louvre G367 // <http://www.theoi.com/Gallery/O12.11.html>

⁴ Herakles driving kentauros chariot / Museum Collection: Musée du Louvre, Paris, France Catalogue Number: Louvre N3408 // <http://www.theoi.com/Gallery/O12.5.html>

Since continuous fight is not possible, at certain periods Greeks *lived in peace*¹ with these wild (that's why, half-humans) tribes and even they gave to married their women to leaders of these wild tribes²:



Greeks went to visit them, feasted and concluded alliances (on the lower figure it is seen also difference between centaurs on the form of ears)³:



Larger Image of the head



But often, when the leaders of these wild (that's why they are shown half-humans) tribes and people got refusal to marry women of «ancient Greeks», then the leaders simply *stole the girls*⁴:



After such abductions the wars have started again as pretext.

¹ Kentauros / Museum Collection: Martin von Wagner Museum, University of Würzburg, Würzburg, Germany // <http://www.theoi.com/Gallery/O12.12.html>

² Wedding of Peirithous & Hippodameia / Museum Collection: British Museum, London, United Kingdom, Catalogue Number: London F272 // <http://www.theoi.com/Gallery/O12.7.html>

³ Herakles & The Kentauros Pholos / Museum Collection: Antikenmuseum und Sammlung Ludwig, Basel, Germany, Catalogue Number: Basel BS489 // <http://www.theoi.com/Gallery/O16.1.html>

⁴ Herakles & Nessos / Museum Collection: Museum of Fine Arts, Boston, Massachusetts, USA, Catalogue Number: Boston 00.344 // <http://www.theoi.com/Gallery/O14.2.html>; Herakles & Nessos / Museum Collection: Musée du Louvre, Paris, France, Catalogue Number: Louvre E803 // <http://www.theoi.com/Gallery/O14.1.html>

However, there were benefits of these *wild primitive peoples* as well, because, being, as a rule, the mountain or nomadic tribes, they were, so called, close to nature, and they knew more about natural properties of plants, which helped them to survive. Moreover, the morale of individual highlanders and primitive nomads was often indicator of righteousness and purity.

These *primitive tribes* educated their own young men in tighter and closest to natural form, so often, in order for the Greek young man not to become too gentle, they took for him as a teacher the representative of the most primitive tribe – the **Centaur** (Centaur). Let's read historical mentions about teachers-centaurs:

- «When the wife of Aeson gave birth to the son Iason (Yason), he managed to convey the son to the mountain Pelion **to the centaur Chiron** secretly, who raise the child not only as a great fighter, but taught him a lot of art, for example, **doctoring**»¹.

- «Jason (Jason, myth.), Son of Aesop, **the foster child of the Centaur Chiron**, led Argonauts in the voyage to the coasts of Colchis for the «Golden Fleece»²;

- «Achilles (mith.) is one of the heroes of "The Iliad". **Chiron - the centaur, who was entrusted to educate Achilles**»³;

- «According to the stories of the Greeks, **Chiron centaur**⁴ was a teacher of **righteousness and purity**. As an evidenced by Homer ["The Iliad" XI, 831], he was the most righteous of the Centaurs because of the big patience and temperance, and power over the body, and reasonable care (about it)»⁵;

- «Knight Amir-Mirman took spears, girded with a sword and quiver like Mosimahu, a marksman, who was **educated by Centaur**»⁶;

It is clear that there were plenty of wild primitive tribes in ancient Greece, including (and perhaps especially) in Thessaly.

There are legends about it: «Palefat [Classical Greek. Παλαίφατος "legendary", i.e. legend] says in the first book "About the incredible things" [in Russian saying – "The legends say"] that the Lapiths imagined that the **Thessalians were centaurs**, and called them so [The next is a late comment] because the bodies of horsemen fighting on war was seen to them as unified: [bodies] of horses and humans (about the war of centaurs, which Orosius calls apparently after Palefatom the war of Thessalians with Lapiths, also Thessalian tribe, Ovid says as well (Ovid. Met. 210-535)»⁷.

As we see, centaurs are primitive people (e.g. Thessaly), were really compared because of its primitiveness with wild animals, but it is for **their primitiveness** of culture, as it is brightly and clearly shown in dozens of ancient images. The ancients had no idea that their descendants will take the centaur as the image of primitive savagery literally in the form of certain creatures (demi-humans, demi-horses). This again proves the truth of that:

📖 «The ability to see and the ability to think are two different things» (The Author).

Although ancients have left for the thoughts for ignorant offspring not only a lot of images of centaurs, those consistently, almost like comics, show that we are talking about the *wild primitive tribes*. There are a number of written instructions for the real meaning of the word *centaur*.

¹ Grant M. Greek world in the pre-classic era. M.: "Terra", 1998/
<http://ru.wikipedia.org/wiki/Фессалия>

² Reference from site <http://www.vostlit.info/Texts/rus16/Talleman/primtext5.phtml>

³ Reference from site <http://www.vostlit.info/Texts/rus16/Talleman/primtext1.phtml>

⁴ Hiron centaur - the centaur Khiron, the ancient Greek character. of mythology, wise and learned centaur, tutor of Achilles, Asclepius, Jason.

⁵ Annals of George the Monk (Chronicle of George Hamartolos). M. Bogorodsky printer. 2000
<http://www.vostlit.info/Texts/rus16/Amartol/frametext8.htm>

⁶ History and glorification of crowned heads. Tbilisi.: Sciences of the Georgian SSR. 1954 /
http://www.vostlit.info/Texts/rus15/Istor_vencenoscev/frametext2.htm

⁷ Paul Orosius. History against the pagans. Books I-III. SPb.: Aletheia, 2001 /
<http://www.vostlit.info/Texts/rus14/Orozij/frametext1.htm>

Here are some of the comments about it.

Remark number 1: The main quality of these primitive tribes was their spontaneous wild nature, expressed in attacks on herds of cows and bulls, so because of the harm that they are carried, the ancient Greeks called them **Centaurus** (Greek) – «Smashing, killing bulls»¹, i.e., *destroying the herds*.

As we see, there is no mention of horses and half-humans–half-horses in this title!

For the ancient Greeks, words «centaur» and «savage, wild man» were synonymous, and carried the same meaning as in Russian, the word «primitive» means «being at the lower levels of cultural development»².

That is why, there is no ancient images, where the extermination of herd bulls by centaurs is emphasized, as the word («Centaur») expressed only the meaning «*primitiveness and savagery*».

Remark number 2: It is clear that primitiveness and savage of man are connected with his animal basis, his **inborn instincts**, which bring him more to the animals. And these people (tribes), which of them are more dependent, are really primitive, «**semi-wild**», «**half-humans**» – **semi-homo (semihomines Centauri)**³, that is noted in the language.

And it is not accidental that the word κενταυρικός meant «like centaurs, i.e., roughly»⁴.

Remark number 3: For visual perception of primitiveness and savagery applied to concrete tribes «in the Homeric era, they were **figuratively** represented as **half-humans – half-horses**⁵, to underline the «**dual, double**» (**bi-fer, fera, ferum**)⁶ nature of these *wild, primitive tribes*, this fact has also direct evidence in the language.

Remark number 4: It is natural, that **centauri** – primitiveness (naturalness) as congenital qualities of man (especially his instincts) have been created by Nature itself, that is, for the ancients created by Heaven – objectively and independently from man, so centaur, as a *product of instincts, primitiveness, savagery was considered as «born by clouds [by heaven, that is, by nature]»* – **nubigena (Centauri V)**⁷^{8*}.

¹ Dvoretzky I. Kh. Latin-Russian Dictionary. Second edition, revised. and add. Moscow, 1976. P. 171

² See any dictionary, for example, Ushakov.

³ Dvoretzky I. Kh. Latin-Russian Dictionary. Second edition, revised. and add. Moscow, 1976. P. 916

⁴ Ancient Greek-Russian dictionary / comp. I.Kh. Dvoretzky, Vol. 1, Moscow, 1958. P. 934;

Dvoretzky I. Kh. Latin-Russian Dictionary. Second edition, revised. and add. Moscow, 1976. P. 934

⁵ Dvoretzky I.Kh. Ibidem. P. 171.

⁶ Dvoretzky I.Kh. Ibidem. P. 131.

⁷ Dvoretzky I.Kh. Ibidem. P. 678.

* It is interesting that in 1805, one of the researchers, although of another topic, wrote: "In the original Greek language means Kentor nature. Villebr. »(Journey of Pythagoras, the famous philosopher of Samos, or a picture of the ancient glorious people showing their origin, ordinances, and memorability. All important events of ancient times are revived in this picture: transl. French. Part Three. Moscow, 1805). It is possible that the word absolutely kentaur linguistically identical words Cantor and turned in pronouncing "au" as "in" - directly into the word "centaur" (kentaur). It means "nature", "natural", as congenital (inherent nature), and therefore primitive (primary) property of men (especially his instincts), which are effectively connected with savagery and brutality. It is also interesting that the title of compositions of Archimedes called κεντρο-βαρική τά - «doctrine about the center of gravity" and can also be translated as "the doctrine about the essence of gravity" as κεντρο translated not only as the "center," but also as "the focus" "tip, edge" that longer describes the word "essence" (nature). It is also interesting that the Latin con-naturatio means "innateness" that is, nature by nature (Dvoretzky I. Kh. Latin-Russian Dictionary. Second edition, revised. and add. Moscow, 1976. P. 172, 238). All this also raises the question about their etymological relationship. Therefore, the question about the etymology of this word (Centaur) is still open, or at least was not resolved until the end.

About natural motivating beginnings, desires, passions, **instincts**, the Greek word κέντρον tells «*motivating beginning, motivation, desire, and passion*»¹.

Remark number 5: It is also natural, that the primitive wild tribes did not pay particular attention to cutting the nails and hair, as well as to personal hygiene, so wild primitive man, as the personification of the centaur, *instincts, primitiveness, savagery*, was called **grave-olens** – «*strongly smelling*» (centaurea V²).

Note number 6: The subsequent authors have literally accepted the image of horse animal's torso by centaurs *as a real being*, and the word «centaur» did not originally associated with horses themselves, they turned them into the form hippocentaur – **hippocentaurus** (Greek) with invented meaning of «sons of the Centaur from Magnesian **mares**»³ in the literal physical sense of these words.

Theoretically, it can be assumed that in the next era as primitive and savage tribes are considered to be the nomads on horses, so they started to call them hippocentaurs and associate them with horses. But it clearly was not in the period of the establishment of great number of ancient images of semi-wilds (and therefore half-humans) tribes like centaurs, which were always *naked, bearded and shaggy*. But the nomads on horses are already riders, it is the harness, it is the clothes, etc., that is, not those centaurs, who's numerous images we have.

However, the second-guessing instead of ancients worked in full swing, and the images of half-humans – half-horses fed this fantasy.

Note number 7: The second-guessing lived and developed by its own laws, when for example, the ancient Greek word παλαι-φατος «stories of olden time, legends» became a man named Palefat, but, nevertheless, tried to give the *rationalistic* interpretation of this legend about centaurs: «that Lapiths imagined that the Thessalians were centaurs, and they were called so, **because the bodies of horsemen fighting in the war were seen as unified [bodies] of horses and people**»⁴.

Apparently, In Thessaly, actually lived primitive and wild tribes «according to Homer Κενταυροι were φηρεσ δρεσκωοι, who lived in Thessaly»⁵.

However, there never were any riders with all their intrinsic attributes in the form of centaurs. Because, as I have already said, for the ancients the word «centaur» and «primitive, wild man» **were synonymous** and carried the same meaning, which is connected *neither with fictional beings half-humans – half-horses nor the riders on horses*.

If the modern science would not be obsessed with the false authority of their doctors of sciences, then it could open the eyes and see the Centaurs (the wild as animals people) without front hooves, moreover on the most ancient images⁶:



¹ Ancient Greek-Russian dictionary / comp. Dvoretzky I. Kh., Vol.1, Moscow, 1958. P. 935.

² Dvoretzky I. Kh. Latin-Russian Dictionary. Second edition, revised. and add. Moscow, 1976. P. 462

³ Ibidem. P. 476.

⁴ Paul Orosius. History against the pagans. Books I-III. SPb.: Aletheia, 2001 / <http://www.vostlit.info/Texts/rus14/Orozij/frametext1.htm>

⁵ Weisman A. Greek-Russian dictionary. Fifth Edition. SPb., 1899. P. 700.

⁶ Cook, Arthur B. Zeus: a study in ancient religion (Band 3,2): Zeus god of the dark sky (earthquake, clouds, wind, dew, rain, meteors): Appendixes and index Cambridge, 1940, Seite: 1142 / http://digi.ub.uni-heidelberg.de/diglit/cook1940bd3_2/0200/image?sid=acf7b472a70a659c04b7e6eabc16df44

Or here¹:



If the newly-born (for the last 500 years) historians-physiologists with a full seriousness reckon that from the human bum with hands and legs (as it is shown on the last images) can grow a half of the horse, then unfortunately, I can do nothing with the intellect of these pseudo-scientists!

In addition to the already discussed ancient images of centaurs, in addition to written descriptions of the Centaurs we have come across with a clear, though for some reason unknown to science, word-formative line, which gives us not less understanding of what and who is centaur*. Consider it using the following table (in my opinion, interesting), which will not tear you away, dear reader, from the main narration, but rather it will help to feel it at the level of each element.

¹ Furtwängler, Adolf, Kleine Schriften (Band 2), München, 1913, Seite: 535 /

<http://digi.ub.uni-heidelberg.de/diglit/furtwaengler1913/0544/image?sid=2202cb245d75598cee00f9c052c18756>

* Despite the fact that the languages of Latin and Greek are considered to be known for science, for science itself a lot is new in these languages. There is nothing to be surprised. One of the great works of antiquity "Aeneid" of Virgil is translated into Russian, so if you compare its translation of Bryusov and Solovyov with translation of Osherov or translation of Shershenevich, you will understand: so far Latin is a mystery for Russian linguists. Even elementary Latin word Iuppiter is called science, but it is not translated, as if there was neither Iovis, nor Jovis Pater

...

LATIN LANGUAGE		GREEK LANGUAGE	
Solid word-formative etymological row with common line	<u>A hundred (hundreds, thousands, many):</u> "Hundred, count in hundreds" ¹ , i.e., also in the meaning of many	Cent (from centum) like in cent- oculus	Κεντέω "to prick, to sting" ¹ , "to hurt" ²
	<u>Center of the circle (many):</u> "Fixed leg of a divider, the center (of circle, circumference)", also the center of many	Centrum (Greek)	Κέντρον <u>The tip / focus / center:</u> "Needle, tip, peak, midpoint, focus, center" ³ , "peak of divider" ⁴
	<u>Detachment as a grouped hundred (grouped set):</u> "Century, detachment of soldiers" ³ , that is, a grouped set, because centurio – (from centuria) means "to break into centurion" ⁴	Centuria (from centrum)	
	<u>Split into hundreds (to group a set):</u> "Break into Centuries", i.e. to break, to group a set	Centurio (from centuria)	
	<u>Centaur</u> (cornflower): from abbreviated cent ("a hundred" [many, thousands] from centum) as in the words cent-oculus with the addition aureus "golden" ⁵ – Centaur (grass small cornflower)	Centaureum	Κενταυρέα ⁵ <u>Cornflower</u> in Greek has not even a hint of the original etymological meaning, i.e. like centaur does not translated literally
	<u>Centaurous (many golden-haired men (light hair) fair-haired set [savages]</u> from abbreviated cent ("a hundred" [many, thousands] from cent) as in the words cent-oculus with the addition aureus "golden-haired" ⁶ [i.e. blonde and / or red]	Centaurus Obviously, that the <i>t</i> refers to the cent, and not taureus ⁷ (bullish, ox-like)	Κενταυρίδης ⁶ <u>Centaurous</u> in Greek it has not even a hint of the original etymological meaning, that is, just the Centaur, and what this word for the language means, it is unknown
	<u>One of the many blonds [savages] – Centaurs (Centaur):</u> "Member of a wild Thesalian tribe of Centaurs" ⁸ , means blonds and / or reds	Centaurus	Κένταυροι ⁷ <u>Centaurs:</u> in sing (Κένταυρος) was rarely used because it was borrowed, and therefore did not have all word forms
	<u>Centauromachy is a place where a set of blonds attack [savages]</u> from sentaurus + machia (fight ⁹ , attack ¹⁰ ; the place of the battle, attacks ¹¹). "Centaurobattle" is the name of fantastic country in Plautus ¹² , due to lack of knowledge of translation of the word	Centauromachia	Κενταυρομάχια ⁸ <u>Battle of the Centaurs:</u> in Greek only as a "battle of the Centaurs", because it is borrowed, and therefore it has no translations of its word forms. Unless, of course, we do not present Κεντ as Κεν, and we turn αροι in ταυροι only in consonance of these forms – ignoring etymology

Ripped word-formative

All footnote references are given for ease on the next page in specific order.

References to the Latin words (Dvoretzky I. H. Latin-Russian Dictionary. Second edition, revised, and add. M., 1976):

1 – page 171, 2 – page 172, 3 – page 172, 4 – page 172, 5 – page 118, 6 – page 118, 7 – page 999, 8 – page 171, 9 – pp. 946, 10 – 748 pages, 11 – page 663, 12 – page 171

References to the Greek words (Ancient Greek-Russian dictionary / comp. I.H. Dvoretzky, Vol.1, Moscow, 1958, Weisman A. Greek-Russian dictionary. Fifth Edition. SPb., 1899):

1 – page 934 (Dvoretzky), 2 – page 700 (Weismann), 3 – page 934 (Dvoretzky), 4 – page 700 (Vesyman), 4-8 – page 934.

As we see in the Latin language there are also *cent* and *aureus*, giving together Centaureus.

In the Greek language there is no word form κέντ, no word form αὐρέα, which would give Κένταυρέα or Κένταυροι. So there is no etymological evidence to suggest that the word Centaureus comes from the Greek. **By the way, the Latin is no less ancient than the Greek; it was Latin the language of science, and, not the Greek language of poets.** This means that there is a reason to believe that Centaureus comes from Latin, from abbreviated **cent** («a hundred» [many, thousands] from centum), like in the words cent-oculus with the addition aureus «golden-haired» [i.e. blond and / or red], which gives the meaning – «blond / reddish set / crowd» or «a lot of blonds» + «savages», taking into account graphics binding.

And as Centaurus means «representative of the wild Thessalian tribe of Centaurs», then this definition clearly indicates, that the Thessalians were blond primitive savage people, with whom the **pre-Greeks** (dark-haired and swarthy) associated the word «Centaurs» (detailed in chapter about the disc identification).

Why does simple and clear image of SAVAGERY and PRIMITIVENESS of blond primitive tribes, mainly of regions of Thessaly, later turned into the literal people-horses (Centaurs)? Could it be that in some historical time these blond tribes took power?

Yes, the reason is simple – it is the cultural and religious intolerance, lust for power and hate for other people's views, especially those who were more educated (Ethiopians, Cretans, Egyptians, Persians), who knew hieroglyphic writing systems, understood not only in astronomy, and most importantly, who **knew that the centaurs were not half-people – half-horses.**

On the basis of extant data, there was a clear *line of cultural genocide*. Historians know very well how individual clergies *abused the ancient names of natural forces, the names of the planets, mixed them with fictional beings, in order to destroy their disagreeable legacy of previous cultures, including, and perhaps most of all, – the scientific legacy:*

«Thus, the names of specific characters of ancient mythology Triton, Sphinx, Centaur from the pen of Theodoret [remember the name of one of the brightest ignoramuses] became generic names of monsters...»¹, and the rest turned today into so-called Greek mythology*, which is reared to tourists.

In the end, as we know, the harvest of this cultural genocide and «holy» Inquisition led to the dark (I would say, the lost) Middle Ages.

But not all were religious ignoramuses. There were sane researchers of modern times (practically our contemporaries in terms of history), which referred to the concept of the «centaur» just as to the reflection of **the primitiveness** on the level of wrestling education, and not as to real half-humans – half-horses.

«The Greek gymnasium was established, where, according to different sources, various sciences were taught very well. One Frenchman, it was Rekordon, assures, that recently, between those professors, **took place the fight on fists and sticks**, but it's probably done with the intent to restore the system of mutual learning of **the Centaur Khiron**, in order to form new Achilles. The Greeks which are Coming from Constantinople are very kind in handle, dress

¹ Beginning / Annals of George the Monk (Chronicle of George Hamartolos). M. Bogorodsky printer, 2000 // <http://www.vostlit.info/Texts/rus16/Amartol/frame21.htm>

* I devote it the entire chapter of the book, and the opening will be more than in the translation of the Phaistos disc.

tastefully, bow as well as possible; and some Greek doctors, who have studied in German universities, spread the desire for important exercises»¹.

But the voice of an individual is nothing in historical science, rather than the voice of the crowd and the «scientific»² tradition, according to the all reference books and encyclopedias, it took over.

What did the science (?) turn the simple designation of *wild primitive tribes into?*

Of course, *into the whole ideology*, as a part of *its fictional mythology*.

Let's read typical certificate:

«Centaur (ancient Greek. Κένταυροι, sing. Κένταυρος) in Greek mythology – are **wild mortal beings with a human head and torso, on the horse's body**, the inhabitants of the mountains and forest thickets, they accompany Dionysus and have a violent temper and intemperance. In heroic myths some of centaurs are educators of heroes, others – are hostile to them»³.

While in any encyclopedia it states that centaurs are the «wild beings», **but scientists perceive this savagery physically and literally**.

And now, dear reader, hold fast to chair: most of these people who call themselves scientists, in sound memory and in sound mind, without joke and in all seriousness, they are looking for, think (!), **direct physical remains** of these half-humans – half-horses (centaurs).

Open the Internet and ascertain yourself about this marasmic state of archaeological searches for centaurs. Interesting if the ancient writers, portraying human lust, would draw torso instead of big male organ (phallus), so what would be then searched by scientists in the earth?

Do you think I am laughing?

Not at all!

In Ancient time, a phallus was often a symbol of the physical health (activity, energy and power), therefore when they wanted to show a healer (doctor) he, although not too often, was shown as a semi-human semi-phallus, and directly linked it to Asclepius. Here is the human (doctor) with Asclepius (Health) on the background – that is why a doctor⁴.



¹ Wallachia and Moldavia // Herald of Europe. Part 119. Number 16. 1821/

http://www.vostlit.info/Texts/Dokumenty/Rumanien/XIX/Malt_Brun/text3.phtml?id=7044

² I call this tradition the academic prostitution when historians intentionally or unintentionally, but it is feed by myths created by parochial historiography of the "dark" ages, allowing access with the history as with prostitute.

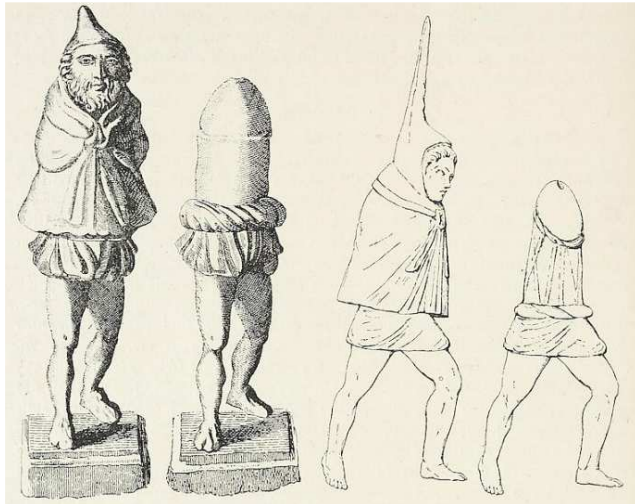
³ Myths of the ³ Myths of the nation. Moscow, 1991-1992. In 2 vols 1. P. 638-639; Lyubker F. real dictionary of classical antiquities. Moscow, 2001. In 3 vols 1. S. 313; Pseudo-Apollodorus. Mythological Library II 5, 4, etc.

[/www.ru.wikipedia.org](http://www.ru.wikipedia.org)

⁴ Millin, Aubin L. Galerie mythologique: recueil de monuments pour servir à l'étude de la mytologie, de l'histoire de l'art, de l'antiquité figurée, et du langage allégorique des anciens (Band 1), Paris, 1811, Seite: Planche_32 /

<http://digi.ub.uni-heidelberg.de/diglit/millin1811bd1/0259?sid=4e9bc592221e6def75a559844beb55d0>

Here is a doctor without the Asclepius (Health) on the background, on his own. But for the obvious illustration that this person cures people (is a medico) – represents a health, is used more Ancient and at the same time the most simple symbol of the Health – erected penis!



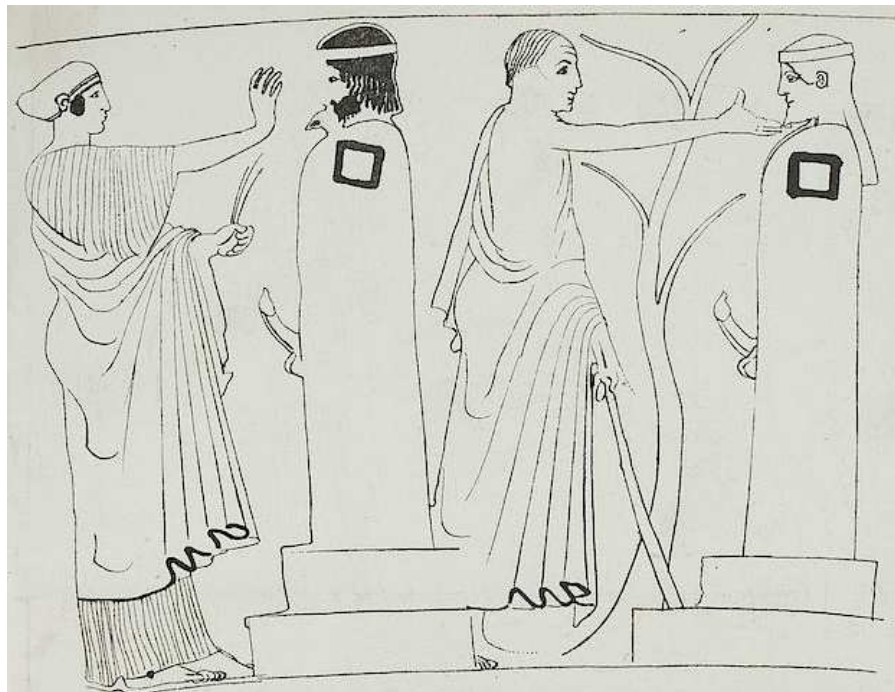
Like this¹:



Or like this²:

This statuette has been dated to the late 1st century C.E. It was found in Rivery, in Picardy, France in 1771 and is the oldest Gallo-Roman object in the collection of the Museum of Picardy. This figurine represents the deity clothed in a «cuculus», a Gallic coat with hood, and may be an example of the *Genii cucullati*. This upper section is detachable and conceals a phallus.

Yes, the phallus! The symbol of the health to which men and women came in order to ask for it – for Health! For example like this³:



¹ Cook, Arthur B. Zeus: a study in ancient religion (Band 2,2): Zeus god of the dark sky (thunder and lightning): Appendixes and index, Cambridge, 1925, Seite: 1090 / http://digi.ub.uni-heidelberg.de/diglit/cook1925bd2_2/0252?sid=8647577399da25fbf6952db4c31bf6bd; K. M. Grivaud de la Vincelle *Recueil de monumens antiques, la plupart inedits, et decouverts dans l'ancienne Gaule* Paris 1817 i. 86f, ii. pl. 10, 1–5 (of which 1, 3 = my fig. 931) and pl 11, 5 /

<http://books.google.ru/books?id=RJdbAAAQAAJ&printsec=frontcover&hl=ru#v=onepage&q&f=false>

² Wikipedia / http://commons.wikimedia.org/wiki/File:Mus%C3%A9e_Picardie_Arch%C3%A9o_03.jpg

³ Museo italiano di antichità classica, 2.1886/88, Seite: Tafel 1 / <http://digi.ub.uni-heidelberg.de/diglit/miac1888/0472/image?sid=c8acb83fabebaa7eee7d588ae33942c5>

I will not tell about the genesis of the symbol of «phallus» now, about the connection of Hermes with Asclepius, that the germaniums were the preimages of ancient icons, to which people came and asked first of all for the health, and therefore were shown with the phallus (the symbol of health).

At this moment I am worried by another thing: **I hope that none of the scientists have desire, as well as in situation with Centaurus, to appeal that in Ancient times there were semi-phallus or that people believed in some kind of mythical creatures, presented as semi-humans semi-phallus?!**

If there are such scientists, then let them rise the hands and step forward.

If there are no such pseudo-scientists, then let's have a serious approach to the History and not to take the ancients for the idiots, who lived only in fairy tales, which were made up for them exactly by us - their ancestry, absurdly looking at ancient images of eternal theme of the struggle between enlightened nations and wild ones – struggle between Barbarism and Civilisation¹:



Now we go further in our study about interested sign of the Phaistos disc.

My answer is that, it is also was drawn in order to denote the concept «*wild*» – no more, no less. As the hoof is the absolute sign of a wild animal in contrast to *human leg*. Therefore, this sign is quite clear image as the symbol of animal hoof unlike man – as a symbol of **wildness, animality**. The authors of Disc have depicted it inverted, because in the normal (natural) position this symbol had probably different meaning, for example, just the word «animal».

Hieroglyphic meaning of the sign is «**WILD (UNEDUCATED, UNLEARNED)**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«HORN»

It is quite clear image of a horn. Researchers add that exactly a bullsh². Indeed, *this horn is, most probably, bullsh*. In ancient times the bull horns were associated with the concept of «freedom» (which is a feature of this animal), and not only by Greeks, but also by Egyptians.

In the antiquity the horn was always associated with persistence, effort and will, as well as a fish – with food, and a bird – with the heavens.

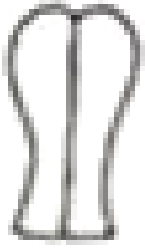
One horn has the meaning of pointed will (rule, law). Hieroglyphic meaning of this sign is «**WILL (INDICATION); TRADITION (BY TRADITION); RULE (LAW)**».

Status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

¹ Hamilton, William; Tischbein, Johann Heinrich Wilhelm, Collection Of Engravings From Ancient Vases Of Greek Workmanship, Neapel, 1791, Seite: Tafel 11 / <http://digi.ub.uni-heidelberg.de/diglit/hamilton1791bd1/0181?sid=87d28d273091384455258be91317ad84>

² Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org


«INVERTED SCROTUM»



Options for the graphical interpretation of this sign by researchers I did not found much: «bag»¹, «unknown item with two symmetrical halves (inverted vessel or fur?)»².

A kind of stylish bag from ancient designer in inverted form.



Now let's turn over this «bag» in its natural state, so like this . Look, really, the picture is something similar to the bag, or rather to *the old purse* (see figures below)³.



There is only one «but»! There is divider in the middle, which does not simply divide this «bag» in two parts, but it picks up this division even from the bottom, forming two semi-circular parts, clearly showing that this bag is not used to store things, but *the male semen*, being nothing else than *the scrotum*.

Now look attentively at the ancient figure of Mercury, which does not only hold in his hand a bag (purse), but also has his more important «male purse»⁴:



(original)



(enlarged image)

¹ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

² Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Sheath, wallets, purses and bags / <http://rarog.in.ua/forum/index.php?showtopic=290&mode=threaded&pid=3019>

⁴ Figure of Mercury, Flanders, Rubens workshop, ca. 1639, Ivory white, porphyry, Saint-Petersburg, The State Hermitage Museum / <http://ancientrome.ru/art/artwork/img.htm?id=1505>

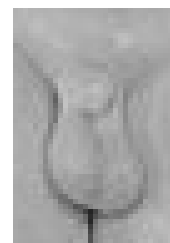
On the other ancient sculptures, as especially for the purposes of our translation, for clearness, one piece was broken off, in order for this *male purse* not to be screened by anything:



Hermes «of Olympia»¹



Apollon²



Further I will not continue this delicate subject, I just would like to note that, thank God, one researcher (whose identification of the sign no one supported), namely, Della Seta³, still considers this sign for «inverted scrotum», so, scrotum*.



Graphic identification of this sign is reversed (to express the indirect meaning of this sign) image of scrotum as a natural symbol of posterity. Hieroglyphic meaning of this sign is «**POSTERITY (CHILDREN)**». Status of the graphic clarity is «*not difficult to guess*» (II degree of difficulty).

«PIGEON»



The image of the pigeon on the Phaistos disc is clear and obvious. There are no other interpretations of this image, because really, *the pigeon is pigeon*.

What did the pigeon associated in ancient times with? Let's read the most traditional information about pigeons in ancient Greece: «... *In Greek mythology, the pigeon and the sparrow were dedicated to the goddess of love and fertility, Aphrodite*»⁴. I will not reveal the secret to anyone, if I say that the pigeon was associatively a *symbol of love*, not only in ancient Greece. It turns out, that based on the connection of this bird with the word «*love*» and actual associating of pigeon with the «*goddess*» of love in myths, the researchers cannot interpret the image of pigeon otherwise than «*love*» – this is at least. As a maximum the pigeon is symbolically connected with the «*fertility*» in Greek culture.

¹ Hermes «Of Olympia» / Archaeological Museum, Olympia, Greece // <http://www.theoi.com/Gallery/S11.1.html>

² Apollon / Museo Capitolino, Rome, Italy // <http://www.theoi.com/Gallery/S5.10.html>

³ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

* You know, in Russia among youth has a phrase - "Viva eggs!". These words are relevant in this case.

⁴ Apollonius of Rhodes. Argonavtika: transl. N.A. Chistyakova. Moscow Ladomir, Science, 2001 / "Wikipedia" // http://ru.wikipedia.org/wiki/Columba_livia#cite_note-49

Then the scientists had to look what kind of significance of «love» or «fertility» is associated with this symbol to a greater degree, and to conclude that, most likely this symbol is defined as «love» – the meaning, which was used to enter the popular culture.

In addition, for a fuller test the researchers in the translation could easily substitute such meanings of the symbol as «the world» (note that the pigeon «brought the news about the end of the Flood»), the «spirit» (remember that «in Christianity white dove often represents the Holy Spirit»), etc.

But looking ahead, I will say, that during the translation it is left the meaning «love».

Thus, the pigeon is the natural symbol of purity (white dove) and of love, that took place in the ancient Greek and not only in ancient Greek culture, it means «love, to love», so the meaning of this hieroglyph is also «**LOVE, TO LOVE (EACH OTHER), TO TREAT WITH LOVE (CAREFULLY)**».

The status of the graphic clarity of the sign is «obvious» (I degree of difficulty).

«FLYING BIRD»



The researchers define this sign as «flying bird, possibly falcon¹». Some people also add that it is a bird, «holding, apparently, the snake in the claws»². Unfortunately, I do not have such a vision, to consider, exactly the snake in the claws of bird, though every sign of the Phaistos disc, including this one, I looked at the negatives, shaded by special technology.

But I saw standard claws of a falcon (on the left) or of an eagle (on the right):



Let me remind you that the claws of these birds are quite long and rounded, so that during the flight for the observer from the ground it seems, that they form certain circle or semi-circle, which is clearly seen on the photographs.



The Phaistos disc



Drawing of the Phaistos disc



Claws enlarged photo

¹ Phaistos Disc / «Wikipedia»// www.ru.wikipedia.org

² Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

From the Cretan images of the sign «flying bird» the following is most appropriate:



Flying Eagle, Amethyst from Knossos¹.

I hope I will surprise no one, if I say that the bird for everyone is associated with the concept of *height, top, sky*. The ancients were also not the exceptions of this rule, so ***the bird was a symbol of top and sky for them.***

In the tales and legends it is said so much about the symbolic role of the bird that it is impossible to identify even 1%, so I will not do it. Let me just say that the bird is the symbol of *the top and the sky, the supreme, the main, the important*. This sign in the sectors of the Phaistos disc has the following marks with different arrangements of the flying bird:



An exact image of the sign on the Phaistos disc



It is flying upward

It is flying forward (horizontal)

Typo

Mirror image of the sign from the Phaistos disc in a system
(Note that I made the mirror image for ease of reading from left to right)



– bird flying vertically *up into the sky* as symbol of top and sky; hieroglyphic meaning is «**TOP (SUPREME, MAIN, IMPORTANT); SKY (OF HEAVEN)**»;



– bird flying horizontally *across the sky (horizontal hovering above something)* as symbol of the adherence to something; hieroglyphic meaning is «**TO FOLLOW (TO OBEY), TO OBSERVE**»;



– this sign is also engraved on the disc, though in the opposite direction to the typical arrangement of hieroglyphs, and even in inverted form. This is an erratum, which we will discuss during the translation itself.

The status of the graphic clarity is «*obvious*» (I degree of difficulty).

¹ Evans A. The Palace of Minos: a comparative account of the successive stages of the early Cretan civilization as illustrated by the discoveries at Knossos (Band 4,2)..., 1935, Seite: 542 / http://digi.ub.uni-heidelberg.de/diglit/evans1935a/0190/image?sid=b367d43fe382d7dae2890b1e5dc8d098#current_page

«ROOT»


This sign of the Phaistos disc is defined graphically correctly – *it is the root of the plant*. Only some people add to the identification of the sign such a version as «flute, sling»¹ and even «as inverted fork»².





As for the flute it is no comment, because it is from series of special view of the world by the famous character – Ostap Bender, when he drew the picture. But the indication to the sling should have a certain importance for us to assess the logic of thought of scientists. It turns out that they are able to see in this image a highly stylized, besides *inverted*, sling (bottom figure on the left), and most likely (which is closer to the image), an *inverted* slingshot (bottom figure on the right):



In other words, the researchers knew that some signs of the Phaistos disc are often

located in different directions (for example, the sign «cat's head» , and they could greatly imagine an object in space in inverted form, associating it in this case with images of *sling* and even of *flute*.

The question is why, guided by the same approach, they could not turn human


scrotum  in space, and see it in the sign  (scrotum)?

This is the indication of unsystemness and inconsistency in the application of any principles of work with hieroglyphs from researchers of any stripe. And *their selective approach of sample analysis* can be related to the methodology of science.

But this is theirs problems, which I hope, will never turn to be the problems of my readers any more.

Also note, that although the image of slingshot is close to the figure of the sign of the disc, but, remembering my childhood, I would say that the sling's leg cannot be that thick. Then it would be uncomfortable to hold it in a hand, and thrust into the bosom during movement.



So, I identify graphically the sign , without the guessing of researchers, as root of plants – that is a natural *symbol of planting* (creating something) by the natural process of growing, and that also belongs to conceiving, for a good reason, there is the phrase «*to put down roots*».

Hieroglyphic meaning of the sign is «**TO PLANT, TO CROP (plants); TO CONCEIVE (about posterity); TO CREATE**».

The status of the graphic clarity of the sign is «obvious» (I degree of difficulty).

¹ Phaistos Disc/ «Wikipedia»// www.ru.wikipedia.org

² Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

«CROCUS FLOWER»



This sign does not cause any problems with the graphic identity; this is «crocus», «crocus flower». Crocus flower as an analogue of *the lotus* (*white crocus*), *lily*, is a symbol of purity (honesty) and spirituality, so the meaning is «**PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY**». *The status of the graphic clarity of the sign is «obvious»* (I degree of difficulty).



«SPROUT»



Almost all researchers recognize the *tree* in this sign. Some researchers underline that this is not just a tree, but namely tree – *Platanus orientalis*¹. I will not argue with them, I'll just note that with this «tree» (1) the lower branches are drawn upward like in the case with sprout, and they don't go downward as it is with tree, (2) the «branches» are more similar to the large leaves of sprout, rather than to the tree branches.

My graphical identification of this sign is «sprout» as a symbol of nature in general. I do not identify this sign with the branch, as the majority of branches (except the top of the tree) are not growing upward (up, i.e. vertically), but in breadth (horizontally). Therefore the statement that it is the sprout is *more believable*, than graphical identification of this image as «tree». Hieroglyphic meaning is – «**NATURE, BY NATURE (NATURALLY); ACCORDING TO NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**».

The status of the graphic clarity is «obvious» (I degree of difficulty).

«FRUCTIFEROUS BRANCHES»



On this sign, in contrast to the previous one, it is already seen that *in breadth from the horizontal stem there are two branches with lots of leaves, and possibly, fruits*. The researchers identify this sign, as «vine», «olive branch»².

I have no objections to the fact that there is the branch, but this is not only (1) one, but two, i.e. *the branches*. Moreover, (2) branches can be without leaves and with leaves. There is the branch with leaves before us, and if it is also the branch of the olive tree (remember that the olive fruits are almost the same size, as the leaves, see the figure on the right), therefore it is *blooming (at least, with leaves), fructiferous branches*.



Exactly the fructiferous branches are the symbol of fruit ripening, fruiting of the world of plants, and by its imagery (hieroglyphic) use it is considered as a symbol not only of fruiting, but also of upbringing in the human world. Most likely, these are *the fructiferous olive branches* which had a special *educational* significance in ancient Greece:

«In ancient Greece, the person was considered to be an adult only when he planted and cultivated *at least one olive tree*»³.

Therefore, this sign of the Phaistos disc I graphically identify not just as a «branch», but as «*fructiferous branches*», *this is a symbol of fruit ripening, fruiting, and, if in respect of children, of upbringing*.

Hieroglyphic meaning of this sign is «**MATURATION; FRUITING, INCUBATION; UPBRINGING (TO UPBRING)**».

The status of the graphic clarity of the sign is «obvious» (I degree of difficulty).



¹ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

² Ibidem.

³ Wolf G. Ethnic pedagogics http://www.i-u.ru/biblio/archive/volkov_etno/00.aspx

«WISP OF SPIKES (SHEAF)»



This hieroglyph is graphically defined by researchers as «papyrus» or «plant with fan-shaped flower. But no one pays attention to the *spiraling tie*, running along the entire length of the «papyrus», so, no one pays attention that this tie, called the belt to the sheaf (usually made from the same plant), joins together, and not one, but several papyruses!

But, let's not be hasty. And in order to understand that this is not a papyrus, let's investigate what the papyrus is.

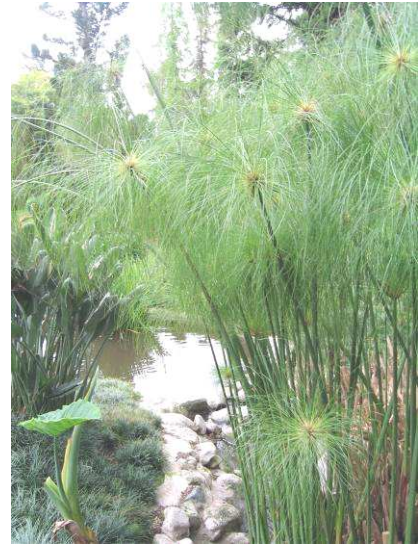
Reference on the papyrus plant (*Cyperus papyrus*):

«*Papyrus* (see the picture on the right¹) is very high (up to 4-5 m) plant with nearly leafless stems in diameter of 7 cm. Stems of triangular form grow from thick, woody rhizome... Each stem... has a large umbrella-leaved inflorescence, which in a case of a young plant has a form of feather dusters for flicking the dust away...»².

Modern science has no evidence that the papyruses did not grow in ancient Greece, so cautious researchers point out that:

«In ancient times the papyrus grew up in Ethiopia, Palestine, Mesopotamia, and, apparently, in Greece, Italy, India, Asia Minor...»³. But «**the main place of the vegetation and growing of papyrus was Egypt, swampy areas of the Delta of the Nile**»⁴.

«In the book of Theophrastus «Research of plants» is said that the papyrus met in Syria except Egypt; according to the «Natural History» by Pliny the Elder, the papyrus was the native plant on the rivers of Tigris and Euphrates»⁵.



The reasons for this (the possibility of papyrus vegetation in Greece) are mainly in the fact that in ancient times the climate of the Greek islands did not differ much from the climate necessary for vegetation of papyrus plants.

And it would be foolish to assume that none of the ancient Phoenicians and Egyptians, who settled in the Greek Islands, did not come to the idea to plant and grow papyrus there. Especially because (as our science says) at that time the trade and shipping between the islands prospered (including Crete, Feroy, Cyprus), Phoenicia, and Egypt.

So, no wonder that the Greek frescoes depict papyruses, as well as cats and even monkeys. In some geographical treatises their authors clearly indicate that:

«*Papyrus, which Alexandria produce; it provides with it the entire world and teaches other people to use [I think that including its cultivation] this useful material...*»⁶.

I hope it is clear that the ancients were sane people, and they had the brains to carry the seeds of papyrus for their growing across the Mediterranean on ships, and the Egyptian cats, and even monkeys for exotics, which could breed and settle on Crete, and also on Santorini (island of Thira).

¹ Photo is taken from site <http://www.huntingtonbotanical.org/Lily/lgpics/cyperspapyrus.jpg>

² Papyrus (plant) / «Wikipedia» // http://ru.wikipedia.org/wiki/Cyperus_papyrus

³ Site Historica / <http://www.historica.ru/index.php?showtopic=8645&mode=threaded&pid=432181>

⁴ Papyrus <http://www.mifograd.ru/egipet.html>

⁵ Papyrus (plant) / «Wikipedia» // http://ru.wikipedia.org/wiki/Cyperus_papyrus

⁶ *Expositio totius mundi et gentium* / Novel begins of the philosopher Junior, that contains the complete description. Text is reproduced on the publication: Anonymous geographical treatise "Full description of the universe and people" // Byzantian vremennik. Vol. 8 (33), 1956//

http://www.vostlit.info/Texts/rus2/Anonym_opis_narodov/frametext.htm

The frescoes from the island of Thira tell us about them (Greek Θήρα, otherwise – Thera, Thera, Fira; also Santorini) – «110 km north from Crete»¹. Here are these frescoes²:



Among these frescoes we are interested in «Women and the papyrus» (fig. on the left and in the center), which shows the papyrus. No one is in doubts about the fact that:

«The presence of the influence... of Crete [or vice versa] was found during excavations at Akrotiri [Santorini], when under thick layer of volcanic ash, the whole village of two or three-storied buildings was discovered, decorated with frescoes, which resemble wall paintings of the Minoan palaces»³.

In relation to our study, this means that if this is the papyrus, so **there is a big chance that though the papyrus was imported, it was grown on the islands of Santorini and of Crete.**

What was made from papyrus?

*Information⁴: The use of papyrus as a writing material was of particular importance. But papyrus was not only a source for **writing material**, it was widely used for many other purposes. Of the soft parts of the papyrus **the sweet juice was produced, the bottom part was roasted and eaten**; young specimens were used in the food entirely; **the root was used as a combustible material**, suitable for melting the copper and iron. **Sandals were made of bark, the fibers were used for all kinds of fabrics**, that were of greater value than linen, **they produced mats, baskets, kitchen utensils, cups and other utensils. From the stems of the papyrus it were produced cordage, ropes, sails, the masts they constructed were durable, lightweight, waterproof reed boats, boats and rafts**, which were used for hunting, fishing and as means of transportation. According to Theophrastus, rig fleet of the governor Antigone was made of papyrus. In the writings of the ancient Greek historian Herodotus (450 B.C.E.) it is said that the Egyptian priests were allowed to wear only shoes made of papyrus. In the writings of Galen, Dioscorides, and later of Islamic scientists, it is reported about the **healing power of the papyrus**. Showy graceful inflorescences of papyrus **were often used at festivals**, during religious and other ceremonies and rites. The inflorescences were also used for the production of garlands for gifts to the gods <...>.*

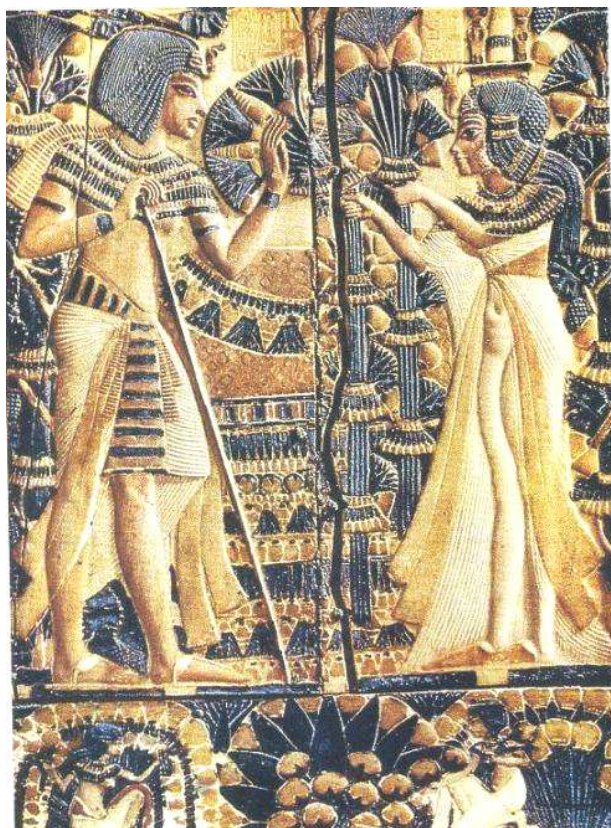
¹ Encyclopedic Dictionary of Brockhaus and Efron. St. Petersburg, 1890-1907 (several volumes)/ [http://ru.wikisource.org/wiki/ЭСБЕ/Санторин, остров](http://ru.wikisource.org/wiki/ЭСБЕ/Санторин,_остров)

² The frescoes of Crete and Santorini / <http://www.art-in-exile.com/forums/photopost/showphoto.php?photo=1017>; Aegean culture (women and papyrus)/ <http://www.megabook.ru/Article.asp?AID=689254&SA=SA>; private collection of photos / <http://leni.typepad.com/life/travel/>

³ Tyre (island) / "Wikipedia" // <http://ru.wikipedia.org/wiki/Фера>

⁴ Papyrus / F.A. Brockhaus, I.A Efron. Encyclopedic Dictionary // <http://www.slovopedia.com/10/207/980058.html>; Syt papyrus or paper reed / <http://www.florets.ru/komnatnye-rasteniya/tsiperus/papirus.html>; Papyrus / «Wikipedia» // <http://ru.wikipedia.org/wiki/Папирус>

In relation to our study, this means: if we consider this sign of the Disc as papyrus and ignore the explicit tying of papyrus by belt for the sheaf, then it turns out, that **the hieroglyph «papyrus» on the Phaistos disc meant everything connected with papyrus. Because the papyrus itself was already concentrated embodiment of all varieties of functions, which are associated with this wonderful plant, which has played the key role in the history of writing.**



Now go directly to the hieroglyph, and carefully look at the tie around the stem of the plant (see fig. on the left).

As we can see, *the belt of the sheaf* is quite clearly and distinctly visible.

I recall that the *sheaf* is «bunch of crops (cereals, linen, legumes)», «the belt for the sheaf is usually made from the same plant»¹.

Does it look like the bundle of plants, such as wheat spikes or the same papyrus? **Yes, it does!**

Now look at the ancient Egyptian figure² (on the right top), where the bundles (sheaves) of plants are also shown, though of different ones.

Do they resemble anything in relation to our sign of the Phaistos disc?

This is sheaf! Sheaf and sheaf again!



In the art not only of ancient Egypt, but also of ancient Greece dozens of such images can be found. Because the bundle of wheat, as well as other plants, have not only practical agricultural meaning, but also the *cultural, spiritual and religious meanings*. Now look carefully at the bundle of spikes:



At first look here³



then here⁴



look here⁵



and at least here

Does it resemble you anything?

¹ Sheaf / "Wikipedia" // <http://ru.wikipedia.org/wiki/Сноп>

² The history and myths of Egypt / www.egypt-myths.ucoz.ru/publ/35-1-0-45

³ Hades & Persephone / http://atheism.about.com/library/FAQs/religion/blgrk_hades02.htm

⁴ Kistofor, Silver, Mint: Ephesus / <http://ancientrome.ru/numizm/catalog/coin.htm?id=250>

⁵ Sheaf of six ears of wheat, triple Denarius / Imp. Nerva Caes. Traian. Avg. Germ. P.M. TR.P. // http://trajan.numizmat.net/rsc_trajan.html

It reminds me, besides unambiguously that this is a *sheaf (bundle) of plant* / what kind of plant? I personally cannot define it. Maybe this is papyrus, or maybe it is just a wheat or any other spikes, it does not matter!

The main significance is in the fact, that it is the most ancient and natural *symbol of harvest, and thus the symbol of agriculture*.

Thus, this sign of the Phaistos disc is graphically identified as “a bundle of plants” – tied in the bundle (sheaf*), and plants tied upward on spiral as natural symbol of harvest and agriculture.

I will repeat the information: Sheaf is a bundle of agricultural plants (cereals, flax, legumes). The belt for sheaf is usually made from the same plants.

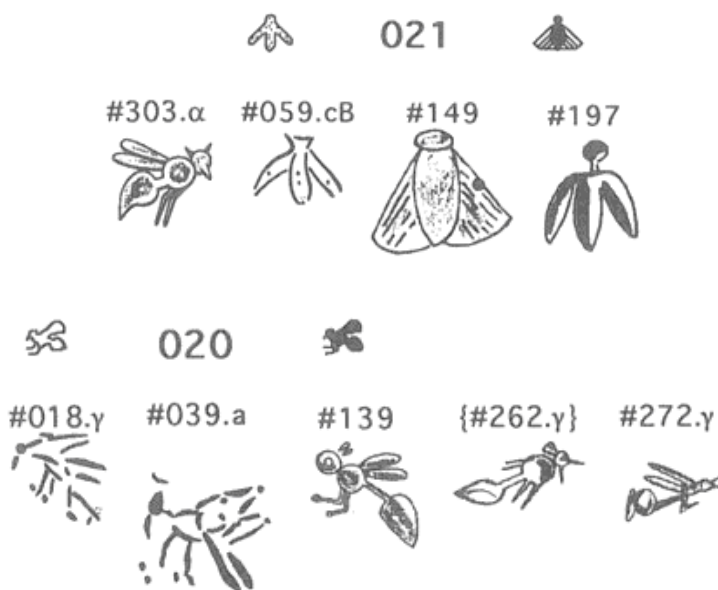
Hieroglyphic meaning of this sign is «**HARVEST; GROWING CROPS (AGRICULTURE)**».

The status of the graphic clarity is «difficult but possible» (III degree of difficulty).

«BEE»

The researchers identify this image graphically as the insect, adding that it is «an insect, possibly a bee»¹.

On Cretan hieroglyphic inscriptions, besides of the Phaistos disc, this image is shown in different graphic traditions, but in every case it is quite clear that this is insect²:



* Consider that in modern cultures the word "sheaf" is associated with something big and bulky, like some large bunch of plants lying on the field, because there is no spiritual and religious significance, and it is used as a part of agricultural activity, in best as a decorative attribute fair. Almost no one (except, perhaps, some of the tribes) do not say, holding this little sheaf, thank to nature for what it is like a good mother, gives us not only life, but a daily feeding, giving the crop. Previously, it was not the case and instead to worship the TV, cars and boats, people found during the year time to **say thanks to the Nature**. Now, apparently (according to the actual actions of people), Nature does not deserve this "human thanks" from too smart people, mentally incapable to translate even a simple text, as the text of the Phaistos disc. While most of these "intellectuals" subtly cover themselves with certain "monotheism", saying that religion does not allow. And they are willing to 100 times to kiss the Pope's hand, or patriarch, 1000 to raise hand, welcoming their queen or president, 10 000 times shouting "hurray" and up the hands in sports stadiums or different kind of shows, one million times waving lover or just a friend, but not once in the life have not raised hands to the sky, just to say a simple word "THANK YOU" SUN and NATURE. *Here we have a civilization, but whether it is civilized?*

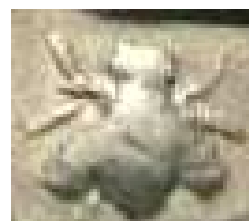
¹ Phaistos Disc / «Wikipedia» // www.ru.wikipedia.org

² Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 1996 / http://cefael.eifa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6hauts1&sp=400

With great decisiveness, the researchers identify this image as a «bee», and not just an insect, including on the coins¹:



Image of bee in the bottom part



Enlarged image of bee

I also think that on the sign of the Phaistos disc is shown **the bee as a symbol of flowering, pollination and prosperity of plants**. Hieroglyphic meaning of this sign is «**PROSPERITY, WEALTH, WELL-BEING**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«BOW»

This sign of the Phaistos disc is not drawn very well in reference books (fig. on the left), because in the middle of the bowstring incomprehensible squiggles are seen. However, it is clear, that there is the bow in front of us. It should be noted that the bowstring is not tight and not conventionalized, as it was done on all later frescoes, when the bow was shown with slightly tensed string, in order to add the bow graphically such a form that it usually has at the time when the shooter tenses the bowstring (see images below):



1



2



3



4



5



6

Tensioning of the bowstring of the bow²: 1 - Olbian coin, 2, 6 - Cilicia; 3 - container from the Louvre, 4 - Greek coins, 5 - coin from Thebes.

¹ Tetradrachm, silver, Lampsak / <http://ancientrome.ru/numizm/catalog/coin.htm?id=748>

² Bow and arrow on arms of Scythian warriors / <http://annals.xlegio.ru/skif/chernenk/bow6.htm>



Apollon amphora, Attica¹



Diana, marble²



Apollon, Diana and Orestes urn, marble³

Greeks⁴, Egyptians⁵, Assyrians⁶ are shooting and so on:



(Image is shown specularly)



#236.α



On Cretan hieroglyphs⁷, in contrast to graphics of the Phaistos disc (for example, figure on the left), the bow is depicted in position «archery», so, with a tense string.

Now, there are some words about the symbolism of the bow.

In the most widespread (if I may say so – typical) symbolic theology of the ancient people, the bow, as such, represents «*the energy*»⁸ (*strength and courage*),

¹ Apollo, red-Amphora. Attica / Saint-Petersburg, The State Hermitage Museum //

<http://ancientrome.ru/art/artwork/img.htm?id=1074>

² Diana, marble / Rome, Vatican Museums, Chiaramonti // <http://ancientrome.ru/art/artwork/img.htm?id=1719>

³ Apollon, Diana and Orestes urn, marble / Rome, Villa Medici //

<http://ancientrome.ru/art/artwork/img.htm?id=3617>

⁴ Стрелок из лука. Деталь восточного фронтона храма Афины в Эгине /

<http://ancientrome.ru/art/artwork/img.htm?id=3113>

⁵ Ramses II on the relief // bow and arrow on arms of Scythian warriors //

<http://annals.xlegio.ru/skif/chernenk/bow6.htm>

⁶ Warriors on many Assyrian reliefs / Bow and arrow on arms of Scythian warriors //

<http://annals.xlegio.ru/skif/chernenk/bow6.htm>

⁷ Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 31, 1996 /

http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6hauts1&sp=407


⁸ Bow / Encyclopedia of signs and symbols // <http://sigils.ru/symbols/luk.html>

«*the thought that pierces space and time*»¹ (the shaft and the string are the mind, the organized order) «*spiritual power*»², «*strength of will: the bow is the brain, sending arrows of the five senses*»³, «*divine power*»⁴ (spiritual power), «*the mind*»⁵ (intelligence).

As a result, we conclude that the bow never was a symbol of brute force, and in most cases it was related to the figurative interpretation of *thought, intellect, spiritual power*, that can be described by the term «*intelligence*» or «*wisdom*».

In this case, bowstring (its property to stretch) is really comparable with the strain of the human will, with imaginative product of (as well as the bowstring is stretched and shoots arrows) our thoughts and actions.

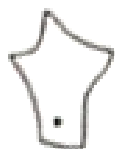


So, the sign –  – is the image of the bow, but it is not very clear, but sufficient for the identification of performance. The bow is a symbol of the human will and indicator of his mind.

Hieroglyphic meaning of this sign is «**MIND (WISDOM), INTELLIGENT (WISE)**».

The status of the graphic clarity of the sign is «*obvious*» (I degree of difficulty).

«**TIP OF PICK-SPADE (HOE)**»

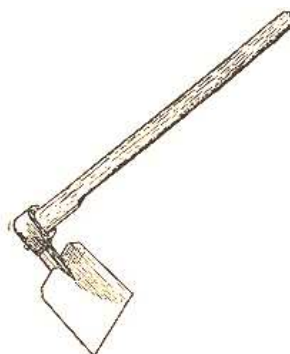
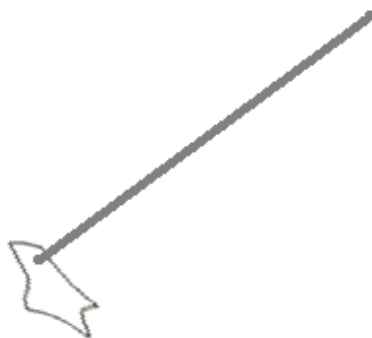


This sign is determined by the researchers as «*ax*», «*splinter*»⁶.

I think if there is something from the signs of the disc that looks like an ax, then it is clearly another sign, defined by researchers as an *pole-ax*, I identify it as a *plough* (see figure on the right).




Another supposed meaning of this sign is «*splinter*», is only an indicator of powerlessness of science, rather than its seriously considered graphic identity. Consider the ancients for fools, who draw abstract fragments of something, I am not disposed, moreover, on this «*fragment*», we can clearly see the hole in the bottom part for inserting the wood. This is what we will do now. Here's what we have:



This is really a *pick-spade (hoe)*. I recall that the function of pick-spades (hoe) is to dig and to plough.



Thus, the sign –  – is the image of the tip of the pick-spade (hoe) in its very precise and clear performance. Hieroglyphic meaning of this sign is «**TO DIG, TO BURY INTO THE GROUND (TO COMMIT TO THE GROUND, TO BURY)**».

The status of the graphic clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

¹ Bow / Encyclopedia of signs and symbols // <http://sigils.ru/symbols/luk.html>

² Bow , arms / http://www.symbolarium.ru/index.php/Лук,_оружие

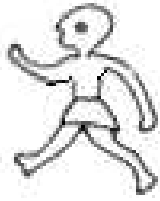
³ Ibidem.

⁴ Ibidem.

⁵ Ibidem.

⁶ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org





«MAN IN MOTION»



This sign is for some reason translated by researchers as «pedestrian», although it is unclear, what kind of roads with a rapid traffic (probably, of horses) he passed in antiquity. Therefore, the researchers added the designation – «a walking human figure». Although, judging by the size of the step, then he is not going, but a running man. I graphically define this sign of the Phaistos disc as a «man in motion», *as a symbol of any movement produced by man. That's why he shows the movement of all body parts.*

This is the clearest sign for designation of words that describe the process, the movement of person. They are used to indicate such words like «movement» («to do», «to be able», «to be capable»), «behavior» («to behave»). This hieroglyph also means any word related to the fact that the person makes as the action in relation to the meaning of the previous hieroglyph.

For better clarity, looking ahead, I give you one example: the combination of hieroglyphs

 (protection), and  (*to be able* in the meaning – *to do*), it generates a phrase   *to be able to protect, so, to protect.*

So, the sign of the Phaistos disc clearly shows a man in motion, as a symbol of movement and behavior, which are indicated using such words as «to do», «to be able», «to be capable» (*regarding motion*), «behave» (*regarding behavior*). The distinctive feature of this sign is that its hieroglyphic meaning almost always bounds to the meaning of the previous sign and generates the verb form, as representatives of alphabetic writing would say.

Hieroglyphic meaning of the sign is «**TO DO; TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (REGARDING AN ACTION); TO BEHAVE (REGARDING BEHAVIOR, WAY OF LIFE)**».

The status of the sign is «obvious» (I degree of difficulty).

«PHRYGIAN CAP»



The researchers call this sign with the word «tiara» (Greek *τίρα*, *ancient Persian headdress*), or denote it as a «headdress of priests»¹. Indeed, we have a headdress, moreover, in the projection (what tells about the graphical capabilities of the authors of the Disc!). But why is it just *the headdress of the priest* and why is it *the tiara*? Did anyone see exactly this form of tiara? Let's look at the Persian and Persian tiaras:



¹ Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

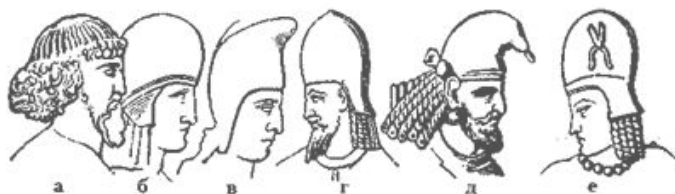
² Material from site / http://sbiblio.com/biblio/archive/veys_istorija/01.aspx

³ Reliefs "Naqsh-e-Reshib" and "Naqsh-e-Rustam," depicting Shapur I and Ar-dashira with their courtyard / http://www.i-u.ru/biblio/archive/veys_istorija/01.aspx

⁴ Ibidem. It is noted that the Persians "headdress of early time did not similar to ... a high tiara. By comparing clothing of the lower classes on ancient monuments [Fig. left] with relevant later image [Fig. on the right] there is very remote resemblance".



Parthian tiaras¹



Parthian, Phrygian and Newpersian tiaras²

As we see, the sign of the Phaistos disc is the most similar to headdresses, belonging to the Parthians, but more – to Phrygian tiaras (caps, hats, how they are also called), which have slightly lifted up and stretched forward.

However, there is no exact similarity with any of the above images (even in this drawing with the image of the Phrygian cap). Do you know why? Because, in addition that these images are drawn, they are also belong to the later period. But in order not to torture the reader for long, I will show the correct image³:



Head in the Phrygian cap: Paris

Unlike all the other images, on this head in the Phrygian cap it is clearly visible the tip of the cap, what is completely identical to the sign that we are examining, as well as the lower part of cap, which is raised up.

On the sign of the Disc, due to the fact that the head itself is not shown, there is the bottom of the cap going down in order to show its form completely.

The control system of lateral blades of cap («ears») is as follows: open – the bottom is raised up or closed – the bottom is going down. It (the control system) is effective for the weather changing and especially during the pilgrimage or moving in the mountains (for example, Dictesians, such as Karfi).

¹ Material from site http://www.i-u.ru/biblio/archive/veys_istorija/01.aspx

² Ibidem.

³ Head in the Phrygian cap: Paris. Marble. Roman copy of I century C. E. according to Greek original on the IV. B.C. E. Inv. Number 12488. Rome, Palatine Museum / <http://ancientrome.ru/art/artwork/img.htm?id=3874>

The examined sign is not appropriate to any other types of tiaras (including Hittite) and caps. Why could no one associate the Phrygian cap with the sign of the Phaistos disc?

The fact is that the later tradition stylized the Phrygian cap, and began to represent it only of one type (type D). Although initially, depending on the type of material (hardness properties) as well as on the season and the place of use, the types of Phrygian caps were different (see Types A, B, C, D):



Type A



Type B



Type C



Type D

Images of the Phrygian cap were extended throughout the Mediterranean. These images are directly related to the religion of Mithra – the religion that to the greatest extent included the Knowledge and the Science. Unfortunately, its content and symbols were dropped out by barbarians* from the cultural heritage of humanity, and therefore they were not understandable for the researchers up to now:



The relief from the Temple of Mithras in Sidon¹



Roman relief III century²

And here is the Etruscan image of the Phrygian cap:



Etruscan painting on the vase³

* They are speaking on behalf of God, regarded as heresy all science with the high impact of the destruction of books and scientists.

¹ Mithra, killing a bull. The relief from the Temple of Mithras in Sidon / <http://www.uer.varvar.ru/mithras.htm>

² Scene tauroktonii (Mithra kills the bull). Roman relief III century / <http://vl-shvedov.livejournal.com/4488.html>

³ Vittorio Raineri. Aquatint. Etruscan painted vases/ Giulio Ferrario Il costume antico e moderno, o, storia ... di tutti i popoli antichi e moderni, published in Milan in 1820 (Europe, Volume II) / <http://grafika.ru/upload/iblock/c6c/c6ca4779222088c116b6875e7f0b1b04.jpg>; <http://fotobank.ru/creative/1525.html?page=309>

Here are other interesting (but only for experts) symbolic images of struggle of Knowledge, Truth and Enlightenment with superstitious ignorance and pacification of the flesh in the form of a bull:



Drawn images from the book, 1694¹.

We are certainly not going to consider the question of Mithras, but what does the science know about the Phrygian cap? In fact, nothing, saying only that:

The Phrygian cap (sometimes the Thracian) is the soft rounded cap of red color [?] with the top dropping forward. It is named after Phrygia – a region in the center of Asia Minor. It is known as a symbol of freedom and revolution² [I would clarify – **it is originally the symbol of enlightenment and freedom, especially from own passions and vices**]. We also know that according to the legend, the magi, who came to the baby Jesus, were in a Phrygian cap:



The Mosaic “Adoration of the Magi”
(the end of the VI. Century, Basilica of St. Apollinare Nuovo. Ravenna)³.

And, despite the fact that even «Christian apologists have noted their [rites of Mithras] similarities with Christianity, but this resemblance remains the subject of debate until today»⁴, because church-cathedral Christianity deviating from Mitra, «like the devil from holy water». **Although the worship of the Magi is the part of the Gospel. And who if not the Christianity should study and work on this issue from the beginning to the end.**

¹ Agostini, Leonardo; Gronovius, Jacobus Gemmae, Et Sculpturae Antiquae (Band 1), Franeker, 1694, Seite: Tafel_02, 03, 04 / <http://digi.ub.uni-heidelberg.de/diglit/agostini1694bd1/0039?sid=d30f42ebdca4fdafc54de62e36d88343>

² Phrygian cap// "Wikipedia"// http://ru.wikipedia.org/wiki/Фригийский_колпак

³ Ibidem.

⁴ Mithra / «Wikipedia» // <http://ru.wikipedia.org/wiki/Митра>

I will not go into this long discussion about the long-existing relation to the enlightenment – as to the generation of hell, but to the knowledge and science – as to heresy (with all the ensuing consequences for its guides). This is a long topic, so let us return to our study.

I will not surprise anyone, if I tell: headdress (as such) has always been a symbol which allowed to distinguish from the total number of people – first of all, the dignitaries, scientists, priests and kings.

In religious terms headdresses used to have and have still have a certain meaning, but to a smaller extend than in the past.

In this case, this headdress was designed to distinguish the person, who serves the society for **the preservation and transmission of knowledge from generation to generation**, so, to distinguish **the scientist as the keeper of knowledge**.



Graphic identification of this sign is **headdress of a type of the Phrygian cap as a symbol of the keeper of knowledge and symbol of enlightenment – of the freedom of knowledge. So this is headdress of scientists, which were later called by the ignoramuses the Magi, magicians, enchanters, magicians, etc.**

The Phrygian cap of the scientist as a symbol of science, knowledge and enlightenment, and especially a red one, has always been a red flag for the «divine» view of the Inquisition. They just loved and adored this cap, as well as its carriers, especially roasted on a fire. Therefore, at present there **it is nothing remained about** the Phrygian cap, as well as about Magi from the East (who came to the baby Jesus) in the public minds, except their bare designation, such as «Yes, they were, and full stop».

There is also nothing preserved from the rules of reading the hieroglyphic writing, as well as *almost nothing is preserved* about the knowledge of scientists of the Ancient Egypt, and also *it is nothing preserved* of the knowledge of before-Greeks about the physical world. It is not preserved, despite the fact, that the main function of ancient scientists *to store and transmit knowledge from generation to generation, it was until recently*. Simple fire of Inquisition and intolerance of individual nations have gone so far that it is remained from the ancient knowledge «only horns and legs»...

Thus, the graphical identification of the sign **the Phrygian cap is headdress of scientist of the type of the Phrygian cap, headdress of magi.**

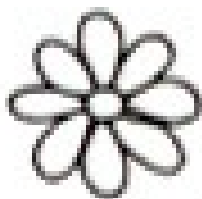
Choose anyone!

Basically, you can consider me also as a magician, but not to rank me among the supporters of the «holy» Inquisition, who want to forget all her «holy» deeds.

Hieroglyphic meaning of the sign is **«TO KEEP, TO PRESERVE, TO GUARD».**

The status of the graphic clarity is «obvious» (I degree of difficulty).

«EIGHT-PETAL FLOWER»



This sign of the Phaistos disc is graphically the easiest, because it occurs in many cultures. Of course, that there is a momentary assumption concerning it that this is not just a flower with eight petals, but a certain personification of something **significant** and, therefore, concerning the ancient cultures (which does not separate religion and science*), something **spiritual and divine**.

I recall that the «*lotus with eight petals is considered in India as a Center, where Brahma resides, and as ... manifestation of its hidden activity*»¹.

* Naturally, this does not apply to the period (up to the XVIII century), when separate religion opposed themselves to all scientific knowledge as heresy.

¹ Lotus / Encyclopedia characters // <http://www.symbolarium.ru/index.php/Лотос>

Besides India, this sign was used and is still used in many nations of the world, so at first I bring a short reference on the number eight and octatomic, including an eight-petal symbol of this number. *Here is a brief summary*¹:

«In the East, it was the number of replication and it is dedicated to the Sun: 2 x 2 x 2 – hence, the solar disc with an inscribed cross with eight beams.

In Egypt, eight is the number of Thoth. Egyptians considered it as the number of cosmic order: pupils of Thoth, who was Lord of the number eight, they believed, that it created four pairs of cosmic forces, the Ogdoad, which, in turn, created the "World Egg", from which the "god" Ra came – as the organizer of the Universe, as primary god, who created eight other gods, who established the unity of the Cosmos. Thoth is the patron of scribes, "god" of wisdom, the forefather of writing, of chronology and of calendar of Egyptians, in other words, of order and organization [harmony].

In Hinduism, 8 x 8 means the order of the heavenly world [in other words, also harmony].

According to Pythagoras, the eight is a symbol of harmony, the sacred number. The Pythagoreans, who called the number the Great Tetraktys, made it the symbol of love and friendship, prudence and reflection [in fact, wisdom].

By Taoists, eight means all the possibilities in the shown form [such utter harmony of forces], it symbolizes the power of the phenomenal world, and eight Taoist saints or immortals.

In China, the number eight is [as the harmonizing basis] foundation of world order... it means the entire, all the possibilities in the shown form, fortune. Eight Immortals are the figures of traditional Chinese symbols. They live on the islands of the blessed. Bagua – is the eight trigrams and pairs of the opposites, usually arranged in a circle, which is symbolizing the time and space.

In Buddhism, the number eight is the fullness, the total of all the possibilities [that is the enlightenment, full opening like the petals of a lotus]. The main symbol of Buddhism is a wheel with eight spoke...

In Sumerian-Semitic tradition eight is the magic number of the Sky.

By the Jews, it is a perfect understanding [in other words, enlightenment, wisdom], the glory, the numerical value of the letters INUN, "the number of the God".

In Islam, the throne, which manages the world and which is supported by eight angels, corresponding to the eight directions, and eight groups of Arabic letters.

By the Christians the eighth day gave birth to new, perfect man. After seven days of fasting and repentance, on the eighth the spiritual renewal begins. In Christianity, it means recovery and revival. There are eight commandments of beatitudes. Eight is the number of the resurrection of the God, because on the eighth day after the entry into Jerusalem Christ was revived from the dead. According to Clement of Alexandria, the Christ places under the sign of eight those whom He revives».

We can also remember that the «number eight controls human life: in the first eight months cal's teeth appear, in the eight years they fall out, in 2 x 8 he reaches sexual maturity...»².

But such speculative philosophizing and generalization of entire world's experience of perception by the mankind of the number eight although is in some degree informative, but *it is not scientific for our study*. Because catching the facts in the world of information which are suitable for us, and then adapt them for personal theory, it is destiny of charlatans and liars. In

¹ Reference is taken from random generalizing sources "Symbols, Charms, and Numerology": <http://symbol.grimuar.info/%F7%E8%F1%EB%EE-8-10.html> and <http://shadow-club.narod.ru/numer.html>

² Mystery of the number eight/

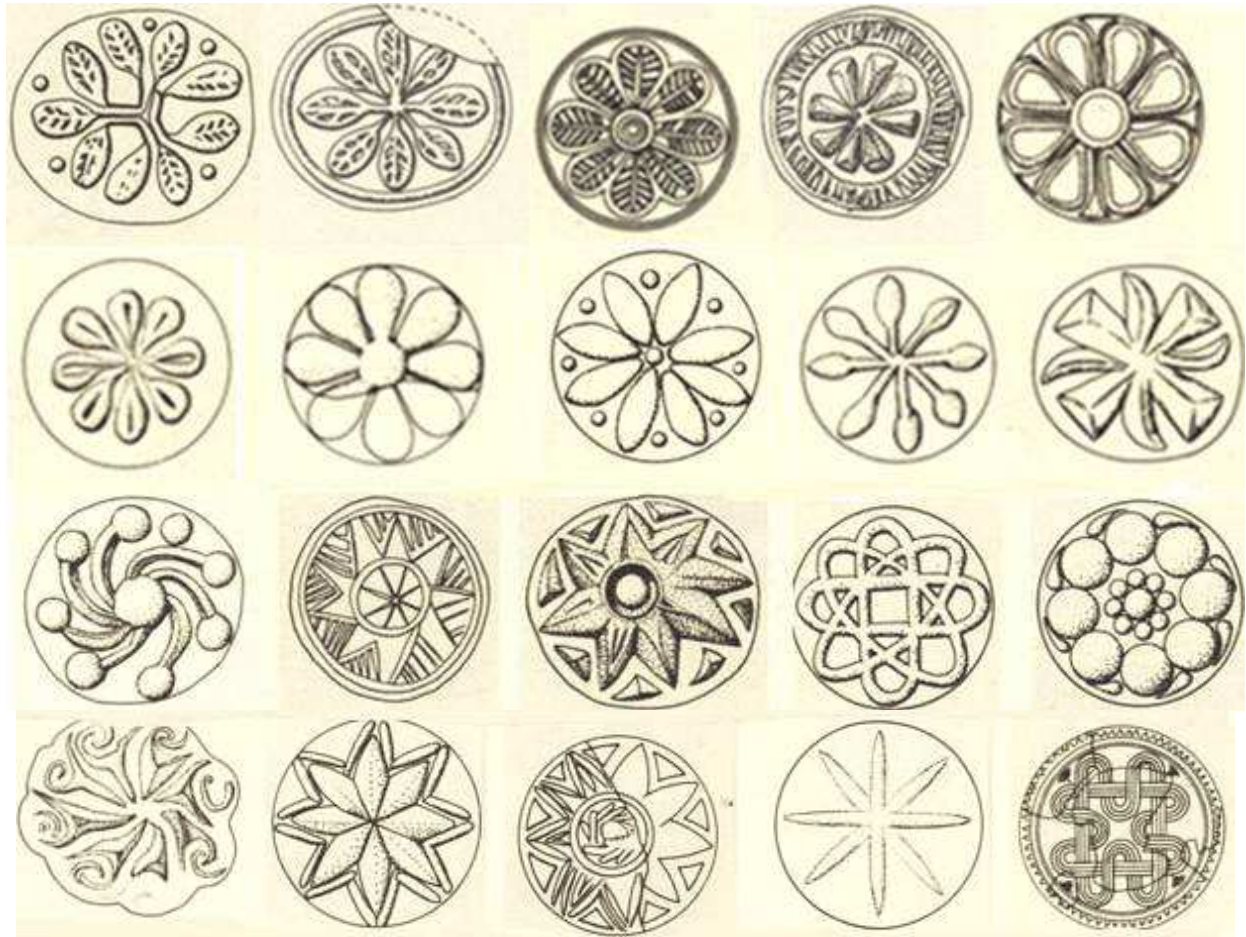
http://www.vratal1.ru/index.php?option=com_content&task=view&id=183&Itemid=74

this regard, I would say that we are continue, dear reader, to study the comparison *only of Cretan and directly related with it graphic theme, and not abstract world knowledge at all.*

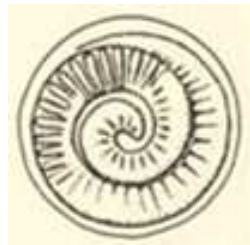
Let's get back to science and to our study.



This sign occurs (though, in enough large quantities), in addition to the Phaistos disc also on Cretan hieroglyphic monuments, that are attributed to **the earliest times of the island of Crete.** Here are some of the images («seals»)¹:



The basic graphic construction, from which these octatomic figures were produced, is **spiral clam-shells**, which is possibly a symbol of global interrelation and harmony²:



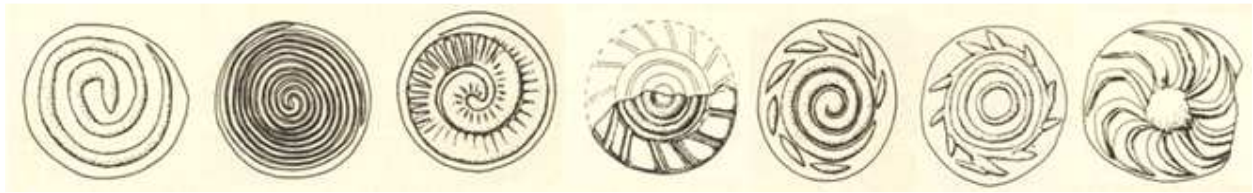
Why exactly the clam-shell it is very clearly seen on the Genesis of preserved seals. Herein the character and type of «seals» on Crete clearly indicate that it was not just mindless **disparate** decorations, but **quite conscious symbols expressing the attitude and outlook of the ancients.**

¹ Yule, Paul Early Cretan seals: a study of chronology (Marburger Studien zur Vor- und Frühgeschichte, Bd. 4) / http://digi.ub.uni-heidelberg.de/diglit/yule1981/0276/image?sid=ed52baba7a63aabc03b391e00fff559#current_page

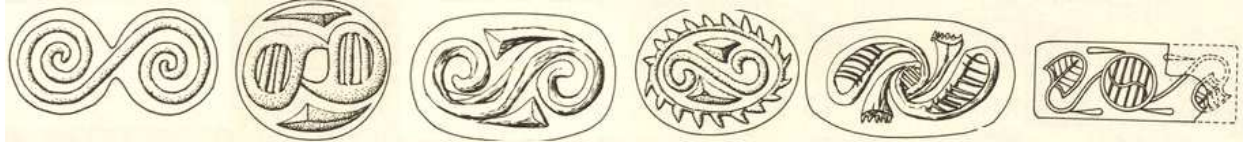
² Yule, Paul Early Cretan seals: a study of chronology... Mainz, 1981, Seite: Taf_24 / http://digi.ub.uni-heidelberg.de/diglit/yule1981/0287/image?sid=ed52baba7a63aabc03b391e00fff559#current_page

This is clearly seen by examining these images in the system ¹:

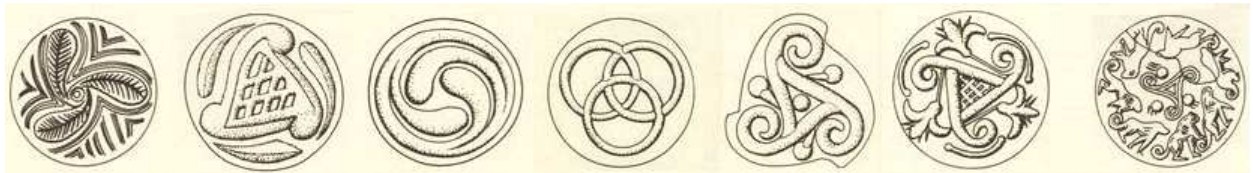
One rotation:



Two interrelated rotations:



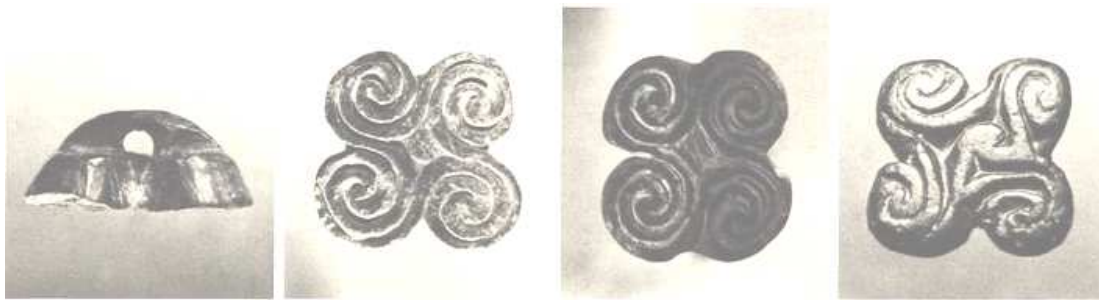
Three interrelated rotations:



Four interrelated rotations:



By examining the harmony of four it becomes clear, that this is a symbolic representation, as we would say today, it is **the hallmark of Crete**:



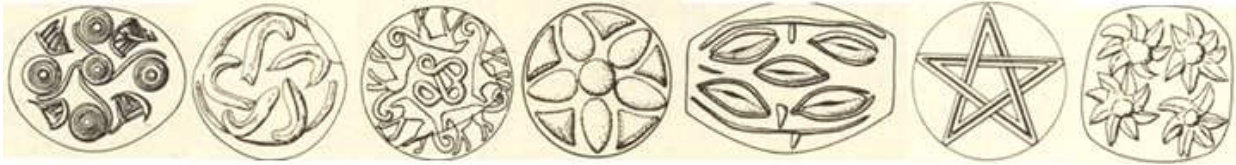
The finds from Phaistos²

When we make systematization of the symbol, it is clear – this is not a pattern and not an accident, but an element of culture of the ancient Cretans and their understanding of the world.

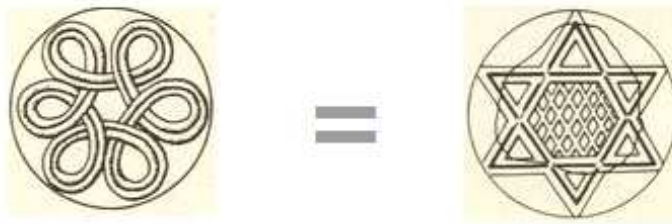
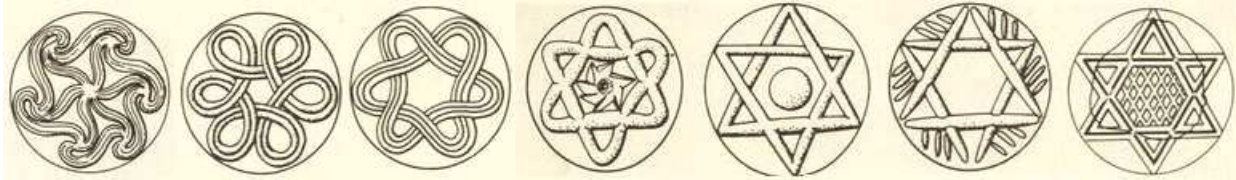
¹ Yule, Paul Early Cretan seals: a study of chronology... / http://digi.ub.uni-heidelberg.de/diglit/yule1981/0276/image?sid=ed52baba7a63aabc03b391e00ffff559#current_page
 Xanthudidēs, Stephanos A. The vaulted tombs of Mesará : an account of some early cemeteries of southern Crete London, 1924, Seite: Tafel_08, 14
<http://digi.ub.uni-heidelberg.de/diglit/xanthuides1924/0203?sid=41a55a004e302dad23175caeab69c07a>

² Evans A. Cretan pictographs and prae-Phoenician script with an account of a sepulchral deposit at Hagios Onuphrios near Phaestos in its relation to primitive Cretan, London, 1895, Seite: 59 / http://digi.ub.uni-heidelberg.de/diglit/evans1895/0068/image?sid=555e8a203ea45af66213a425d3ab5deb#current_page

Five interrelated rotations:



Six interrelated rotations¹:



I underline the fact that all of these «seals» (including clear symbol of the «Star of David») **are found in Crete in those layers, which are dated older than any recorded history of migrants from Arabia and North-East Africa (including the Jews).** Besides in sufficient amount in order to say that they belong specifically to the Minoan culture, and not to any other tribes, who then could only dream of the conquest of the Levant.

Unlike modern historical myths, **highly developed culture of Cretans** with their maritime expeditions and trades was friendly received by the indigenous population of Levant², which fine and also peacefully coexisted with Cretan settlers (there is no historical data of the contrary!). And when exactly this indigenous population accepted Cretan culture (called the Philistines), was almost completely destroyed by horde of nomadic tribes, which was on the lowest level of cultural development, so **the part of the culture of the defeated people by these nomads was accepted and absorbed.**

But **the perception and the absorption is not succession of cultures.** Therefore, the nomadic tribes perceived, moreover, selectively (depending on the will of their leaders) *the form* in the greater extent, *not the content*, which is generally at the level of culture of the people as a whole (rather than individual enlightened priests) was not even understood, and it was immediately altered to folklore way, or it was simply forgotten. Because there **was not** any continuity and transferring of the knowledge from generation to generation among the Philistines and the ancient Hebrews, as well as among other migrated tribes. However, there most likely was some period of peaceful coexistence, and cultural exchange in history.



As a result this and other symbols (as well as the knowledge of the neighboring Egyptians) were *chewed and digested* by nomads.

¹ Specifically it is indicated the page with the image of the "Stars of David" / Yule, Paul, Early Cretan seals: a study of chronology (Marburger Studien zur Vor- und Frühgeschichte, Bd. 4), Mainz, 1981, Seite: Taf_19 // <http://digi.ub.uni-heidelberg.de/diglit/yule1981/0282?sid=ed52baba7a63aabc03b391e00ffff559>; Seite: Taf_21 - <http://digi.ub.uni-heidelberg.de/diglit/yule1981/0283?sid=ed52baba7a63aabc03b391e00ffff559>

² General name for the contries of the Eastern part of the Mediterranean Sea (Syria, Lebanon, Israel, Tukey etc.)

As a result, completely *different culture, or rather cultures* came into the world, which knew about David no more than about his symbol «Star of David». Therefore, today, no one can explain the above-considered Minoan symbol «*all-birth, all-posterity and fertility*». You cannot even point out the original (until Jews) geography, remembering only, that **the culture of Philistines came from Crete**.

So, if you, my reader, open directories, you will not see even a mention about **Cretan origin of this symbol. Although its origin is obvious**, and it is without any wrenches, as the later mythologists do, displaying this sign from the lily image (see fig. on the right¹), **but in the most literal Minoan drawing**.

The best what can be invented by those who uses today this sign, it is to say that (further information from the reference):

«*In the opinion of commentators [Rabbi Abraham ibn Ezra (1093-1167)], **white lily**, which is composed of six petals [lily in Hebrew פשוש has the same root as the שש – six], blossomed in the form of the Magen David [Star of David], and there is a lily, symbolizing the Jewish people, which the Song of Songs is telling about:*

I am the rose of Sharon, and the lily of the valleys! As the lily among thorns, so there is my girlfriend between virgins (Song 2 :1-2)»².

But if you, dear reader, look closely at this information and connect them with the knowledge that I am opening up for you gradually, you will see the real reason:

- why «**in the Hellenistic period, this symbol was not associated with the Jews**»³;
- why «**in medieval Arabic books on magic hexagram occurs even more frequently than in the Jewish mystical writings**»⁴;
- why the «Star of David», «**occurred on the early Christian amulets and Muslim ornaments called «Seal of Solomon**»⁵;
- why «**in Christian churches hexagram occurs even more frequently than in the synagogues**»⁶;
- why **only in «XIII-XIV centuries [of our era of course] the Star of David appears on the facades of German synagogues and on Jewish manuscripts**»⁷;
- and, finally, why the Minoan civilization (beginning **in the 3rd millennium B.C.E.**⁸) is older than any symbols ascribed to the Jews, because according to the official «*Tanach is the root of the Jewish, which comes from Mesopotamian family [only] in the middle of the 2nd millennium B.C.E.*»⁹.

But come back to the subject of an eight-petal image of the Phaistos disc.



This sign of the disc is as you understand, my dear reader, is a *key* to understanding the world in terms of the text of the disc, because it *is interconnected with the whole philosophically-graphical system of Cretans*, in which the sign is represented easily and without prejudice to the content, including in the style that can be called only conventionally «Star of David».

¹ Star of David/ "Wikipedia"// http://ru.wikipedia.org/wiki/Звезда_Давида

² Ibidem.

³ Ibidem.

⁴ Ibidem.

⁵ Ibidem.

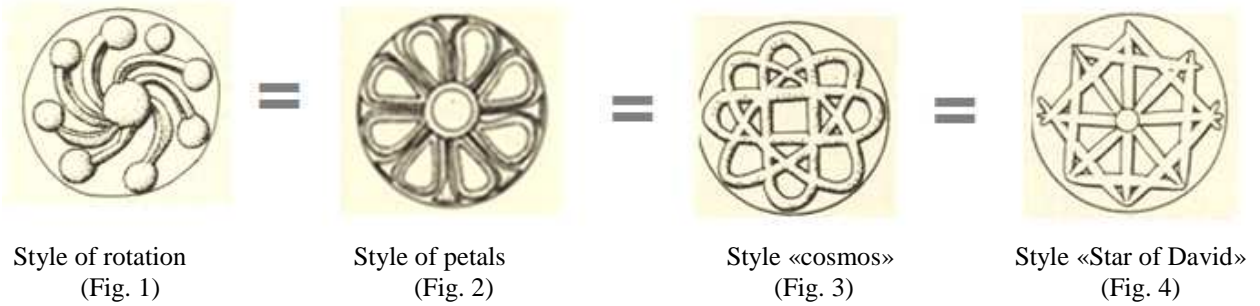
⁶ Ibidem.

⁷ Ibidem.

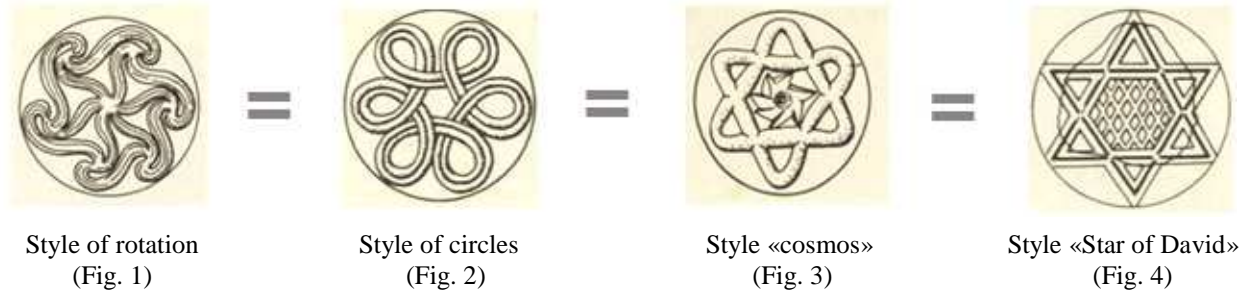
⁸ Minoan civilization/"Wikipedia"// http://ru.wikipedia.org/wiki/Минойская_цивилизация

⁹ Jews/"Wikipedia"// <http://ru.wikipedia.org/wiki/Евреи>

See yourself on its Cretan inscription:



Compare with the genesis* of hexamerous symbol «Star of David»:



But the most interesting combination of graphical forms and worldview, of course, belongs to the find under the title «*The Golden Bowl*». Moreover, among the great number of all extant Cretan monuments (including the disc) there is an amazing not only in its beauty and harmony of the entire image in general, but in fact shown, no doubt, is «*The Golden Bowl*»¹:



Minoan, about 1850–1550 BC From Aigina, off the south-east coast of Greece, Aegean Sea.

Explaining its (the bowl's) meaning is not one of one tasks of this work, but, of course, it is necessary to show you the complete graphical use of this sign in its many forms.

What does the image of a flower with eight petals immediately mean?

* Of course, when I say the word "genesis", I mean in graphical form only, not chronological genesis, since all these images used, underlining *at the same time* different shades of the same common for this group of meanings.

¹ Minoan, about 1850-1550 BC, From Aigina, off the south-east coast of Greece, Aegean Sea / http://www.britishmuseum.org/explore/highlights/highlight_image.aspx?image=ps286398.jpg&retpage=18074

There are not too many variants of the interpretation, that are bound to a specific use of this sign, even while it is in relation to the cultures of the Mediterranean, rather than to the cultures of planet Earth in general, but it is enough for understanding.



The meaning is «Sky / Sunlight» (**Light, Sun, Sky**). This meaning (the wings of a bird – «sky, heaven» + octatomic symbol – «the light, the Sun») is clearly seen in the consideration of this octatomic symbol of a type of flower or by type of star on *Hittite* (Anatolian, the territory of Turkey) monuments:



Hittite relief: octatomic symbol of a type of flower inside of the «winged disc»¹.



Hittite relief: octatomic symbol of a type of flower inside of the «winged disc»².

And although the «winged discs» are also present on *Ancient Egyptian and Assyrian-Babylonian* monuments, but, the drawing with eight-petals I only met in Hittite. Detailed analysis of it you will read in the chapter about the disc identification.

¹ Zincirli (Sam'al): Sam'al was the capital of a Neo-Hittite / <http://www.hittitemonuments.com/zincirli/zincirli15.jpg>

² Image from the site / <http://turkbilimi.com/wp-content/uploads/2012/04/hitit-takvimi-kanatli-gunesi-2.jpg>



The meaning is «**Light / Purity / Truth**»: it is no accident that priests were often depicted ¹with a cup, where exactly such or similar (with lots of petals) sign was drawn, as a symbol of *purity, truth, and, most importantly, light*:



If I had to translate the meaning of this sculpture, I would definitely say that the author portrayed ***the Priest of Truth, the Master of Light***, that is, in the modern sense – the *Scientist*. I don't repeat the words of any pagan witch, but exactly *of the Ancient scientist – Priest of Truth*, the purity of which, I think, cannot be compared with many modern spiritual leaders.



«The ceremony of sacrifice» from Etruscan relief ².

As we see on the bas-relief, one of the participants of the ceremony holds similar sign in the right hand, he is *in the center of the exhibition*, and all the attention is focused on *his gesture*, as on potential organizer of the ceremony or as on a priest.

¹ Etruscan priestly robes (of the famous work by Giulio Ferrario *Il costume antico e moderno, o, storia ... di tutti i popoli antichi e moderni*, published in Milan in 1820 (Europe. Volume II)) / <http://www.alib.ru/find3.php4?tfind=%FD%F2%F0%F3%F1%F1%EA>

² The ceremony of sacrifice / from the famous work by Giulio Ferrario *Il costume antico e moderno, o, storia ... di tutti i popoli antichi e moderni*, published in Milan in 1820 (Europe. Volume II).// <http://www.alib.ru/find3.php4?tfind=%FD%F2%F0%F3%F1%F1%EA>

And here's an interesting exhibit of the Athens Archaeological Museum¹:



As we see here, apparently, we are talking about the sacerdotal garments.



This is the Hittite relief with the image of scientist-priest¹.

¹ Archeological Museum of Athens / <http://www.youtube.com/watch?v=sI9UN2prh3I&feature=related>;
National Archaeological Museum in Athens / <http://www.youtube.com/watch?v=bjhfiVpPxEM&feature=related>

Now look at this unique image:



Clay vessel with relief of Lochrie Epizefirii².

This relief of Lochrie Epizefirii is remarkable in every way. It is interesting thus much, so that, *if I were asked to name an object of antiquity as close as possible (on time, and on technology, and content) to the culture of manufacturers of the Phaistos disc, I would name exactly it.* Here is a bit more recent composition:



Pinax of Persephone opening the «Likon Mystikon»³.

¹ Zincirli (Sam'al) Sam'al was the capital of a Neo-Hittite / <http://www.hittitemonuments.com/zincirli/>

² Clay container with a relief of Locri Epizefirii / <http://www.theoi.com/Gallery/R14.1.html>; <http://www.liveinternet.ru/users/3244445/post117613521/>; Gardner, Percy, Sculptured tombs of Hellas, London, 1896, Seite: 79 <http://digi.ub.uni-heidelberg.de/diglit/gardner1896/0107?sid=2c9d3624f4afa67df388beaed3444744>

³ Likon Mystikon / http://en.wikipedia.org/wiki/File:Locri_Pinax_Persephone_Opens_Likon_Mystikon.jpg

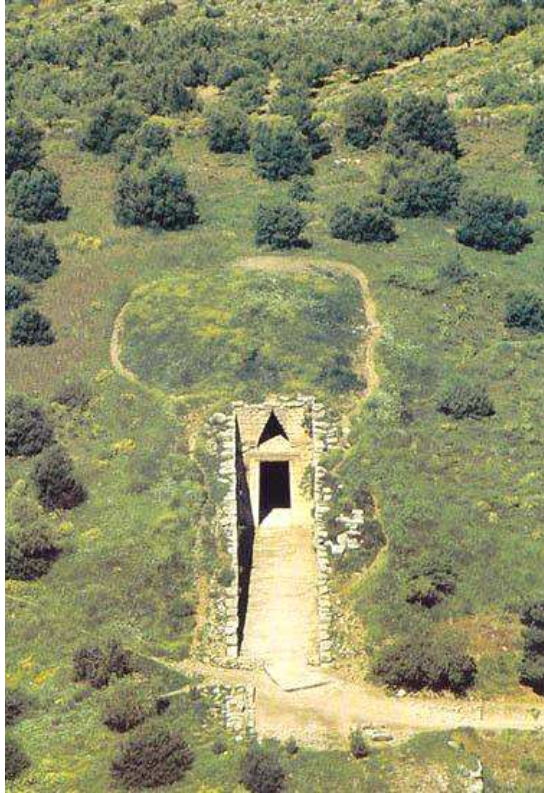


The meaning is «**Star**», «**Starlight**» (**Star**, **Light**). In many versions of the representation of this sign its use as a symbol of a star or stars, so, of Heaven can be clearly seen.

The most significant variants in terms of the evidence of use of this sign in the sense of «star», «stars», «heaven», «universe» or «the light of the universe» we are finding in the so-called «the treasury of Atria» (Mycenae).

But first, we should have some fun about the ignorance of researchers.

At first, let's read the traditional reference:

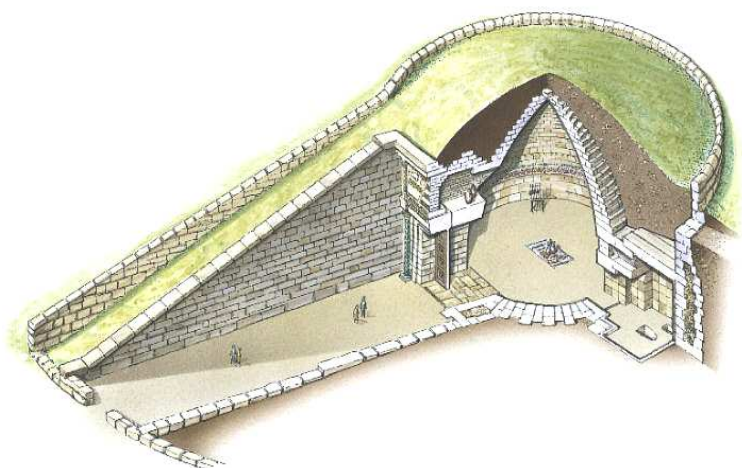


«*The treasury of Atreus or Tomb of Atreus, the old name is Tomb of Agamemnon – is a conventional name of large tomb of **hive type** ("Tolosa") in Mycenae on the hill Panagitsa, which was built around 1250 B.C.E. **Stone bulkhead over the entrance weighs 120 tons***»¹.

«*The Greek historian of II century of our era, Pausanius called these tombs the treasuries, as they had a lot of expensive items. This tholos is called the Treasury of Atreus after the mythical king of Mycenae*»².

«*The form of the tomb [see the Figure of reconstruction] resembles the shape of other **Tholoses of eastern Mediterranean**, found, in particular, in surroundings of Mycenae, but for its monumentality and grandeur it is one of the most important monuments of the Mycenaean civilization. According to the planning of the tomb it was a circular semi-subterranean room with a vaulted arch. **Internal height is 13.5 m, and diameter is 14.5 m, so the tomb was the largest domelike structure of its time ...***»³.

Now let's see yourself, what does the wild imagination of researchers add to this reference: «*In the sectional view these graves have the outlines of the **hive** (which, most likely, symbolizes the power of Mother Earth), swelling like a hill or a **pregnant womb***»⁴.



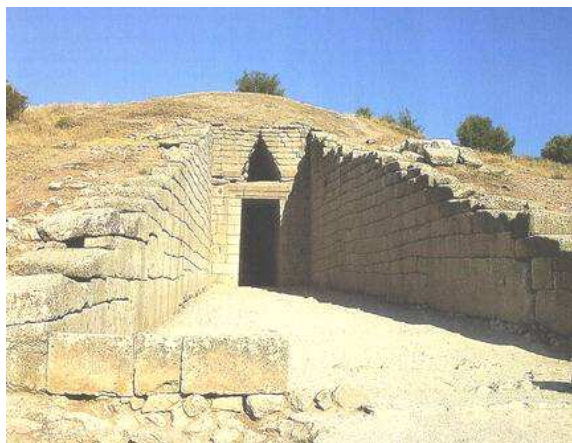
¹ Reference / «Wikipedia» // http://ru.wikipedia.org/wiki/Сокровищница_Атрея

² Libereya of "New Herodotus," The wedding of the Moon and the Sun, Part 2/ <http://liberea.gerodot.ru/pan/wedding02.htm>

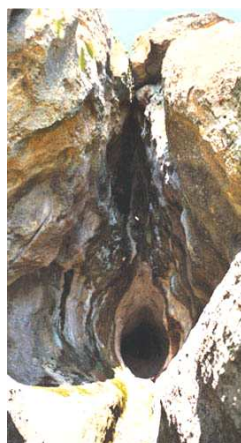
³ Reference / «Wikipedia» // http://ru.wikipedia.org/wiki/Сокровищница_Атрея

⁴ Ibidem.

And, perhaps, guided by such conclusions, the researchers immediately give the vent to their sexual fantasies about the forms of entrances in such buildings as some «*form of the vulva*»¹ (well, at least it does not seem them like an anus):



Treasury of Atreus (Greece)



Cave «Womb» in the spur of the Rhodopes (Bulgaria)



At the same time they give to it, I would say, the «medical» explanation:

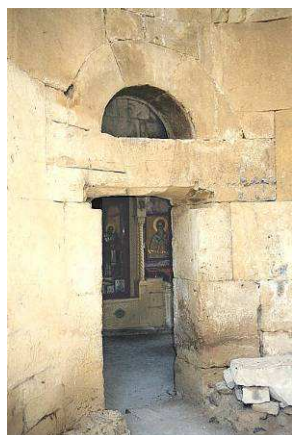
«The Cave "Womb" is in the spurs the Rhodopes. It is hard rocky ground about 20 km from the town of Kardzhali in Bulgaria. According to experts... it has the distinctive **shape of the vulva**. Inside the cave in the southern wall the altar is hollowed out from the rock, **which symbolizes the womb**. The cave itself and the arches of passageway are oriented in such a way that at midday the **sun spot**, which form resembles **a phallus** and slides across the floor of the cave, points exactly to the altar. Only at the end of February – beginning of March... the sun spot reaches the length of 22 meters and touches **the altar-womb**...

The creation of this iconic place the Bulgarian Archaeologists date to approximately XV-XIV centuries B.C.E. and believe that the Rhodopes was the utmost, northern border of distribution of the **Minoan culture or Cretan-Mycenaean civilization**»².

As we can see, these researchers are seeing everywhere not the Temples and Scientific knowledge, but *polytheism, centaurs and, as in this case, phalluses, vulvas and wombs*.

And then for a greater academese this «historical gynecologists» are adding the following: «After two thousand years or more, the forms of new sanctuaries are not changed as much, that it would be impossible to see **genetic connection** between them»³.

Then, as the «proof» of the vulva's form, giving the photo of «the entrance to one of the oldest churches on Crete» (photo on the left) in comparison to the entrance to the «Treasury of Atreus» (photo on the right):



¹ Libereya of "New Herodotus," The wedding of the Moon and the Sun, Part 2/
<http://liberea.gerodot.ru/pan/wedding02.htm>

² Ibidem.

³ Ibidem.

In his entire pseudo-scientific chatter only one thing makes me happy: well, at least these researchers are not getting excited at the sight of these vulvas, and this fact already pleases and gives hope for recovery*.

Now let's talk about serious things: there is a religious construction of Mycenaean period, intended in the past for a multiple (in my opinion) use, so, is one of the ancient Temples. This dome construction is called by the narrow-minded people «The treasury of Atreus», as in this kind of buildings it is nothing but the treasure, which they were interested in.

So, inside of this Temple was (scientists admit this fact themselves) *the beautiful image of the Sky in shape of dome with stars*. And as the stars (light sources and icon of purity of the sky) exactly our sign it is depicted¹ by quantities:

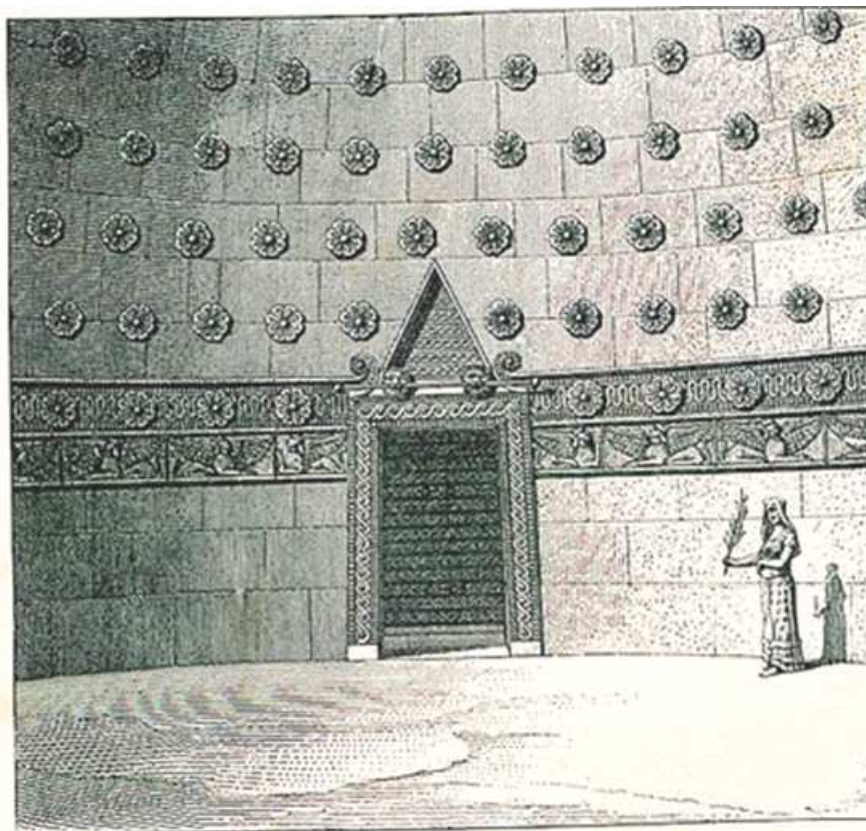
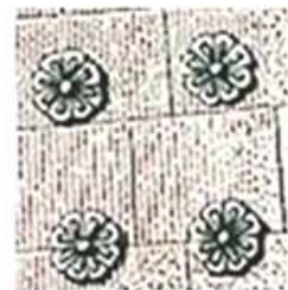


FIG. 15. RESTORATION OF INTERIOR OF TREASURY, BY C. CHIPPIEZ¹.


the sign of the Phaistos disc



enlarged image

Therefore, there cannot be any entrance-vulva to the Sky (if there are stars inside), which is at the same time the Mother Earth (if it is the womb in minds of researchers) (or rather it can be it, but only in the imaginations of researchers).

But even making that mistake, researchers are also recognized that:

«On the spherical ceiling [of "The treasury of Atreus"] bronze stars can be distinguished». Just like «on the ceilings of many [ancient and modern] temples the stars are also shown»².

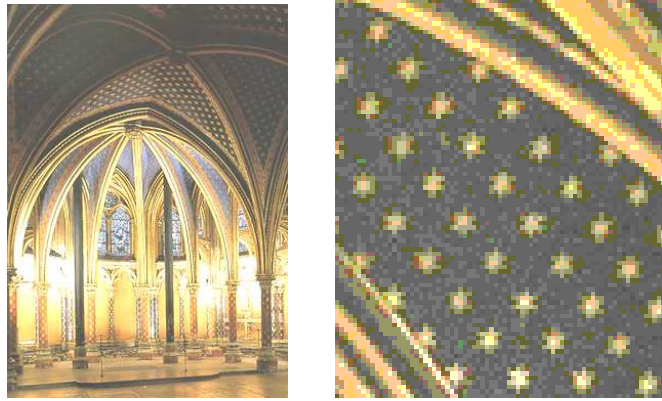
* Please note, these "vulva", "womb", "pregnant womb", the legend of "the power of mother earth" are not invented by the medieval, but modern scientists. Now imagine, dear reader, the scale of the medieval (usually church) second-guessing, which turned to the scientific knowledge of pre-Greeks in the modern "Greek mythology" which reared tourists.

¹ Gardner, Percy, Sculptured tombs of Hellas, London, 1896, Seite: 48 /

http://digi.ub.uni-heidelberg.de/diglit/gardner1896/0075/image?sid=2c9d3624f4afa67df388beaed3444744#current_page
Greece, part of the 16-th: Mycenae, the Tomb of Atreus / <http://renatar.livejournal.com/131604.html>

² Libereya of "New Herodotus," The wedding of the Moon and the Sun, Part 2 / <http://liberea.gerodot.ru/pan/wedding02.htm>

Here is the arch of chapel of the former chapel of Sainte-Chapelle, Paris¹:



Here is the image on the dome of St. Sophia Cathedral in Kiev²:



Not to mention the stars, both inside and outside of many other temples³:



As you can see, the stars of Mycenaean Temple («The treasury of Atreus»), are made as the sign which is identical to the sign of the Phaistos disc, embodying *stars, light of the stars, the sky and the Universe itself*.

First, it appears directly for its meaning not only as *stars*, but also as a *symbol of light and purity, that the religion shall suit, which temples they decorate*, becoming like the vault of heaven with stars.

Second, it immediately gives more reasons to consider the constructions like «The treasury of Atreus» as *the Temples, rather than tombs*.

¹ Images of vaults of the chapel of Saint-Chapelle from the website <http://kannelura.info/?p=1817>

² St. Sophia Cathedral / photo taken from the website <http://forum.roerich.info/showthread.php?p=279624>

³ Fig. on the left - Prayer House-Chapel in Ravenna / <http://www.blog-mosaic.ru/2007/09/26/mavzolej-gally-placidii-v-ravenne-v-v/>; Fig. on the right - Cathedral of the Nativity of the Virgin (Suzdal) / <http://www.hrono.info/religia/pravoslav/rozhd1225.php>



Meaning is **the «Solar System» (the Universe), that's why, the Sun and the eight planets**. Regarding the meaning of eight-petal sign of the Phaistos disc as «Star», «Starlight» (Star, Light), it must be kept in mind that it is not excluded its meaning by the number of petals, as a symbol of the Solar system. The astronomy in ancient times, in contrast to the «dark» Middle Ages, prospered, and the number of petals might well point to the number of planets in the Solar system.

You should also pay attention to the fact that the image of this sign on various Cretan and Mediterranean objects undergoes certain modifications – *the number of petals changes*, but it has not accidental character.

I already showed you the graphic genesis of the symbol «Star of David», attributed to the Jewish people today. Take a look at this genesis again:

Formation of «classical» form of «Star of David» – of the symbol of the planet Saturn, which means «birth, fertility, posterity»:



Style of rotation
(Fig. 1)



Style of circles
(Fig. 2)



Style «cosmos»
(Fig. 3)



Style «Star of David»
(Fig. 4)

Now, dear reader, here is the further information:

1) “Saturn is the sixth planet from the Sun”¹.

2) “The identification of the God of the Jews [not to be confused with the modern Jews, although the seconds are in some part the descendants of the first] with Saturn has long tradition. Passing many legends about the origin of the Jews, the Roman historian Cornelius Tacitus² reports, in particular, in his “History”: “One of the legends says, that the Jews [**add from myself, the most educated part of them**] fled from the island of Crete and settled on the distant outskirts of Libya, in those times when Saturn was defeated by Jupiter, left its kingdom. As the proof of this, it is considered to be the name of the Jews: on Crete there is the renowned Mount Ida, and they say, that the people who lived nearby, was called “ideas”, **later in lips of barbarians** this word changed to “the Jews” (5.2)³”.

The view that Jews are “the people of Saturn”, was quite widespread in the ancient times. On the one hand, “it was due, of course, to the tradition not to work on Saturdays — on the day of Saturn. On the other hand, the Jews were known for their philoprogenitiveness and concern for increasing the **posterity** – and on **the planet Saturn**, according to astrology, was depended **the ability to childbirth**”⁴.

Now remember the learnt meaning of Minoan symbol «Star of David», which means **«birth, posterity and fertility»** *.

¹ Saturn / "Wikipedia" / <http://ru.wikipedia.org/wiki/Сатурн>

² Publius Cornelius Tacitus / "Wikipedia" // http://ru.wikipedia.org/wiki/Корнелий_Тацит

³ Cornelius Tacitus, History, Book V / <http://ancientrome.ru/antlitr/tacit/hist/kn05f.htm>

⁴ Zodiac of Gods. The Lord of the Jews / <http://russbalt.rod1.org/index.php?topic=926.0>

* For me, it is obvious that some of the scientific knowledge that subsequent Jews have destroyed, they were clearly borrowed from immigrants from Crete - the most of this highly cultured people. However, due to the fact that the highly cultured nations of immigrants from Crete just disintegrated in a mass of wild nomads, the value of their symbols, as well as sacred phonetics of the language they don't know already.

This means that there are very strong arguments, that cannot be attributed to the historical accident, according to that this octatomic symbol (as well as the hexamerous – «Star of David») was associated with planets and represented one of the eight planets of Solar system.

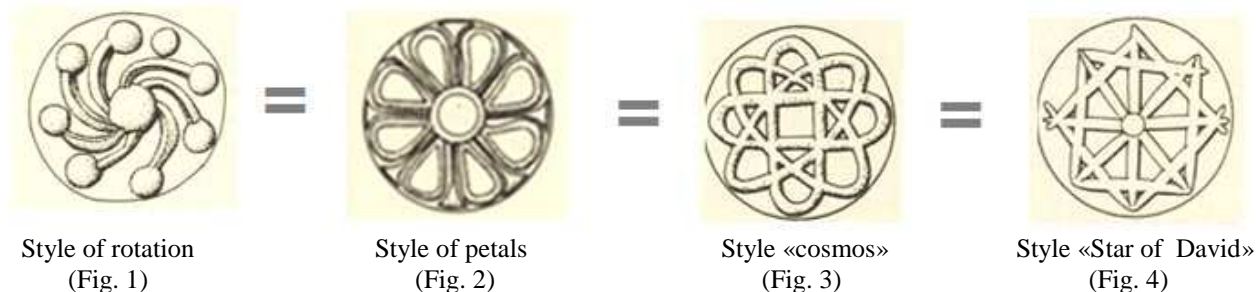
And as there is no doubt that this sign was associated with the stars and the heavens (meant the star in its variety – the stars of the Universe), it is logical to assume that the number of petals on this sign could demonstrate *all eight planets in the Solar system* – the number eight by the quantity of petals with the center the Sun.

Let me remind you about planets of Solar system (the reference):

«In order from the Sun outward – four planets similar to the Earth: Mercury, Venus, Earth, Mars, then the four giant planets: Jupiter, Saturn, Uranus, and Neptune... Pluto* until 2006 was considered as the ninth planet [*although the ancients originally believed that there are 8 (eight!), not 9 planets in contrast to us*]¹.

Once again, for the clearness I will show you the genesis of the considered octatomic symbol that I collected from various Cretan images, shown by researchers².

The genesis of (signs and / or becoming) the meaning of the term «Solar System»:



This means that, at least in many of the images of this sign it can be seen clearly its usage as a symbol of star or stars, so, of heaven sphere, and in view of its entire Cretan origin with the same symbol of the planet Saturn – the «Star of David», then it is possible that:

this sign among priests meant exactly «the Solar system, or Heaven Sphere», and among the common people – the term of «Heaven».

However, in order to use this meaning in the hieroglyphic writing it must be kept in mind that the knowledge of the priests and the knowledge of the majority of people were not identical on Crete, or in any other culture of the world, even today.

The Priests – yes, they knew about the meaning of this symbol, its origin and the detailed definition as «Solar system or Heaven Sphere». But the ordinary people thought, operated by simpler (generalized) concept – «Heaven», which was very close, on the one hand, to the concept of «God», and on the other hand, to the concept of «the Universe».

* Initially, Pluto was classified as a planet, but now it is simply one of the largest objects (possibly the largest) in the Kuiper belt / D. R. Williams. Pluto Fact Sheet. HACA (September, the 7-th 2006) // «Wikipedia» // [http://ru.wikipedia.org/wiki/Плутон_\(карликовая_планета\)](http://ru.wikipedia.org/wiki/Плутон_(карликовая_планета))

¹ Planets / «Wikipedia» // <http://ru.wikipedia.org/wiki/Планеты>

² Yule, Paul Early Cretan seals: a study of chronology... / http://digi.ub.uni-heidelberg.de/diglit/yule1981/0276/image?sid=ed52baba7a63aabc03b391e00fff559#current_page
Xanthudidēs, Stephanos A. The vaulted tombs of Mesará : an account of some early cemeteries of southern Crete London, 1924, Seite: Tafel_08, 14
<http://digi.ub.uni-heidelberg.de/diglit/xanthuides1924/0203?sid=41a55a004e302dad23175caeab69c07a>



The meaning is **as a decoration**. It is quite clear that the use of this sign as a hieroglyph (especially, when it had one of the key meanings of the worldview) could not be shown in its use as decoration. Moreover, with the development or change of hieroglyphic writing it is quite natural that, for example, the use of this icon for indication of pure (light) vessels (with water or fragrances) subsequently acquired a simple decorative painting on them, in no way connected with the purposes of hieroglyphic symbols.

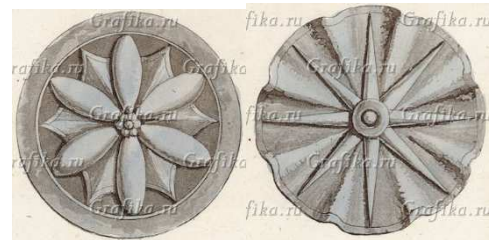
Therefore, this sign occurs frequently *in the form of decorations* of different reliefs, ceramics, jewelry, clothing, weapons, etc., especially Cretan and Etruscan:



Cretan vessels¹



Etruscan vessel²



Etruscan shields³

Therefore, it should be noted that the symbol should not be confused as the element of the decor of Cretan and the later Mediterranean items with unconditional hieroglyphic (semantic) and not just esthetic (decorative) meaning of this sign.

As you can see, this sign of the Phaistos disc was mostly consumed and used for religious purposes, and not only *for ritual*, but *also cognitive*, I remind you, that in ancient times the *spiritual knowledge* was not opposed to the *scientific knowledge*. And the priests simultaneously functioned as the *scientists* (especially astronomers, and therefore mathematics and geometry), **and directly as the priests** in the modern (perverted) sense of the word. It was perverted because convulsions of the religious ignorance of «dark» ages in Europe (together with the modern «media culture») created in the public mind **the image of Priest exactly as pagan and polytheist**:

- In fact, the ancient priests are completely deprived of the function to teach people the lessons about the life and spiritual education, which is shifted of to the made-up characters as the Masters, Teachers, Wizards (such Merlins) and all kinds of separately standing and isolated Sages.

¹ Pendlebury, John D. The archaeology of Crete: an introduction, London, 1939, Seite: Plate_22 / <http://digi.ub.uni-heidelberg.de/diglit/pendlebury1939/0464?sid=41a0b72c9de9230a573854d7caf36959>

² Sailing ships of the Egyptian pyramids until the Crusades / <http://www.museum.ru/ships/expo.htm>

³ Etruscan shields / Ibid // <http://www.alib.ru/find3.php4?tfind=%FD%F2%F0%F3%F1%F1%EA>

By this the «media culture» fully satisfies the need of the ignoramuses of discrediting of scientific knowledge of the ancient religions, who were called at one stroke «the pagan».

First of all, it is the discredit of religion of Ancient Egypt. So until now there is no single book about the **SCIENCES OF ANCIENT EGYPT**, despite the fact that nearly 200 years, scientists insist on supposedly **full** decoding of ancient Egyptian hieroglyphs, and almost 100 years on the full decoding of Hittite hieroglyphs.

That's why, when, being in Egypt (Egyptian hieroglyphs) or in Turkey (Hittite hieroglyphs), when a man comes to the monument, he sees hieroglyphs, but he absolutely **does not see the text translation**.

We together, my reader, should not go down to such a level of quality of the knowledge. But we should well distinguish the real **Barbarity** from the real **Culture**, at least from these monuments which ancient cultures have left behind them.

And in this case of the transition from the effects of Barbarity to the Civilization the translation of hieroglyphs of the Phaistos disc is only the beginning of the revival of the Phoenix from the ashes.

But let's return to the eight-petal symbol of a type of flower.



Graphic identification of this sign is «**octatomic symbol of a type of flower**», or simply «**flower with eight petals**» («**eight-petal flower**»).

The symbolic meanings of this sign are though diverse, but united in their semantic (sense) orientation:

Light: «Light», «Purity», «Truth»;

Light-Heaven: «Heaven's Light», «Starlight», «Sunlight», «Sun»;

Heaven: «The Star», «Stars (Solar System, Heaven sphere, Heaven)».

And the main concept, which combines all these semantic structures into one category, is the word «**Light**».

The Sun, as well as the Stars (the Heaven sphere, Heaven), and the Truth – **are all carrying the light in itself**, just as this sign symbolically indicates.

However, in determination of hieroglyphic meaning of this sign it should not be confused the two different semantic categories, two different concepts and, accordingly, two different graphical signs, that are present in the text of the Phaistos disc.

What do I mean?

The concept of «**Sky**» (the top in comparison with the ground – bottom), denoted in the



text by the special sign «bird flying up», should not be confused with the concept of «**Heaven**» as cosmic («out of the Earth») heaven sphere, the more, this concept («Heaven») was



identified by the other sign – «eight-petal flower» .

That's why as hieroglyphic meaning of the sign «eight-petal flower» I take the following:

- **LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH);**
- **TRUTH (TRUE, LIGHT);**
- **SUN, HEAVEN (as a symbol of HEAVEN SPHERE and at the same time of all the DIVINE).**


I specify the status of the graphic clarity of the sign as «*obvious*» (I degree of difficulty). And the relation of the signs «bird flying up» and «eight-petal flower» I will show further separately.


THE RELATION OF THE SIGNS «BIRD FLYING UP» and «EIGHT-PETAL FLOWER»

In contrast to all other signs of the Phaistos disc only concerning two of them – «bird flying up» and «eight-petal flower» it is necessary to tell about their semantic connection, for their meanings not to be confused or mixed.

This happens not because the ancients themselves confused the meanings of these signs – no, they didn't. This is because, in the modern language (at least in Russian) the meaning «Sky» and «Heaven» are mixed. Such phrases as «flying in the sky», «Look up to Heaven» – are completely identical phrases: «flying in the sky», «look at the sky».

In hieroglyphic writing of the text of the Phaistos disc these concepts contact to each other, but they have different meanings.

SKY (HEAVENLY) is indicated by the sign «bird flying up»  , where this hieroglyph includes the meaning – «UP, THE SKY: TOP (SUPREME, MAIN, IMPORTANT); SKY (HEAVENLY)»;

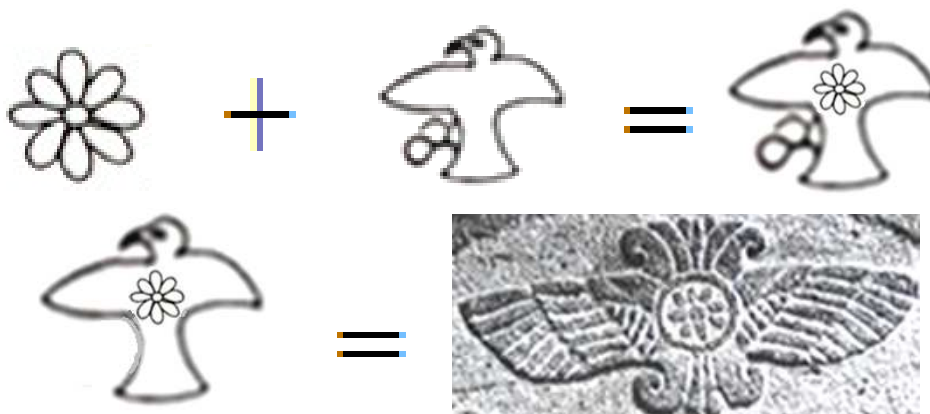
HEAVEN (HEAVEN SPHERE and THE DIVINE) are marked with the sign  «eight-petal flower», here this hieroglyph includes the meaning – «LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH), TRUTH (TRUE, LIGHT); **HEAVEN** (as symbol of HEAVEN SPHERE and THE DIVINE at the same time)».

Now, the word HEAVENLY, as one of the meanings of the sign «bird flying up», of course, more by writing (than by the meaning) is associated with the word HEAVEN the sign «eight-petal flower» (also in bold).

We can say, that at this point their semantic meanings contact to each other mainly due to writing of words («heavenly» – the adjective, «heaven» – the noun), but not to the shape of the hieroglyphs.

Moreover, for transmission of the meaning THE HEAVENLY LIGHT (THE SUNLIGHT) or LIGHT OF HEAVEN (especially LIGHT OF THE SUN), these signs are joined together, as it is clearly seen from the Hittite, and from the Egyptian* hieroglyphic traditions.

We analyze them in detail in the chapter about identification of the Phaistos disc. Now I want to draw your attention to this relationship, when both of these signs are combined into one complex, in comparison with them (simple ones), sign.



Look at the enlarged image of the octatomic symbol of a type of flower inside of the «winged disc» with earlier given Hittite relief¹.

* Full catalog and the table of graphic comparison I will provide in the chapter on identifying of the Phaistos disc.

¹ Zincirli: Sam'al was the capital of a Neo-Hittite /<http://www.hittitemonuments.com/zincirli/zincirli15.jpg>

Not surprising that, those who you call «Hittites», for a greater clarity of graphic transmission of phrases HEAVENLY LIGHT (SUNLIGHT) or LIGHT OF HEAVEN



(LIGHT OF SUN), portrayed not only these two signs as a single (see Figure 1 on the left) but they inserted in their reliefs-statues instead of the sign «eight-petal flower» (fig. 2, in the picture on the right it is blank at this point) directly the light source – fire, in order for it to personify this HEAVENLY (SUN) LIGHT by its bright glow:



Fig. 1¹



Fig. 2²

To the ignoramuses on the image on the right, of course, there are such half-humans, half-horses – imaginary centaurs, which remains they try to find on Earth. In fact, the man in the center supports (helps) to obtain by wild peoples (that is, half-humans, half-animals) the HEAVENLY LIGHT (LIGHT OF TRUTH, read THE KNOWLEDGE and RELIGION) – it contributes to their education. This means that the light of truth came for 2 wild tribes (nations), so, two nations were converted to faith and joined the culture*.

We go further in our study.

«SHAVED HEAD WITH MARK ON THE CHEEK»



This sign is determined graphically by researchers almost correct – «shaved head with a tattoo or mark [or, I would add, coloring] on the cheek»³.

Some add various hats to this head: «The *man's* head ... shown shaven or with a *tightly fitting yarmulke* or *skull-cap*...»⁴.

Personally I do not see on this shaved head any *yarmulke* or *skull-cap*, no matter how I look on it, so I am interested in other questions.

To whom does the shaved head belong?

Is it Male or female?

Is it of Priest / of priestess or of male slave / of female slave?

¹ Zincirli: Sam'al was the capital of a Neo-Hittite / <http://www.hittitemonuments.com/zincirli/zincirli15.jpg>

² Currently in Alepo / <http://www.hittitemonuments.com/tellhalaf/tellhalaf01.jpg>

* To what culture, I will tell in the chapter on identifying of Phaistos disc.

³ Phaistos Disc/ «Wikipedia» // www.ru.wikipedia.org

⁴ Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Researchers used to put forward and are still putting forward various suggestions: the majority consider that this is a male head, some of them (for example, Alessandro Della Seta) – female¹. Della Seta has motives: the fact that, as priestess on the Cretan frescoes in most cases women are shown, but I think it is very difficult by visual observation to see in the image of the head exactly woman's head. However, just in case (maybe I overlooked something) I will give photographic image of this sign in the text of the Phaistos disc:



Does completely bald / shaved head occur on Cretan frescoes?

No, it does not occur. The scenes of offerings, involving the probable priests and priestesses on the Cretan frescoes, depict people with hair on head, moreover luxuriant²:



«Ladies in Blue». The Palace of Knossos



Crete. Fresco



Crete. Sacred procession. The Palace of Knossos.

¹ Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Cretan images are taken from the site <http://schwarzze.livejournal.com/294705.html>

The only thing close to the image of the shaved head of the Phaistos disc is the remained intact part of the fresco, but not from Crete, it is from Mycenae, because, as it is known that the Mycenaean culture was closest to the Cretan culture according to the similarities of found artifacts or to the tightness of interchange (it is even established the term «Cretan-Mycenaean civilization»^{*}). I call this fresco «people observing the stars»:



Window Openings of Sanctuary Building with Double Axes inserted in Posts
on a Fragment of Painted Stucco found at Mycenae¹.

In this case, we can agree with Arthur Evans, that on the fresco we see a female figure², the skin color of which, is made with white color, in contrast to men who are shown with brown (red-brown, ruddy) skin color (the principle is similar to the principle of ancient Egyptian painting). It is interesting that in Egypt, it was the custom to shave the head of children (including girls), «leaving a lock on the top and above the forehead»³, almost like on this fresco (it is clearly seen only in the edition with color photos).

Are there any artifacts on Crete, directly pointing to possibility of the presence of the priests on the island, who shave their heads?

Yes, there are. As Lurie notes, «in that place where the village of Ayia Triada is now located, on Crete, the vase was found. It shows how priests are walking and singing. *The typical Egyptian singer with a shaved head* is going ahead... with Egyptian musical instrument sistrum in the hands»⁴.

^{*} But it is more correct "Crete-Mycenaean civilization, Cyclades."

¹ Frescoes of the Aegean (Crete-Mycenaean) civilization (Part 1) / <http://isartorius.livejournal.com/26055.html>;
Athens National Archaeological museum / http://www.youtube.com/watch?v=vS4z6_zLi6Y&feature=related

² «Fat **female figures** are seen looking out from what appear to be the openings of a double window, on both sides of the upright middle bar of which, and on the inner side of the left post are visible, just under the cross-beam, double axes stuck in the same way into the woodwork» / Evans A. The Palace of Minos..., London, 1921, Seite: 444 / http://diglit.ub.uni-heidelberg.de/diglit/evans1921bd1/0484/image?sid=ba6054397fa595ba9d856a8e04ebf9a1#current_page

³ E.U. Lane, Manners and Customs of the Egyptians of the first half of XIX century. Moscow Oriental Literature, 1982, Chapter 2.: transl. V. Naumkin / <http://www.vostlit.info/Texts/Dokumenty/Egipet/XIX/1820-1840/Lein/text2.htm>

⁴ Head of "Monuments of the East" Lurie S.Ya. ' plates have started talking ' - Moscow: Detgiz, 1960 / <http://historic.ru/books/item/f00/s00/z0000073/st007.shtml>

Furthermore, in the area of Greece the ceramics with painting are discovered (its amount is insignificant), which shows the shaven monks or priests.

For example, this one, known for its connection with the work of Virgil «Aeneid»¹:



Warrior (?), Agamemnon and the priest Chryses*

Thus, there are the arguments for the fact that it is the head of man, as well as for the fact that it can be the woman's head. After all, both men and women could well be the priests and priestesses within the cultural traditions. Furthermore, the very ancient word «priest» could also quite denote priest-man and priestess-woman at the same time. Therefore, whether it is woman or man's head is shown – this question is not solved yet. And I will add that, as a whole this question is irrelevant for the translation (but not for the identification of the Disc). Do you know why? Because any reader of hieroglyphic text by the meaning of sex factor and its effect on translation, should immediately define it by the external (graphic) features even in ancient times. If these, so to speak, explicit «sex» features are not presented in the image, it means that gender was not important for the translation. Therefore, **this hieroglyph could be denoted as priestess-woman and priest-man.** It could indicate **shaved slaves-men**, but I have not heard about fully shaved slaves-women.

¹ Hydria: Thersites insulting Agamemnon / Smith, Cecil Harcourt, Catalogue of the Greek and Etruscan Vases in the British Museum (Band 3): Vases of the finest period, London, 1896, Seite: VII // http://digi.ub.uni-heidelberg.de/diglit/bm_vases1896bd3/0439?sid=3e4df38104db1ddf0f5057b5d5c2e02c

* If to associate this image with Agamemnon, in relation to the figure on the left of the memory of Agamemnon's "Aeneid" Virgil (http://az.lib.ru/g/gomer/text_0040.shtml) it comes only the image of "the priest of the Immaculate Chris."

"Chris (other Greek. Χρῦσις) –is a character of Greek mythology. Priest of Apollo Sminfeya [Huygens. Myths 106], mentioned in connection with the Trojan war. Father Hriseidy [Pseudo-Apollodorus. Mythological Library, V 1], who was captured by the Achaeans Agamemnon and liberated only when Chryses prayed to Apollo, and he brought plague on the Greeks. It is mentioned in the first song of "Iliad." According to some reports, the lover of Hermes [Licht G. Sexual Life in Ancient Greece. Moscow, 2003. P. 397, the pseudo-Clement of Rome] "/" Wikipedia "/" <http://ru.wikipedia.org/wiki/Хриси́с>

Of course, that Chris was the beloved Hermes not physically, but spiritually, as in the New Testament (Iohann) it is said: "A new command I give you: Love one another as I have loved you, that you also love one another" (Ch. 13) , "who has My commandments and keeps them, that who loves me, and that who loves Me will be loved by my Father, and I will love him and show myself to him" (Ch. 14) /<http://biblia.org.ua/bibliya/in.html>

Now let's turn our attention to **the sign in the form of eight 8** :

*«On his cheek [priest (m / f) or slave] is seen the sign in the form of the number eight, according to Pernier, pointing to **tattoo** or **painting**, as on the some Minoan figures. Seta said that there are earrings, Reinach that the curls (side locks)»¹.*

The question about the curls is absurd, of course, but the hypothesis of earrings has right to exist, although this existence is short. After all, the sign on the image clearly shows that the symbol, which is similar to the number "8", is shown at the distance from the ear nearer to the cheek, it does not allow to identify this symbol as an earring (see image below):



We are talking about the image of the symbol in the form of "8" not under the ear, but strictly on the cheek, almost under the eye.

Concerning the application of this symbol on the cheek, there are the following variants:

- 1) it is coloring on the cheek;
- 2) it is tattoo on the cheek;
- 3) it is mark on the cheek;

4) it is just a symbol of character identification, which was never physically drawn on the cheek (such graphical approach is peculiar to all. Even modern children draw the laughing sun, though it is clear that the Sun is physically unable to smile.)

Therefore, on the basis of the graphical information, it would be correct to call this sign **«the shaved head with mark in the form of eight on the cheek»**. Let's go on.

Question: Who shaves the head and who's heads?

At first look at some historical references about marking:

Religious marking.

*North-east Africa, Sudan, and Ethiopia, «Here begins about Abasiya ["Abasiya" is the area of modern Sudan and Ethiopia]... The most powerful king in this region is Christian, and all others are subordinated to him; there are six of them, three are Christians, other three are Saracens. **Local Christians have three marks on the face, one mark is from the forehead to the middle of the nose, and one mark is on each cheek; they make the marks using hot iron, and this is their christening: after the christening these marks are made with water, both for beauty, and as the culmination of christening. Here are Jews, and they have one mark on each cheek; and the Saracens have only one mark from the forehead to the middle of the nose»².***

*North Africa, Algeria: «The State of Buji [north of Algeria] in its mountainous region extends along **the Mediterranean Sea**... Almost the whole state Buji consists... of mountains, where are a lot of forests and sources. These mountains are inhabited by the rich, noble and generous people, who own a lot of goats, cows and horses. They almost always lived free, especially after Buji was taken by Christians. As mentioned above, according to ancient custom, **almost all of them have the black cross on the cheek»³.***

¹ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Chapter CXCI: transl. Minaev IM text is reproduced on the publication: Giovanni del Carpini. History of mongals, Guillaume de Rubruck. Travel to the East. Book of Marco Polo. Moscow: Mysl, 1997// www.vostlit.info/Texts/rus3/Polo/text10.phtml

³ Leo Africanus. Africa - the third part of the world., Leningrad, Nauka, 1983 / http://www.vostlit.info/Texts/rus10/Lev_Afrik/frametext5.htm

Marking of criminals in the past.

China and not only: «All sorts of criminals, arrested and jailed, subjected to suffocation, and when the time comes, appointed by Grand Khan to release the detainees, which happens every three years, the prisoners are released, but they put **a mark on one cheek in order to recognize the criminals later on**»¹.

Other kinds of marking.

Greece: «Pythagoras had another boy, who was brought from Thrace², named Zalmoxis. When he was born, they threw the bearskin upon him, in Thracian it was called ΖΑΛΜΗ, ΖΑΛΜΟΣ, hence came his name Zalmoxis. He was taken prisoner by robbers **and was marked on the forehead by burnt marks**. Pythagoras loved him and taught him to observe heaven, to serve God and to worship gods otherwise. Then this boy (who, according to other sources was named Thales) was worshiped as a God... among barbarians»³.

The above examples show that in the case of getting on Crete of:

- (1) fugitive slave with the mark;
- (2) shaven monk with mark (though it is not necessary on the cheek);
- (3) shaven man with mark that occurred for other reasons (for example, as by student of Pythagoras)

– it would be called **a man with the mark or a man with marking**.

In addition, the meaning of the marking itself (stamps, coloring, etc.) is **to identify and to distinguish** one person (or animal, remember the marking of horses) from the other.



Question: Is it a marked slave?

Answer: No, it is not. Because not all slaves had shaved heads, especially completely.

And the very fact of mark on the cheek (assuming that is the mark) could perfectly indicate about the man-slave, even if he was not shaved.

The slaves, most likely, were marked by a certain type of mark, which form allowed to identify a slave, and it is unknown *the marking of slaves in the form of the number eight*. Therefore I exclude from the variants that meaning, which admits that it is a marked slave, because then the fact of marking and its shape would be enough to represent a slave, whether he is shaved or not.



The image would approximately look like that  , but it is different, like this  . Only these variants of the meanings are left– «priest» or simply «special person».

Question: Is it a special shaved man (not a monk) with markings, arisen for other reasons (for example, as by student of Pythagoras)?

Answer: No, it is not. The meaning the «special person» is also excluded for the same reasons as the meaning the «marked slave», because «special person» (assuming that the cheek was not marked, but it was simply coloring or marking) could be drawn *with the hair*. Unless, of course, this is not a person-alien, in the appearance of which coincided accidentally (a) a shaved head, and (b) his feature as a stranger.

However, I reject that option as *not typical*, and also because the reading of hieroglyphs was meant *for everyone*, not just for those who knew about such a special person, otherwise it would be impossible to read them.

¹ Marco Polo. Moscow: The book is about the diversity of the world (second). Moscow: Mysl, 1997/ <http://www.vostlit.info/Texts/rus3/Polo/frametext6.htm>

² Thrace - Historical and cultural area, restricted by the seas, river Struma and ridge of Star Planin (European turkey, North-East Greece, Bulgaria).


³ Diogenes Laertius. About the life, teachings and sayings of famous philosophers / Porphyry. "Life of Pythagoras" // Library Yakov Krotov // http://krotov.info/lib_sec/05_d/dio/gen_09.htm



What is left?

There is only one variant: a head of churchman – monk (novice) or priest (teacher).

Question: Is it an image of the head of shaved monk / priest with a mark on his cheek?

Answer: Yes, it is. And not only because it was left only this variant. The main argument I will give further, and now I want to draw your attention to the following.

If it is a head of shaved monk  , so why besides a shaved head it was a marking on



the cheek that looks like the number "8" –  and not just depicted –  shaved head?

Here are three version of the application of this marking:



1) to distinguish a monk from a slave – then this sign, which is similar to the number "8", is a symbol of a particular religion;



2) with the absence of slaves, just to show the belonging of monk to a particular religion, where the sign similar to the number "8" is its attribute;

3) and, finally, the most basic version is just to distinguish the spiritual hierarchy of the

ordinary monk  or a priest from some special teacher  .

Here are the following meanings:

 – **this is the head of monk, where there is a symbol in form of the number "8"  in the religion.**

 – **this is not a head of an ordinary monk and priest, marked by mark .**

When this sign will be replaced in text translation, then we will make sure that we are talking about the head of a spiritual person, but not just of a novice-monk, but exactly of **the priest as a spiritual teacher.**

Why does the priest is a spiritual teacher?

The reader may wonder why I use the phrase «spiritual teacher» or simply the word «teacher» as a concretization of the word «priest». This surprise is the result of the activity of limited vestiges of medieval interpretations, which in the eyes of remnants deprived ancient priests of initial and daily performed functions of **training people with the knowledge and spiritual education.** To verify the validity of these accusations, it is enough to read any (either church or secular) reference, that is exactly what we do. At first let's read, the *general church reference of the Full Church Slavonic dictionary*¹:

«**PRIEST** = cleric, priest, important dignitary (in Par 20, 26); the person who makes sacrifice... Another name of the priest in the sense of the person, who makes sacrifice, is "**sorcerer**"... The priests were **soothsayers, interpreters of prophecies...**».

As we can see, there is no mention *about the priests as teachers and educators of people who created and transmitted knowledge (including scientific), from generation to generation.*

¹ Full Church Slavic vocabulary / comp. priest magistr Hryhoriy Dyachenko // www.slavdict.narod.ru/_0187.htm

Now read the *secular references of the end of XIX –the beginning of XX centuries* of one of the biggest explanatory and encyclopedic dictionaries. From the Explanatory Dictionary of the Living Great Russian Language by Vladimir Dahl:

«PRIEST (male), replaced the priest for the **idolaters**; cleric of **not Christian confession**, bringing sacrifice to the god; **pagan** cleric; Judaic priest... To priest (church) – to make a sacrifice to God. Priester (church) – the priest, bringing a bloodless sacrifice. Priesting – idols altar; sacrifice place, temple, joss-house, or the remnants, its ruins, the place, where idolaters sacrificed»¹.

From the «Encyclopedic Dictionary of Brockhaus and Efron»²:

«**PRIESTS** – (the same root with the word "price" (to pay as a victim) are intermediaries between gods and people... The appearance of a special class of Priests was due to [not appearance of knowledge of the Earth and the cosmos, but exactly] the appearance of public sacrifices, but in particular to the need of special preparation for cult, for which, as it developed, were formed certain rules. By all primitive peoples we find **wizards**, which shall have the gift to enter into relations with the invisible spirits, and even force them to obedience... In the process of differentiation of society these priest-wizards served as a cell, from which the class has developed, and occasionally the caste of Priests. We find powerful castes of priests in a number of African tribes, but they reached a special development in ancient theocracies of India and Egypt... In ancient Greece, where the priestly cult has developed [**again, not because of the development of knowledge about the world, with their systematization and explaining to other people, no, not because of it, according to the science**], mainly due to certain sanctuaries, there was no priestly caste, although there were hereditary priestly generations... From the modern Russian foreigners, **who still stay in paganism**, but has emerged from a period of shamanism, the Votyaks have a special priestly organization...».

As we can see, and they have no even a hint of the fact that the priests created the knowledge, taught the people of knowledge and generally were engaged in their education; there is the focus only on the pagan character of the priests' activity and their sacrifices.

Finally, we read the *modern reference*, given in a hundred years, do you know by whom?

This is given by Russian Academy of Sciences itself (Institute of Linguistic Studies) in the **Great** Explanatory Dictionary of Russian³ on the page 308:

PRIEST is «**pagan** priest, who makes **sacrifices** and etc». Please note, the reader, its «clarity», «depth» and «fullness».

Perhaps, in the words, «etc». the Russian Academy of Sciences would realize its full intellectual potential, but, unfortunately, it has not been able to. Therefore, in its dictionary, which is for some reason called «Great», it is said about the priests 5 times less than just in the Explanatory dictionary of Dahl, published over 100 years ago. Of course, in this «Great» Russian dictionary there is no a hint about the definition of **the priests, as the carriers and teachers of spiritual and scientific knowledge of the ancients, which they passed from generation to generation**. Here its definition of the priest is cut beyond recognition. But this, I would call a «*Great stupid Russian Dictionary*» contains according to the level of the «culture» of this Academy of Sciences, on the same page 308 the words – «**ass**», «**broad-assed**», «**botty**», those fully reflect the approach of these activists to the understanding – what is the dictionary, and – what does it need for.

¹ Explanatory Dictionary of V.Dahl on-line / <http://vidahl.agava.ru/cgi-bin/dic.cgi?p=53&t=7988>

² Collegiate Dictionary of F.A. Brockhaus and I.A. Efron (in 86 volumes, with illustrations and additional material) / <http://www.vehi.net/brokgauz/index.html>

³ Big Dictionary of Russian language. SPb., 2003. P 308.

I am sure that in the next edition of their vocabulary they will call it «very great», here they will reduce more the meaning of the word «priest», as well as of other words, but they will add words «**butt**» and «**jumbo**».

I advise to RAS of Russia to think about the following phrase-aphorism:

📖 «*Everyone has the ass, but not everyone is trying to think using it*» (The Author).

It is natural, that it is senseless and hopeless to expect an *adequate* definition of the word *priest* from them, so we turn to the best for today encyclopedia¹:

«The Priesthood (minister – priest) is a group of people engaged in the study of natural phenomena and worshipping in archaic civilizations... By their significance, priests were the forerunners of scientists, lawyers, doctors, philosophers, etc. <...> Priesthood is remained among some primitive people of Africa, South America and Oceania...

The priests were the guardians of scientific knowledge...

The ancient Egyptians, according to Herodotus, were the most pious and religious people... In the historiography of the Soviet period, it was assumed that the control of the priests affect the lives of the Egyptians and the development of the state. **In fact priests played a positive role in the history and culture of ancient Egypt as the custodians of the sacred traditions.** This is evidenced by the indisputable fact: **there is no one civilization... which existed for such a long period of historical time, as ancient Egyptian.**

Studying Egyptian priesthood more deeply, Egyptologists agree that it played **major role in the development and prosperity of the state, the development of the spiritual health of the nation, the preservation of historical and cultural values...** The study in order to receive the priestly dignity was very serious and difficult. Judging by career of the high priest Bakenkhons (epoch of Ramses the Great), the studying began when the future priest was four years old, and finished not earlier than about twenty years. As noted by Herodotus, **for the ancient Egyptians the important role played clarity – not only the clarity of the soul, but also of the body. "To serve God, you must be clean" – people said at the time of the Pharaohs...**

In ancient Egypt, the astronomy was especially popular, it crossed with astrology, but "astrology" of that time was not "predictive", but agricultural and medical, who studied the influence of heavenly bodies on human well-being and nature... In making projections, data from temple libraries was used, which stored detailed observations of astronomical phenomena in many previous years. Herodotus, in particular, noted the observation of Egyptians, **who were able to establish the laws of nature, and based on it, they learned to predict events, there was no magic, but logical conclusions based on empirical data».**

The reader, feel the main difference between *the priest-wizard (pagan idolater), who made sacrifices* (as it wishes to present the science, together with the church) and *the priest-teacher, who spent most of his time on the creation and transfer of knowledge, spiritual training and educating of people.*

I hope you understand that the priest made sacrifices far less time, so it is impossible to focus on this term in the definition.

¹ Priest / «Wikipedia» // <http://ru.wikipedia.org/wiki/Жрец>

In general, by the degree of academic hypocrisy I noticed such definition of «Priest»:
«it is a person in the pagan religions, who conducts worship services, sacrifices, **and suchlike**»¹.

So these academics should put the phrase «**and suchlike**» on the first place in the definition and to interpret it, i.e. to say to their own conscience honestly, what did the priest really do most of his time. If he performed the «and suchlike», like the creation of knowledge, education and enlightenment of people, or he only made «the continuous sacrifice».

So, it is clear to a real scientist and simply to sound mind sensible people, that the priest in ancient times was, above all, **the cognizer of nature and spiritual teacher, he was an ancient scientist and custodian of traditions, who transferred knowledge from generation to generation**. Therefore, it is appropriate to use to the word «*priest*» the definition of «**SPIRITUAL TEACHER (TEACHER)**», which combines the element of *religious* as well as the element of *scientific knowledge*.

I remind you once more, that in ancient time the *spiritual cognition* has not been opposed to the *scientific cognition*, and the priests performed the functions of scientists (especially astronomers, and therefore mathematics and geometry) at the same time, and directly of the priests, in the modern narrow sense of this word.


So, in our case we are talking about the **priest-scientist** and **priest-teacher**, but not about the priest-wizard, invented in order to discredit the knowledge of the ancient scientists and to present ancient priests as pagans and polytheists, almost all works of which were burned by «holy» Inquisition and other not less «good» people.


It is a question about the genocide of cultures, which by its consequences continues to have a negative impact for more than one hundred years and not only *on the quality of the spiritual knowledge of people*, but also *on the quality of modern science*.

So, on the sign of the Phaistos disc the shaved head of **the priest is shown**




– **of the ancient cognizer of nature, the creator of knowledge about it (the ancient scientist) and simultaneously the spiritual teacher (religious preacher and teacher) of people.**

Thus, by putting this marking, which is similar to the number "8" –  on the cheek of the shaved head, two goals were achieved:

- 1) to show that this  is not an ordinary novice-monk, but priest-teacher;
- 2) to show through the form of this marking, to what kind of faith and world outlook (religion) this priest belongs.

After all, if among a certain group of believers this symbol had a spiritual and religious significance, **exactly in the form of number eight**, so for the expression of the meaning not of the priest in general, but of the priest of particular religion or doctrine, the shaved head **just with the sign of this doctrine or religion** could be represented.

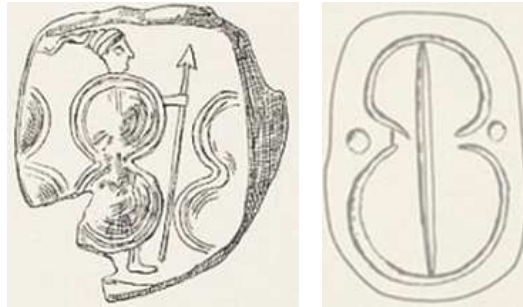
This means that this marking –  **points directly to a particular spiritual and religious identity of the priest, based on the form of marking itself, peculiar to the symbolism of this religion or doctrine.**

¹ Site «Russlov» / V.D.Gladky Ancient World Vol.1//
http://www.russlov.com/entsiklopediya_mifologii/page/jrets.2206/

How can you identify this marking, similar to the number "8"?

It is hardly appropriate to remind about the philosophical and religious significance of number eight, because in this modern inscription the number "8" was not used in the Mediterranean at that time, so, of course, this image is not the number eight.

However the form itself is really similar to the number "8", and on Crete it is present in the form of images of ancient shields. On Crete, the most ancient shields are similar to some types of Mycenaean and African shields that looked like this:



The find of Knossos¹



Reconstruction of shields of Mycenaean types²

African shields³

Cretan image of shields in the form of eight looked like this:



Cretan vessels⁴

¹ Studi e materiali di archeologia e numismatica 3.1905, Seite: 53 / http://digi.ub.uni-heidelberg.de/diglit/stmarchnum1905/0065/image?sid=6ae7d1915e4691284dcdac6084586bef#current_page;
Yule Paul. Early Cretan seals: a study of chronology (Marburger Studien zur Vor- und Frühgeschichte, Bd. 4) Mainz , 1981, Seite: Taf_31 / <http://digi.ub.uni-heidelberg.de/diglit/yule1981/0294?sid=ed52baba7a63aabc03b391e00fff559>

² Marriage of the Sun and Moon. Part two / <http://liberea.gerodot.ru/pan/wedding02.htm>

³ Shield of nationalities: eket (Nigeria), nyatura (Congo), Song (Congo)/
<http://liberea.gerodot.ru/pan/wedding02.htm>

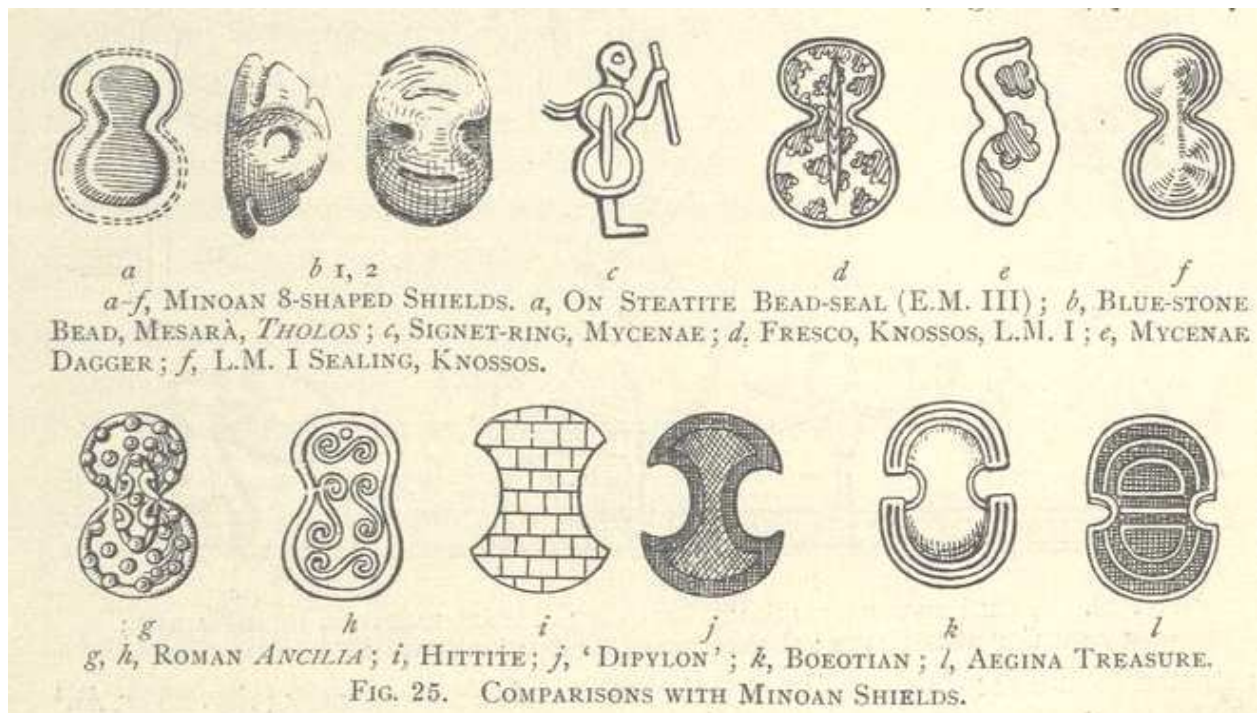
⁴ Evans A. The Palace of Minos... London, 1935, Seite: Seite: 340, 341, http://digi.ub.uni-heidelberg.de/diglit/evans1935/0387/image?sid=1874fd2250d71962088d5ea7d5ce286f#current_page

Please pay attention to the image of the following fresco, where it is shown the eight-petal flower near the shield in the form of «eight».



Frescoes of Knossos Palace¹


The comparative analysis of similar ancient forms of shields is given also by Evans²:



¹ Rodenwaldt, Gerhart; Deutsches Archäologisches Institut <Berlin, West> / Abteilung <Athēnai> [Hrsg.] Tiryns: die Ergebnisse der Ausgrabungen des Instituts (Band 2), 1912, Seite: v / http://digi.ub.uni-heidelberg.de/diglit/tiryns1912a/0257/image?sid=e029eb4f816ab947983dcf6ea82ea5df#current_page

² Evans A. The Palace of Minos..., London, 1928, Seite: 52 / <http://digi.ub.uni-heidelberg.de/diglit/evans1928/0076/image?sid=12815b6d05ad4a2e8db40f0fc9ec067f>

What did this Cretan sign mean in form of the number "8"?

The symbol, similar to the marking  studied by us, is not only for Crete, but also for the entire Mediterranean, has very informative and capacious meaning, shown in various ways, but *in one semantic direction*.

Let's look at the image of Hermes. Does not the tip of the caduceus remind the same form of the number "8" as the image on the cheek of the priest head?



Fig. 1¹



Fig. 2²

And here are similar images of the caduceus of Hermes from the territory of Mediterranean:



Fig. 3³



Fig. 4⁴

As you can see, the attribute of Hermes is the rod entwined by two serpents. Visually, of course, it is perceived as the image of the number "8", especially in its miniature drawing (a few millimeters) as the marking on the cheek.

On the next page I want you take a closer look at the genesis of the image of Hermes as a spiritual teacher and a shepherd of sheep (people), which is shown saving a sheep (person).

¹ Museo italiano di antichità classica, 2.1886/88, Seite: Tafel 1 / http://digi.ub.uni-heidelberg.de/diglit/miac1888/0472/image?sid=c5cf1ebfc2f54c3d1c25fdec78aec806#current_page

² Hermes on ancient Greek pottery / "Wikipedia" // <http://ru.wikipedia.org/wiki/Гепмек>

³ Hermes / <http://www.theoi.com/Gallery/K11.11.html>

⁴ Herakles, Hermes & Kerberos / <http://www.theoi.com/Gallery/M12.5.html>



Fig. 1¹

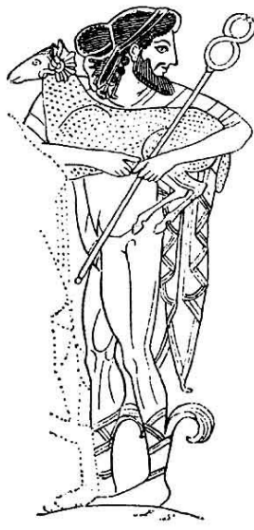


Fig. 2²



Fig. 3³



Fig. 4⁴



Fig. 5⁵



Fig. 6⁶

¹ Efes (Turkey) / Photo from the site // <http://www.flickr.com/photos/damiavos/5101812158/in/photostream/>

² Hermes Kriophoros (Criophorus) / <http://gerodot.ru/viewtopic.php?f=8&t=1367&start=345>

³ Hermes the Shepherd from a Relief in Athens / <http://www.mlahanas.de/Greeks/Mythology/Hermes.html>

⁴ Ancient Greek cult, kriophoros the good shepherd 500bc / <http://www.yahwehyeshua.com/2010/10/part-2-why-do-pagans-adron-lords.html>

⁵ Labeled as Kriophoros Hermes / <http://www.flickr.com/photos/bstorage/5785503022/>

⁶ Creuzer Friedrich, Mone Franz Joseph. Symbolik und Mythologie... Leipzig, Darmstadt, 1810, Seite: Tafel 7 / <http://digi.ub.uni-heidelberg.de/diglit/creuzer1810bd1/0428?sid=deedc5d0232512d9c3e50339bdb90aff>

It is clear that double standards do not allow interpreting the image of truly spiritual leader Hermes as a teacher of humanity, and the people in the form of herd that must be herded (educated). Therefore, in these references, made-up by this «science», it is indicated the limited role of Hermes as almost *a literal shepherd* of physical sheep and as a patron of herd and not as a «Good spiritual shepherd». That's what they say in references:

«As a patron of herds [Hermes] he was represented with a lamb on his shoulders»¹.

But you, my reader, should not be medieval barbarians, so learn to understand the meaning as it is, and not as the ignoramuses want to show it. Here are such images of **the same** «Good Shepherd»:



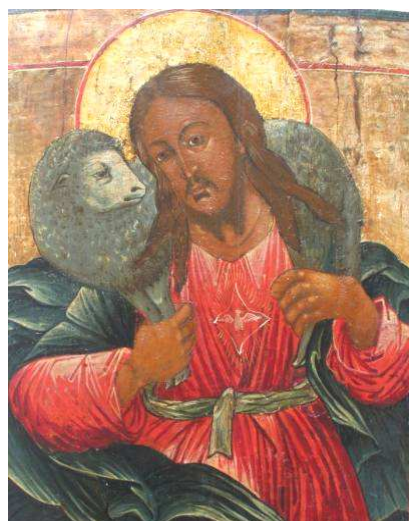
Fresco, Roman catacombs
IV century B.C.E.²



Statuette
III century C.E.³



The relief, catacombs, Tunisia
III-V century until C.E.⁴



Icons «The Good Shepherd»⁵


¹ Mythological dictionary from A to Z / <http://mify.org/dictionary/germes.shtml>; The gods of Ancient Greece. Hermes / <http://ruschool.wordpress.com/tag/история/>

² Good Shepherd. Catacombs of St. Callista. Rome / http://art.1september.ru/view_article.php?ID=200900502

³ Statue "The Good Shepherd" from the Vatican Museum (III century B.C. E.)/ <http://news.euro-coins.info/2009/12/2723/>

⁴ Catacombs of the Good Shepherd, and the catacombs of Hermes and the catacombs of North. III-V century C.E., Tunisia, Sousse <http://geo-cafe.ru/Tunisia/Articles/tunisia3.php>

⁵ Icon "The Good Shepherd" / "Wikipedia"// <http://www.cirota.ru/forum/view.php?subj=47937&order=&pg=6;> http://upload.wikimedia.org/wikipedia/commons/d/d2/Shepherd_rus.jpg; http://wmda.mobi/ru/Добрый_Пастырь

As a result, it turns out that this sign –  «shepherd of mankind» on the cheek of shaved head (as the image of the priest), **it is very similar to the symbol of Hermes** – «herald», «envoy of the gods and guide of souls of mortals». It looks like the top of his caduceus, that he used in the primitive understanding of minded people, «to put to sleep or awake people – in order to convey a message from the gods to anyone of mortals, and most often... in the sleep»¹.

And as we have seen, it is clearly shown by the images of Hermes that he acted not only as herald and envoy, **but mainly as a spiritual teacher, a pastor**, which, according to the historical sources «**taught the people**». Hermes (Thoyth) is exactly the one who invented writing in Egypt², created «**measures, numbers, alphabet**»³.

Moreover some believe that Hermes was the «son of the Nile»⁴, and others – that he «fled to Egypt, reporting Egyptians the laws and writing», where «he is called Thoyth»⁵, others derive several Hermes⁶. Let's read the next most authoritative reference from those, that are available to historical science.

«**Enoch [Hermes]**, primarily known as Idris...

...**According to the majority the astronomy, writing, spinning, weaving and sewing were introduced by Enoch.**

He perceived the wisdom... from Egypt... Among his lofty titles is Harmasu-l-Haramasa (**Hermes of Hermes, or Hermes Trismegistus**)...

He attained a high position in the perception of God, and called mankind to pray **on seventy-two*** languages. He founded 100 cities...

He (Idris) **taught every tribe and people** according to their abilities.

It is said, that **he guided people to the worship of the Great Light (the Sun)**, as most of them have existed without his inexhaustible wisdom and without bringing gratitude for this **light of lights**, before his coming. He considered the Sun as a source of visible and invisible happiness, and established the big celebration during its transition from one Zodiac sign into another, which is a special time of glory, and especially – **when the Sun enters the sign of Aries.**

And every time when the planets which are fed from the table of abundance of its [Sun] rays, came into their houses or reached their culminations, he [Enoch] considered it as [the sign] of the special dignity and thanked the Creator for the miracles of creation...

He also built the pyramids of Egypt, known as the Ancient vaults (Gumbaz Mosque-e-Haramain). And in those high buildings, all the arts and their instruments were depicted [on the facing of the pyramids] so, that if the knowledge about them will be lost, it is possible to recover it. It is written that He entrusted one of his noble subjects to lay the foundation of these pyramids, while he was crossing the world, and at the end of his journey he returned to Egypt»⁷.

¹ Hermes / «Wikipedia» // <http://ru.wikipedia.org/wiki/Термес>

² Plutarch. Table Talk IX 3, 2; Mnasey in scholia to Dionysius Thrax // Fragments of the early Greek philosophers. Part 1. Moscow, 1989. P. 137.

³ Hermes / «Wikipedia» // <http://ru.wikipedia.org/wiki/Термес>

⁴ Ibidem.

⁵ Cicero. On the Nature of the Gods III (56).

⁶ See the speech of Koty about five Hermes / Cicero. On the Nature of the Gods III (56).

* Talking about the translation of the heritage of Hermes into 72 languages, the heritage from which almost nothing is left.

⁷ Abu al-Fadl Allami. AKBAR-NAME, Ch. 14 / www.vostlit.info/Texts/rus15/Allami/index1.phtml?id=1426;www.vostlit.info/Texts/rus15/Allami/Tom_I/frameset14.htm

Even incomplete information of Byzantine chroniclers about Hermes is also confirmed that powerful spiritual effect upon the minds of Hellenes:

«There lived [three times] the famous **Egyptian Hermes**, who amazes the Hellenes by wisdom»¹, so, if Hermes was the shepherd, then the shepherd of the people, not of sheep!!!

All this I tell you, my reader, to fill the gaps of your education, because the barbarians in order to justify the bloody deeds of their fathers on the physical destruction of people and cultures, in fact, have created myth of Hermes and other prophets *as of some pagans and polytheists (in the modern understanding of the word "god")*, which is blatant historical falsehood.

Although I will specially devote to Hermes a whole chapter, but now I want, my reader, to quote the words of another ancient authoritative scientist Lactantius* who has received the honorary title of «Christian Cicero»:

«The Egyptians called him Thoyth (Thoyth), where they got the name of the first month of the year, which is September; also he founded the city, which the Greeks call Hermopolis now... Although he was / just / a person, but he lived in ancient times... and **in every kind of learning he was so tempted, that the knowledge of many things and arts brought him the nickname Trismegistus.**

In addition, he has written in variety of books [where are the books of Hermes, which Lactantius read? Who did destroy them?], relating to the knowledge of divine affairs, where he approved **the greatness of Almighty and One God, calling Him the same names as we do – the God and the Father...**».

«Hermes... exceeds the philosophers not only by knowledge, but also by antiquity, and he is **honored by Egyptians as a god...**

He (in other words, three times The Greatest) wrote books, and really many books concerning the Knowledge of divine things. He proclaims the Almighty and **One God** in them, and uses the same names as we do: **the God and the Father**»².

Moreover, to prevent the [silly] search of the name of God, he says, that he (God) was «with no name», because he does not need to be called by a specific name because of his uniqueness. Here are his own (Hermes) words: «God is the only one and the One does not need the name: wherefore, Jehovah (He-who-is) has no name (1,6,4)»³. «...Trismegistus, learned, I do not know how, almost all of truth, **has repeatedly described the power and majesty of the word**»⁴. «As for me, I have no doubt, that **Trismegistus somehow or other has perceived the truth**, because he said a lot of information about the God-son, which contains in the divine mysteries»⁵.

Even the odious (he said the words «If John [Chrysostom] is Bishop, then why Judas is not an apostle?»⁶) Cyril of Alexandria, who abused his power and who pretended not only to spiritual, but also to secular power”, he had to admit this.

¹ Vremennik of George the Monk (Chronicle of George Hamartolos). transl. V. Matvienko, L. Shchegoleva Moscow Bogorodsky printer. 2000, ch. 11// http://www.vostlit.info/Texts/rus15/Allami/Tom_I/vved1.phtml?id=1427

* Lucius Caelius Firmian Lactantius (Latin Lucius Caecilius Firmianus Lactantius) / «Wikipedia» // <http://ru.wikipedia.org/wiki/%CB%E0%EA%F2%E0%ED%F6%E8%E9>

² Lactant. Inst. civ. I, 6 / <http://gelena-eva.livejournal.com/146656.html>

³ Lactant. Divine precepts / http://biblia.org.ua/apokrif/hermes/germ_6.shtml.htm

⁴ Lactant. Inst. div. IV, 9 / <http://gelena-eva.livejournal.com/146656.html>

⁵ Lactant. Inst. div. IV, 27 / <http://gelena-eva.livejournal.com/146656.html>

⁶ Iohann Meyendorff. Introduction to Patristic theology, Chapter 10 / "Wikipedia"// http://ru.wikipedia.org/wiki/Кирилл_Александрйский#cite_note-1

Here are his words, that Hermes:

«...he divided the whole of Egypt into areas and clears, measured the tillage by tow, conducted irrigation canals, he gave the name to nomes, established various kinds of treaties, made calendar of movement of stars, opened herbs, invented numbers and counting, geometry, astrology, astronomy, music and grammar (Col. 548 B-C)»¹.

At that time it was known not only to spiritual elite, but also to many simple, but educated people. Not to admit it, would mean to spit to the face of people that could not do even such a crafty («his enthronement was accompanied with disorders and intervention forces»²) religious and political figure like Cyril. The maximum that could come out of his mouth and it in fact came out was that, he, of course, added to the assessment of Hermes:

«... he [Hermes] is far beneath Moses, but he is still partly similar to him, he [Hermes] does also good» (Ibid. Col. 548 B)³.

Although, if you take the words of Moses (here is the full quote of the passage from the Bible, to be exact from the Old Testament (The Fourth Book of Moses «Numbers»):



«And Moses was provoked to anger with the overseers of the force – commanders of thousands, and commanders of hundreds, the ones coming from the battle array of the war. And [said to them Moses], why did you take alive every female? For these were the occasion to the Sons of Israel by the word of Balaam of their living and overlooking the word of the lord, because of Peor, and came to pass the calamity in the congregation of the lord. And now kill every male among all the chattel! And every woman who knew the marriage-bed of a man kill! And all the chattel of the women who have not known the marriage-bed of a man, take them alive!» (Numbers 31:14-18)⁴,

– so these words of Moses about the murder of women and children, then yes, Hermes is really far beneath him (Moses).

However, «an unknown master [even hundreds of years after Lactantius and Cyril] in XV century, who painted frescoes of Siena Cathedral [Italy], depicted Moses near to Hermes Trismegistus»⁵.

From all that is said about Hermes it follows, that explicit and obvious external identifying feature of belonging to the faith and understanding of the world, preached by

Hermes, was primarily **the caduceus of Hermes** , the top of which is similar to the

marking studied by us , and shown on the cheek of shaved head  as the image of spiritual teacher (priest).

Therefore, there is definite possibility that the marking on the cheek is depicted specifically in order to show the spiritual and religious identity of this priest (teacher) to faith and understanding of the world of Hermes.

¹ Orthodox Encyclopedia / Hermeticism // <http://www.pravenc.ru/text/164833.html>

² Men A. Cyril of Alexandria / Bible dictionary // "Wikipedia" // http://ru.wikipedia.org/wiki/Кирилл_Александрійский#cite_note-D0.91.D0.A1-0

³ Orthodox Encyclopedia / Hermeticism // <http://www.pravenc.ru/text/164833.html>

⁴ The electronic version of the Bible / <http://biblia.org.ua/bibliya/chis.html>

⁵ Shaburov N.V. Perceptions of Hermeticism by ideologists of early Christianity (Lactantius and Augustine) / Collection "Meroe." No. 3. Moscow, 1985. P. 243-252 // <http://gelena-eva.livejournal.com/146656.html>

Moreover, we can even assume that this is the image, of course, the figurative image (hieroglyphic) of the «**Hermes Trismegistus**» himself.

However, while in our study this possibility is only the possibility, which must be analyzed after the translation of the text of the Phaistos disc itself, and compared with all the other circumstances and arguments (detailed in the chapter about identification of the disc). Only then the ray of Truth can shine before you.

But if this possibility exists, we must take into account that, I would say, non-religious minimum of information about the Hermes, which lies on the surface.

What do I mean?

People always considered Hermes himself (though the shepherd – as some believe, though not the shepherd – as others say) as the one who is coming in this world (the flesh), and in the hereafter (spirit)¹, and therefore he is seen as HERALD and GOOD MESSENGER.

The property of Hermes as the herald and the messenger is also always symbolically underlined by (a) the special shoes – «winged sandals» (fig. 1)² or (b) the «wide-brimmed hat» (fig. 2)³, or (in) by the sandals together with the hat (fig. 3)⁴:



Fig. 1

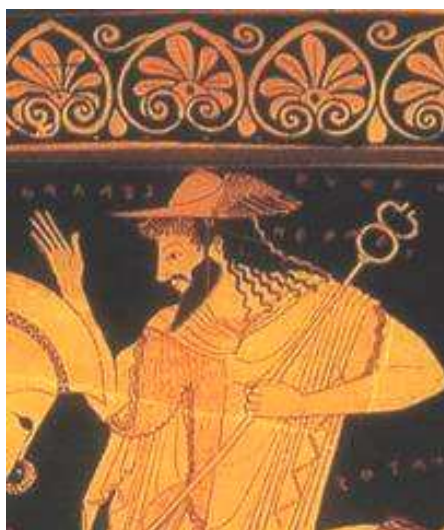



Fig. 2





Fig. 3

So I'm stating just practically established minimum of information: shaved head means **spiritual teacher (priest)** and the symbol in the form of marking just **underlines this spiritual teacher (priest)**, possibly as **herald of something (for example, the Truth)** or **messenger (for example, of Light, God)**.

I am doing these conclusions because the sign is similar to the sign from the Phaistos disc, and it was depicted in ancient times as part of the caduceus of Hermes – **herald and the messenger**.

Thus, the total meaning of this marking  – at least it is a symbol of «herald», «messenger». If you combine these two meanings:

the meaning of  is «priest» («spiritual teacher») and the meaning of  is «herald» («messenger»), then the total meaning clearly appears – **the Prophet**, who, of course, is also *spiritual teacher* and messenger at the same time.

¹ Hermes / «Wikipedia» // <http://ru.wikipedia.org/wiki/Гепмек>

² / Musée du Louvre, Paris, France Catalogue Number: Louvre G192 // // <http://www.theoi.com/GalleryK2.html>

³ Hypnos and Thanatos carry Sarpedon's dead body in the presence of Hermes.

Red-figure crater bowl. Detail. Attica. Terracotta. Approx. 510 B.C. E..

New York, Metropolitan Museum of Art // <http://ancientrome.ru/art/artwork/img.htm?id=1765>

⁴ The Fostering of Dionysos / Museo Gregoriano Etrusco Vaticano, Vatican City Catalogue Number: Vatican 559 // // <http://www.theoi.com/GalleryK2.html>

Question: Can this sign of the Phaistos disc (shaved head with marking on the cheek) have hieroglyphic meaning as the Prophet?

Answer: Yes. If the shaved head by itself without sign, which is similar to the number "8", has symbolic meaning of «priest» («spiritual teacher»), so with addition of the symbol of «herald» and «messenger», this meaning turns into «priest-messenger», «spiritual messenger», in other words, the Prophet. This suggests that the shaved head as a symbol of the spiritual teacher (priest), with the marking on the cheek, just points to *the feature of this particular priest, marking him from the mass of all the other priests as spiritual teachers.*

Thus showing the spiritual **teacher of the teachers – the Prophet.**

Kind of saying to the reader of these hieroglyphs: «Look, this *is not just a man from among the clerics (priests, teachers)*, this is **unique** spiritual teacher (priest) – **teacher of teachers**, in other words, in the religious sense **the Prophet**».

So, based on the interpretation variants of markings on the cheek of the shaved head, we




found several final meanings of this sign :

1. Just a priest as a spiritual teacher – **«priest (spiritual teacher)»**.
2. A special priest (spiritual teacher, probably of Hermes or Hermes himself) – «special priest», «priest of Hermes», «Hermes».
3. A special spiritual teacher (priest) as messenger – **«the Messenger» («The Prophet»)**.

Now I inform you the main argument promised by me – why the shaved head belongs to a priest, not a monk, and, especially, not to the slave.




The decisive argument, which speaks in favor of the fact, that this man's head with the mark on the cheek *belongs to the priest*, is the following fact: everywhere in the text of the Phaistos disc (sectors No A28, A31), the sign is used **at the same time** together with the sign



«eight-petal flower» – and it looks like this .

The sign **«eight-petal flower»**, as we found out, has major hieroglyphic meaning **«Sun, Light, Truth, Heaven (divine)»**.

The combination clearly testifies in favor of graphical identification of this image as **the head of cleric – priest (the teacher), but not slave**. Because in combination, these two signs give the following options of hieroglyphic meanings, with the possibility of the Russian language to convey the meaning:

		[Teacher (priest); Special priest Teacher (priest); Messenger]		+			[Sun; Light Truth; Sky / Heaven]		=		
«Priest (teacher)»				«Priest (special) of Hermes»				«Messenger»			
1.	Priest of Sun	5.	Sun Priest of Hermes	9.	Messenger of Sun						
2.	Teacher of Light	6.	Light teacher of Hermes	10.	Messenger of Heaven						
3.	Teacher of Truth	7.	Truth teacher of Hermes	11.	Messenger of Light						
4.	Priest of Heaven	8.	Heaven priest of Hermes	12.	Messenger of Truth						

As we can see 7 of 12 meanings (5-8, 10-12) say about the spiritual teacher, exactly as the **special** teacher, the **special** priest, or **the messenger**, i.e., regarding the religion directly point to the word **«PROPHET»**.

Was the word «Prophet» used in ancient times to denote the special priests?

Answer: Yes, it was. Also in Egypt, the “functions of the priest and the preacher performed *Heem Noether* – «servant of God» or «**the prophet of God**»¹. «In many churches, as in the temple of Amun, the main character was minister of God. We [historians] have adopted the custom of the Greeks [so, we follow their logic] to call these *Hemu necher* “**prophets**”, because sometimes they had to interpret the will of the gods, but their duties were not limited by it, and in general we do not know if the prophecy was their privilege»².

So we have come with you, my reader, to the conclusion that this hieroglyph means:



– «**SPECIAL SPIRITUAL TEACHER (MESSENGER) / SPECIAL PRIEST**».

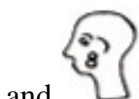
In combination with eight-petal flower this hieroglyph means:



– «**messenger (special priest) of Light (Truth)**», i.e., «**the Prophet**»,



where – «eight-petal flower» – is Light (Truth),



and – «shaved head with the mark on the cheek» – is «the Messenger (special priest)».



The final translation of hieroglyphs – is «**messenger of Light, the priest of Truth, the messenger of Heaven**» (in other words the Prophet).

The status of the graphic clarity of the sign «shaved head...» is «obvious» (I degree of difficulty).

P.S. I understand that we devoted much time to this hieroglyph, but I ask you, my reader to note that the text of the Phaistos disc in antiquity and in the following epochs was known not only to those who created it, so I will not be surprised if in some ancient manuscript the translation of the phrase will be found with one of the following titles: «*God's servant*», «*servant of the Truth*», «*servant of God*», «*the messenger of God*», «**the prophet of God**».

Also, I quite understand that everyone can pull from the meaning of the hieroglyph «eight-petal flower» the word «star» and translate this combination of hieroglyphs as «a priest who has knowledge of the stars»: in Russian primitive-fairy sense – «Stargazer», in scientific – «astronomer», in the religious-folk – «magician» or «Magi». The hot-headed will even try to present translation as «the man from the Star», making up legend about the aliens straight away, but it will be a fiction, and therefore incorrect translations. You beware of them.

«A TURBAN TYPE OF HEADDRESS»



This hieroglyph in earlier studies was interpreted as «mitten», «glove», «fist with cestus»³.

Reference: «*Cestus or cesta (Caestus, plural caestūs) is a boxing glove of pugilists in Ancient Greece and Ancient Rome. It was made of various structures of the windings of the leather belts on the hands to protect and to increase the degree of traumaticity of the punch. Greek wrestlers used to put lead strips between the belts. The iron was also used. Belts could have the copper-brackets-fastenings. The types were altered over the time and had different names...*

¹ Priests of Ancient Egypt / "Wikipedia"// <http://ru.wikipedia.org>

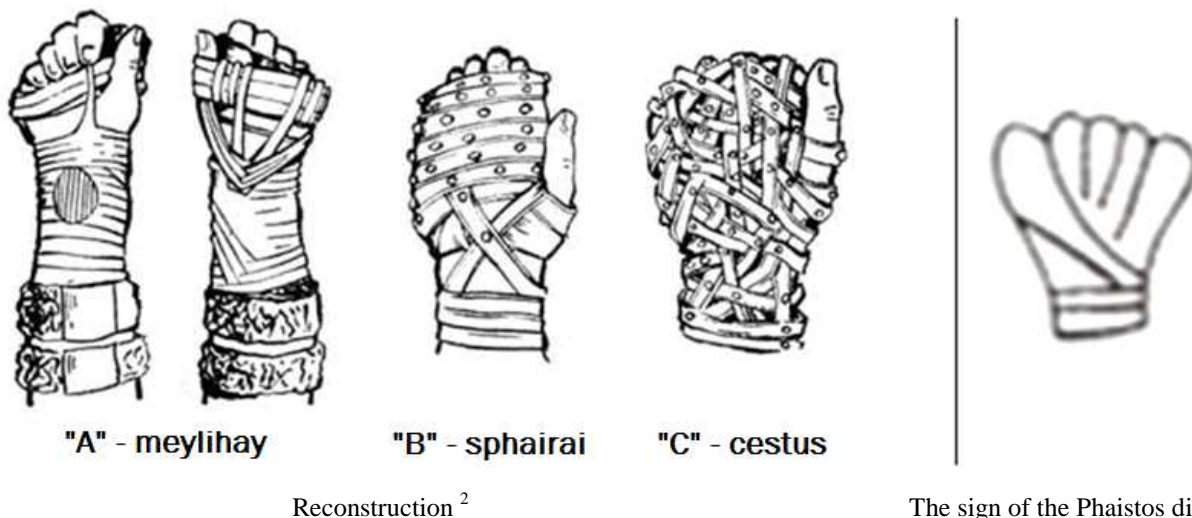
² Pierre Monte. Egypt of Ramesses II. Priests. P. 80/ <http://lirk.ru/biblio/041/080.htm>

³ Phaistos Disc/ "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-28

In Rome cestus was fortified with iron spikes. It was used in the arena of gladiators»¹.

Here's the image of the ancient cestus (of course the reconstruction) in comparison to the image of the sign of the Phaistos disc (fig. on the right):

Raiment of the fist of fighters



As you can see, if on the Phaistos disc, according to researchers, is shown cestus (cestus), then it is not only untypical, but also looks like *swollen cestus* (apparently, because of the punch to the head of researchers) of the hand, which reached out from the past to the present, made a punch and swelled up, *uniformly for all the fingers*.

To relieve the symptoms of punch, I will tell a little about the gloves and mittens.

Of course, this sign (If we look at it from the distance of about two meters) by the form is really looks a bit like the shape of the hand, but then, based directly on the image, we can define the following characteristics of such hand, which has the glove / mitten / cestus on:

a) The fingers of this hand are **unnaturally thick**, which is typical neither for cestus, nor glove, of course, if we are not talking about the «frozen» at the 30 ° C heat of Crete (i.e., clearly from the disease) about the inhabitant of the Mediterranean, which as a German prisoner of World War II wrapped on his hand just anything, in order to escape the «cold».

b) the fingers of the hand, are **unnaturally spread out to the sides**, in the case of cestus it is absurd in general, because under such circumstances, they are easy to break (a sort of anti-cestus).

c) **the little finger**, which is physiologically the shortest finger by humans, it occurs on the hand **longer than all the other fingers**, so, we are talking about mutant.

This means that if you see in this image a hand, this image *of the thick, disproportional and unnaturally displaced aside fingers* could not be similar neither to the «glove», nor the «mitten» nor the «cestus».

Question: Did the Cretans draw in such a way?

Researchers say almost with one voice, that, yes, they «drew», and for academese in the definition they refer to Minoan boxers:

«Fist wrapped in cestus, just like that which we find among Minoan boxers»³.

¹ Cestus / "Wikipedia"// <http://ru.wikipedia.org/wiki/Цестус>

² Chapter 1. A brief historical overview of the development of boxing as a sport / <http://boxing.fizteh.ru/papers/romanenko/glava01.html>; Iverdon encyclopedia. Volume I. Switzerland, 1775 / <http://grafika.ru/catalog/s14800/e56925/>

³ Bekstrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Well, let's look at the Minoan boxers – the famous image of boxing boys¹:



Boxing boys



Comparison of the glove with the sign of the Phaistos disc

When comparing the glove from the fresco «Boxing boys» («Fist fight») with the sign of the disc, we see that the widening aside windings of the sign are not similar to the whole boxing glove, and with disproportionately long little finger.


If we compare this unnatural displacement of fingers with similar Cretan hieroglyphic images, then we also will not find the similar²:




As we can see, if the author of the Phaistos disc wanted to depict the glove, he would not have to wrap fingers with tapes additionally, and especially from below, he would not have to shift them aside and to make thick.

¹ Akrotiri, Santorini, Greece / http://www.minoanatlantis.com/pix/Minoan_Boxing_Boys_Fresco_Art_Akrotiri.jpg

² Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 31, 1996/ http://cefael.eifa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6haubts1&sp=430

It would be enough to draw the form of the hand with the thumb itself, that type, which is called the mitten –  and which, as we see from the above Cretan images, was known in ancient times.

Now turn to the correct graphic determination of this sign.

This sign is quite clear and visible image of *turban* , i.e. is related not with the region of hands, but with the region of head, to which, I would say, all the hieroglyphs of the disc always «point», in order to enlighten researchers.

General reference: «The turban¹ is a male and female headdress **in the form of a piece of fabric, wrapped around the head**, spread among a number of people of North Africa, the Arabian Peninsula, India, Russia and Asia. The turban is usually wound on skullcap, fez or hat. Its production usually requires 6-8 meters of fabric, but for some types of turbans goes up to 20 meters of fabric»².

«Synonym of the turban is the turban, male headdress of Muslims, consisting of piece of light fabric, wrapped around the head **over skullcap, fez or another hat**»³.

«According to the type of winding of fabric, and depending on the state of turban, on the color of special meaning, associated with the position of the man and his views, there were and there are dozens of its species. Orientalist and linguist, Academician N.Ya.Marr argued that it existed in the world at least a thousand (!) of ways of wrapping the turban»⁴.

Traditional turban of everyday use (it may be farmers and scientists) looks like this⁵:



In today's world the turban is considered as a synonymous of the *turban*, especially among Europeans, who associate them not just with the East, but with Islam.

From reference: «Turban (Persian) is turban, headdress for the people of the **Muslim East**, consists of a fez, or skullcap, monochromatic light fabric...»⁶.

About the origin of this headdress researchers write that «the turban came from the Assyrians or Egyptians [so, long before the VII century C.E.]: as it can be judged from the bas-reliefs, which have reached us⁷». Or they give a link to that «according to the legend, the first who began to wear a turban was... Adam»⁸.

¹ Who are interested in the history of the turban can view this article here: Olga Sukharev "turban in general and turban in the Middle Asian" / <http://www.luiza-m.narod.ru/smi/ethnic/chalma-sr-azia.htm>; Yuri Zinin. "Arab turban yesterday and today" / <http://www.luiza-m.narod.ru/smi/ethnic/arab-chalma.htm>

² Turban / «Wikipedia» // <http://ru.wikipedia.org/wiki/Тюрбан>; See: Dictionary of Russian and Great Encyclopedic Dictionary / <http://sbiblio.com>

³ Turban / «Wikivocabulary» // <http://ru.wiktionary.org/wiki/чалма>; See: Dictionary of Russian and Great Encyclopedic Dictionary / <http://sbiblio.com>

⁴ Little from the history until today ... / <http://evim.ucoz.com/forum/93-1918-1>

⁵ Images from sites <http://forum.korabel.net/viewtopic.php?f=11&p=77964>; <http://pravoslavie6.narod.ru/15.htm>

⁶ Turban / «Wikipedia» // <http://ru.wikipedia.org/wiki/Тюрбан>

⁷ The portal of the countries and peoples of the world / <http://www.portalostranah.ru/view.php?id=5>

⁸ The semantics of the turban (the history of men's hats and Khorasan and Maverannahr XV-XVI centuries). / <http://www.sanat.orexca.com/rus/archive/1-08/semcha.shtml>

The last one is the most plausible and means: in very ancient times the people began to use fabric to protect the head from the intense heat, winding it on the head in any way.

Much later in history, «*being included in the compulsory set of clothing of Muslim, the turban changed its semantics [meaning], becoming a sign of adherence to Islam*» and «*became the main external feature of belonging of Muslims to the religion*»¹.

In fact, with the emergence of fabric the turban was worn during all foreseeable centuries in Europe, and in Russia, and in Greece, **and not only by Muslims.**

Here are some well-known recent works²:



Melpomene



Cleopatra

In Europe, the fashion for turbans came from the East, «they became a widespread. They were worn by men and women... In the XVII and XVIII centuries the turban disappeared from European fashion and reappeared only during Napoleon's campaign in Egypt (fashion of empire style) and again during the Second World War»³.

The custom of wearing turbans touched upon Russia.

Here is well-known Russian historical figure (Stepan Razin in parade turban)⁴:



What can be said about wearing the turbans in ancient times, when the hat did not exist at all, or they have not yet been widespread?

¹ Ibidem.

² Institute of Arts, Flint Elisabetta Sirani Elisabett Sirani /

<http://www.liveinternet.ru/users/puchkova/post110731500/>

³ Reference material from the site <http://www.diary.ru/~outfit/p53909845.htm>

⁴ Old German engraving 1671, depicting the Stepan Razin in ceremonial turban. Engraving from the application to the "Hamburg newspaper" 1671. <http://forum.pravda.com.ua/read.php?2,207691451,207692504>

Naturally turban was practical and performed excellent aesthetic functions. It was widespread in Ancient Greece.

«About the Asian habits of **Ionian poets**, Aristophanes (*Thesm.* 163) says [back in IV-V century B.C. E.]: «They wore turbans and bastardized the Ionian language»¹.

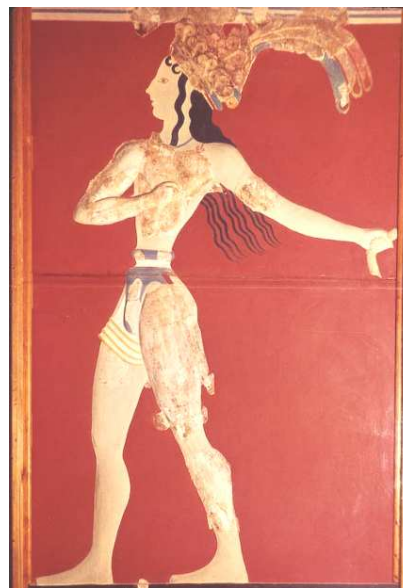
The most interesting is in the message of the «father of history» Herodotus (Irodot), who talks about the ancient states of that region (Cyprus near Crete).

«The residents of the island of Cyprus delivered 150 ships. Here is the equipment which they had: **their kings wore headbands [most likely turbans]**, and all the rest – tunics; in all other respects they were dressed in Hellenic style. They are coming from the following lands: from Salamis, Athens, Arcadia, Kifna, Phoenicia, and Ethiopia, as Cypriots themselves are saying»² [we will return to this phrase].

Thus, **turbans were worn** from ancient times in ancient Greece, and not only by kings, but also by ordinary people. Now look at the Minoan images.



Minoan necklace³ of priest in turban
(headdress of the type «turban»)



Turban with feathers of «king-priest»
from Crete (Knossos)⁴

By the way regarding the broad and symmetric turbans, just like on the figure on the left, one of the researchers of Egypt (the island of Crete had close relations with Egypt) said:

«In the past, the ulemas, the clergy and educated Muslims wore particularly **broad and symmetric turbans** which are called *Muqlah* that sometimes occurs in our time. The turban was treated with respect»⁵.

And regarding the proto-turban, as on the figure on the right, we can state the fact that among the Turks (neighbors of Greece), it was usual further to wear turbans **with feathers (as we see by the Cretan king-priest)**, though not by everyone, but by clerics⁶, like those kings, which were mentioned by Herodotus.

¹ Losev A. The history of ancient aesthetics. Early Hellenism, Part III. Music, Hellenistic art history / http://www.gumer.info/bibliotek_Buks/Culture/Los5/50.php

² Herodotus. History. Book VII. Polyhymnia, 90 / <http://chudesa.by.ru/poligimonia.htm>;
<http://historic.ru/books/item/f00/s00/z0000091/st035.shtml>

³ Minoan necklace <http://raspopin.den-za-dnem.ru/gal/displayimage.php?album=4&pos=22>

⁴ The frescoes of Crete and Santorini <http://www.art-in-exile.com/forums/photopost/showphoto.php?photo=989>

⁵ E.Yu. Lane, Manners and Customs of the Egyptians the first half of XIX century. Moscow Oriental Literature, 1982/ <http://www.vostlit.info/Texts/Dokumenty/Egipet/XIX/1820-1840/Lein/text1.htm>

⁶ Source: "Dictionary of foreign words included in the Russian language" / comp. Pavlenkov F., 1907.



Images of those times did not reach us, but the medieval period can be seen in the following engraving (figure on the left) ¹.

In ancient times, turbans had plenty and variety of shapes and colors.

But in the beginning of the XIII century, «natural life of turbans» was changed by the live by the concepts of the lords and by the «*special decree of Khoreshmshah Mohammed II Ala-ud-Din, who ruled from 1200 to 1220 by Iran, Azerbaijan, Khorasan and other territories, the turban became an obligatory headdress for all his subjects*» ².

«*The color of the turban was officially established for each religion:*

- *White or black – for Muslims;*
- *Blue – for Christians;*
- *Green (Honorary) – for the descendants of Mohammed;*
- *Yellow – for the Jews;*
- *Red – for the fire-worshippers»* ³.

Of course, the urban type of headdress (see the figure on the right), was worn by one of the native tribes of the island of Crete, namely *sfakiots*.

They could not be suspected of the worship of foreign culture, as they have always been the last strongholds on Crete in the fight against foreign invaders, and also first entered the fight against them ⁴.

And if you consider that not only the ancient **Sfakiots**, but also *Kurets* (mountaineers, mountain people) really:

- (a) lived in the mountains;
- (b) are considered to be ancient (if not the indigenous population of the island of Crete);
- (c) their dialect (it is established fact of science) is older than all modern Greek forms, not only of the island of Crete, but also the of archipelago;
- (g) were tall, strong warriors;
- (e) *danced (like Kurets) with weapons before each battle, so the presence of a headdress like a turban by the ancient Cretans becomes quite natural and traditional form* ⁵.



¹ Turks sitting in turban with feathers / Site of medieval engraving //

http://gravures.ru/photo/unsorted/i_amman_sidjashhij_turk_v_tjurbane_s_perjami/1-0-393

² The semantics of the turban (the history of men's hats and Khorasan and Maverannahr XV-XVI centuries)./

<http://www.sanat.orexca.com/rus/archive/1-08/semcha.shtml>

³ The semantics of the turban (the history of men's hats and Khorasan and Maverannahr XV-XVI centuries).

<http://www.sanat.orexca.com/rus/archive/1-08/semcha.shtml>; <http://hojja-nusreddin.livejournal.com/2876312.html>;

<http://evim.ucoz.com/forum/93-1918-1>

⁴ Georges Perrot. Crete and Candiots. (From the memoirs of the traveler) / Nevsky collection. Number 1. 1867 // http://www.vostlit.info/Texts/Dokumenty/Turk/XIX/1840-1860/Perro_Z/text2.htm

⁵ Almost all of this information can be gleaned from the above Georges Perrot.

Now we are coming to the most interesting part: it is traditionally believed that the word TURBAN is derived from the French turban, which, in its turn, is derived from the Turkish tulbend, from Persian dulbend «**nettle fabric**»¹.

In this case, no one even bothers to explain what has Persian «nettle cloth» common with the form, content and intended use of the turban, and in general, if the nettle fabric can exist?

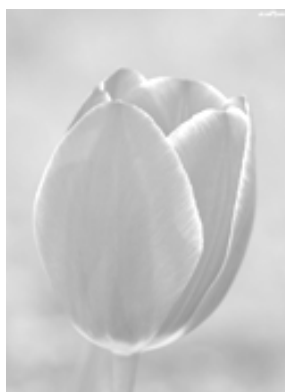
But, deriving the origin of the turban as *the «nettle fabric»*, the science adds, that the word TULIP also comes from the Persian dulbend («nettle fabric»), from which tulbend (turban) is derived. *The «tulip flowers in the form of a bell resemble... the Persian turban (hence the origin of the word turban)»*².

Really, from the point of view of *purely visual perception* of ancient turban and tulip, and not from the position of the etymology of science, there are similarities.

Moreover, if we assume that *the turban* is really connected with a tulip (fig. in the center) – which **petals are arranged vertically, instead of horizontally**, the initial turbans were more similar exactly to *the sign of the Phaistos disc* (fig. on the left) – with nearly vertical lines, rather than a modern classical *turban* (fig. on the right) – with horizontal lines:



The sign of the Phaistos disc



The tulip



The usual turban (turban)*

However, despite such a beautiful and «smelling of flowers» comparison, despite the copying of such information by all scientific dictionaries, information about such origin of the word «turban» refers to the purely visual and later popular-folklore comparison, rather than to the actual scientific etymology.

A bit different definition can be referred to the science, namely:

1. Turban – this is always a **winding (wrap, rotation)** of tissue around the head in the simplest explanation.

Winding of classic turban (turban) is performed as follows:

«...A band of tissue [slightly twisted] by the loose binder is taken in the right hand and the man starts to wind [**perform circular motion**] from the left ear, leaving near it the end which is freely hanging on the shoulder, so-called "fach"; «when he turban is wrapped, the fach usually goes up and tucks behind the folds of the fabric»³.

2. By the number of matching sound units the linguistic probability that the French word turban comes from **the Latin language**, is much more than an assumption about its origin through the Turkish (tulbend) from Persian dulbend («the nettle fabric»).

¹ Etymological dictionary of Russian language Vasmer / <http://www.slovopedia.com/22/210/1643807.html>

² Michelson A.D. Explanation of 25,000 foreign words entered into use in the Russian language, with signification of their roots, 1865 Dictionary of Foreign Words L.P. Krysin. M: Russian language, 1998 / Dictionaries and Encyclopedias // http://dic.academic.ru/dic.nsf/dic_fw/34780/ТЮЛЬПАН; Dictionary of Fine Arts / <http://slovari.yandex.ru/~книги/Словарь%20изобразительного%20искусства/Тюльпан/>

* Some researchers distinguish turban from *turban*, pointing out that (a) " the turban is often called *turban*, but in contrast, the turban has a flat lower line of the edge," (b) "... the turban is under haaddress, which wraps around" . But in both cases the direction of lines (folds) is horizontal, not vertical like by tulip.

³ Turban / <http://evim.ucoz.com/forum/93-1918-1>

I remind that in the Latin language (French is called «vulgar **Latin**»¹), in contrast to the Persian «nettle fabric» (dulbend), there is directly the *phonetically and semantically* word-formative concept²:

turbo [II] means – «**circular motion**, gyre, rolling, twisting motion, **cone**»;
turbineus, **turbinea** [turbo II] – «whirling as vortex, swirling», in other words, rotating;
turbinatio – «tapering», turbinatus [turbo II] «tapered (**figura PM**)».

As we can see, the word turban is more connected with Latin. turbinea, rather than with turkish – tulbend.

In addition, **the ancient turban is turbinatus figura** – that is tapered shape, conical form, conical external contour (figura – «external appearance, the external shape, the image»). Yes, yes, it belongs to those forms of a cone on the head, which are reported by Herodotus and adduced in narrative of the history of the turban³.

3. If any of the scientists wanted to prove that the word turban is originated not from the more ancient Latin turbinea [turbo], even familiar to the sources of Roman law⁴, but from the later Turkish tulbend, then we put the flag in their hands. But then they will have to imagine Frenchmen like the ones who absolutely don't know the folk («vulgar») Latin (from which the language itself is originated), but have a good knowledge of the Turkish language.

And finally, before the final graphic and semantic identity of the sign here are just two observations that are very useful:

- in ancient times *on some tombs* the «turbans»⁵ were established or, as the researchers called it, the «turban-shaped form»⁶;

- sometimes the turban could be the *messenger of death*, «if a woman saw a man coming towards her with a turban not only on the head, but also in the hands [**that is, without a person – the owner of the turban**], it meant that he has in the hands the turban of her deceased husband»⁷.

That is, when the turban without man is drawn, the carriers of the culture immediately raise the question: where is the man himself, has he died or is sick, that he is not able to wear it?




Now let's talk about the main thing – the hieroglyphic meaning of the sign , which is graphically identified as «**a turban type of headdress**» or simply «**the turban**».

Image of the turban without man meant his inability to carry and / or to wear a turban because of illness, old age or death. In general, the image of the empty turban is a sign of the lack of ownership, emptiness, lack of forces, age infirmity, **in other words, old age**. From the outlook of an aging man (especially after his death) remains only turban, that's why the turban is the symbol of old age.

The reader might have the question, why the headdress as a Phrygian cap, depicted without the head itself, does not mean the absence of the owner, and so on?

The fact that the turban was worn by almost everyone and almost always, and the Phrygian cap was worn only by some people (scientists, «Magi»), and not always, therefore, there was no such association.

Thus, the hieroglyphic meaning of this sign is «infirm old man», «**INFIRM OLD MAN, OLD MAN; DECEASED**».

The status of the clarity of the hieroglyph is «*difficult but possible*» (III degree of difficulty).

¹ French language "developed from Vulgar Latin" - "Vulgar Latin" (Latin. sermo vulgaris)».

² I.Kh. Dvoretzky. Latin-Russian Dictionary. Moscow, 1976. P. 427, 790-791.

³ Turban / <http://evim.ucoz.com/forum/93-1918-1>

⁴ Fedor Dydynsky. Latin-Russian Dictionary. Warsaw. 1896, P. 447.

⁵ Peter Simon Pallas. Observations made during the trip to the south governorships of the Russian state. Nauka. 1999 / <http://www.vostlit.info/Texts/rus6/Pallas/2ris.phtml?id=1066>

⁶ Reference from the website <http://medeniye.org/forum/index.php/topic,625.0.html>

⁷ Reference from the website <http://indonet.ru/travelguide/rajasthan>

«AN INFIRM, A CRIPPLE»

The researchers are commenting this sign of the Disc like that:



«The nude figure of a man, apparently of a captive, with crossed (tied?) behind his back hands»¹. This sign also reflects the difference between my approach to the signs in comparison with the approach of previous researchers.

First, I do not see (it is simply not on the disc) any ties on the hands behind the back, so I am not thinking, that the hands are tied.

Second, when I see a man with his hands crossed behind, at the first place I have an association, with miserable, infirm man – the cripple, but not with the captive.

In the ancient Egyptian writing the images in the form of hieroglyphs of the captives are



(captive-man),



(captive-woman). Here is clearly seen, that

the man bowed his head, and that he had his hands tied, so, that it is the captive, and not infirm person.

In the case of the sign of the Phaistos disc the tie of hands is not visible. Somebody might say that the tie is only a small element, that it simply was difficult to draw on such small (just over a centimeter) sign.

However on other signs there are even more insignificant and small details are shown, for




(the wife) or on this



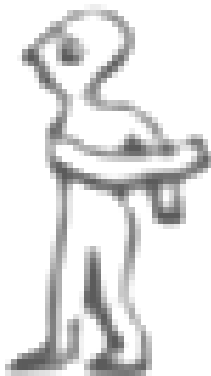
(the bow).

example, on this one

Even on the sign  (river barge) it is *clearly visible* a floppy leash, by which the boat is tied. Therefore, we have no reason to assume that the author of such disc could omit such significant element.

Moreover, a captive is a person, bound in his actions (freedom of movement), and on the sign of the Phaistos disc there is the person, making a step forward, i.e., he is able *to go freely*.

On the drawing, that appears in the literature and reference books², it seems that people are just standing, but let's compare this incorrect drawing (from «Wikipedia», left figure) with the negative image of the Phaistos disc (figure in the center) and look at the correct drawing (figure on the right):



(Incorrect drawing)



(mirror negative image from the Phaistos disc)



(correct drawing)

¹ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем)); The Phaistos disc/ «Wikipedia» // www.ru.wikipedia.org

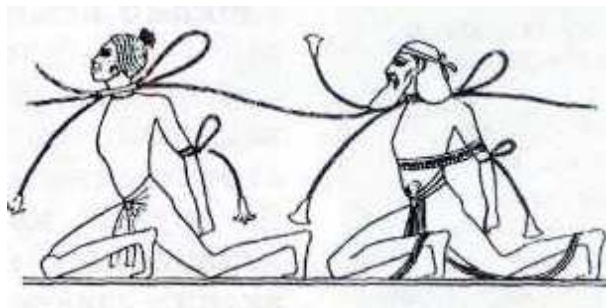
² Phaistos Disc/ «Wikipedia»// www.ru.wikipedia.org

As we can see, there is a clear difference between simply standing person (incorrect drawing) and a person who independently makes a step and walks (correct drawing).

On ancient images the captives are not walking freely, they are either on the knees or they are led tied.



Nubian captives¹



Tied Ethiopian and Syrian²

Moreover, even on those images, that are similar to the sign of the Disc, it can be clearly seen, that the captives (a) are tied, (b) they are exactly led:



Reticulation «tied captives»³



King Darius, who won Gaumata and nine rebel leaders⁴

On the sign:

(a) a man with his hands crossed behind stands alone;

(b) no one leads him anywhere, he is free to make step forward;

(c) in his hands there is no tie;

(d) this is an abstract figure of a man without any markings pointing to the belonging of the captive to another nation.

Therefore, from the point of view of all graphic aspects of this image, the statement, that it shows an *infirm or a cripple*, is more probable, than the statement that it is shown a *captive*.

Therefore, the sign of the disc is graphically identified as «*infirm, cripple*» – a person without the possibility of moving the hands, as a symbol of powerlessness and helplessness.

Hieroglyphic meaning of this sign is «**AN INFIRM, A CRIPPLE**».

The status of the clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

¹ Fragment of the Egyptian relief. XIV in B.C. E./ <http://www.rureferat.ru/articles/istoriya-chelovecheskogo-obschestva/drevnii-vostok/1905/>

² The prisoners / <http://murzim.ru/nauka/istorija/vsemirnaya-istoria/7788-drevniy-egipt.html>

³ Ashmolean Museum / http://thepyramids.org/ar_561_005_ashmolean_museum_ancient_egypt.html

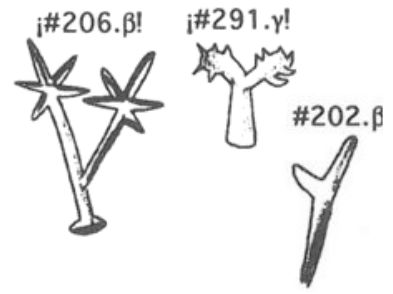
⁴ Petroglyphic Behistun relief / <http://lib.rus.ec/b/157772/read>

«TREE TRUNK»



The tree trunk, as the most simple and clear image of the tree, is often found among the Cretan hieroglyphs (see figures on the right)¹, it is a symbol of the life force, as the tree connects 4 elements:

- earth* (feeds from the earth);
- water* (drinks water);
- fire* (absorbs sun energy from);
- wind* (perceives by branches).



Not to mention that the tree trunk is notable for its hardness.

Hieroglyphic meaning of this sign is «**FORCE**».

The researchers called this sign «*carpenter stencil*»², «*planer or plow (?)*»³.

Some of researchers at the graphic identity of the sign called it «Y-shaped boar spear»⁴.

If the tree trunk can be considered as «Y-shaped boar spear», they were not far from the truth, but they could not define the semantic meaning of this hieroglyph with this «boar spears».

It happens so, because the barbarians heavily destroyed any, even the most harmless and natural, *knowledge about the relationship of man and Nature*. But in the Nature there are always existed the cycles, which replaced barbarism, even if in five hundred years the «bird» Phoenix (knowledge) is always rising from the ashes. And to hear their voice through the conscience more and more, here is this image⁵ (to the right of it, it is the sign of the Phaistos disc):



Here on the left it is shown in the form of half-dolphin, half-human, of course, not the Tyrrhenian pirate (how it may seem today to the besotted science), but clearly shown the ability of a person to dive.

On the right, it is shown a strong man, whose power is shown not only by the muscles, but most importantly, by its action with the tree trunk, for this the power is really necessary.

To understand this, we need not even mind, but just a simple common sense.

The status of the clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

¹ Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 31. 1996. P.393, 424 /

http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6haubts1&sp=430

² Phaistos Disc/ "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск

³ Bekshrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

⁴ Phaistos Disc/ "Wikipedia"// // www.ru.wikipedia.org

⁵ From: James Stuart The antiquities of Athens , 1762-1830 James Stuart / http://www.sil.si.edu/imagegalaxy/imagegalaxy_imageDetail.cfm?id_image=16189

«CLAY KNEADING»



The researchers define this sign as «pitcher with handle»¹, «vase with handle»². Some believe «this sign for the profile view of the hand with clenched fingers»³. But the sign is clearly applied on the disc, i.e., it is not erased, although «Ivans [Evans] notices that the handle was clearly visible in one of the first pictures, but it was erased because of subsequent disc cleaning»⁴.

However, at the close examination of this sign of the Disc or by assumption of the existence of some handle on it, it follows that: this handle either would go to the next sign to the left, or it was located on the «pitcher» on the right too low for the handle. Look yourself at the image of the sign of the Disc (photocopy on the right). This would indicate gross errors of the master, who made the Disc, but this assumption is not supported by precision of drawings of other signs on the Disc. However, I will not argue about presence or absence of handle – this is not important. But the main thing is the following:



1) If it was the image of a pitcher or a vase, then ask yourself: *why it was necessary to stroke it, it was out of the question the drawing of the image on the printed sign, a bit bigger than a centimeter?!*

So, with this stroke it was shown not the picture on the sign of the Disc, but the sign itself – the nature of the displayed object, which was stroked specially. So the stroke – it is not an image of the picture on the pitcher, but it is the image of the form of the object, which is designated by this symbol.

2) Ask another question: *Could the author or authors of the Disc be unable to draw a simple object such as a pitcher?*

I think the author (authors) of the disc were able to draw a pitcher without strokes, because the degree of specification of other signs is simply fascinating.



Look at the picture of the woman – with the hanging apron (clothes) and breasts, with hair, eyes, etc.

And then the artistic ability of author (s) of the Disc suddenly decreased, and instead of



the image of a pitcher they charted (or stumped) only its shadow – . Does such degradation of ability to draw look believable? No, it does not!

However, despite the misleading of researchers, they were in one step from the truth. In fact, this is **not a pitcher, but clay kneading, which denotes pottery and generally production of things.**

The clay kneading – it's a well kneaded clay dough, laid out on the potter's wheel for work starting. In this picture it is (kneading) already exposed to initial processing (turning) of the potter – pitcher is already shaped, i.e. the clay is kneaded by the hands and was centered or was stretched to the cone (so it is the general image of form of the pitcher), but strokes of the hands of the master are still visible on clay. In this form it is really clear that this is a clay kneading – of the future pitcher.

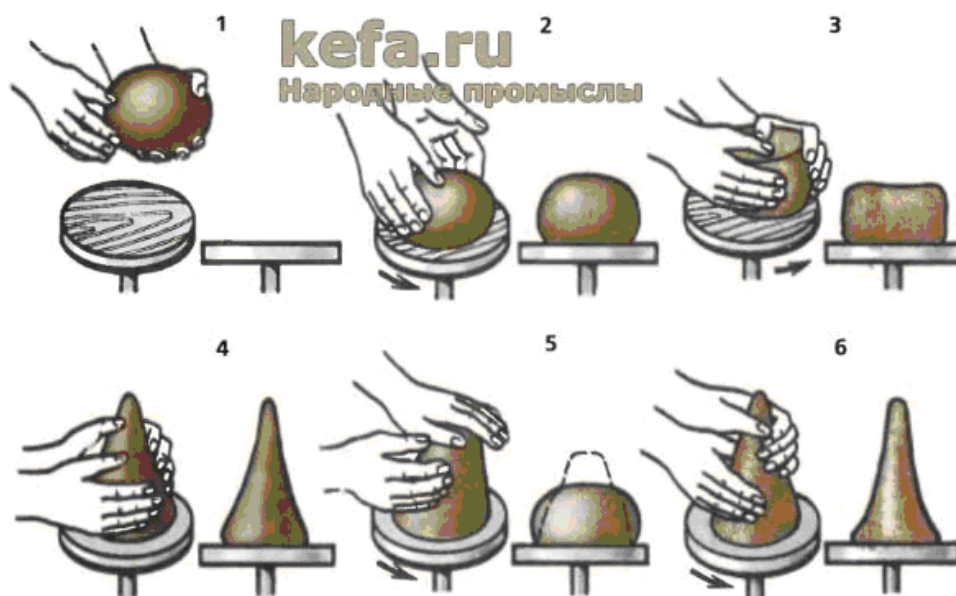
¹ The Phaistos Disc / «Wikipedia» // http://ru.wikipedia.org/wiki/Фестский_диск

² Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. // [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Ibidem.

⁴ Ibidem.

Now read reference on the technology of clay modeling:
 «Before you start forming any vessel, the clay must be centered and kneaded on the wheel (see figure below).



Having separated from prepared clay the piece of required size, give it spherical form with hands (1). With strong and sharp movement throw the ball as close as possible to the center of the wheel (2). Untwisted wheel, moisten your hands with water, so they slid well on clay. Then push the ball to the wheel, and slowly move the mass of clay a little from yourself, to yourself, to the left, to the right, until you get it immobile (3). Squeezing the ball uniformly from both sides by your hands, pull the clay up the cone (4). Then crumple the cone, giving it a spherical form again (5). The ball is stretched again to cone (6). Keeping hands on the clay mass, this process must be repeated several times. Because of it, the strengthening of the clay on the wheel, and the improvement of its structure occurs. Putting down the cone last time, give blank the spherical form»¹. Here are photos of the process²:



¹ Techniques for working on a pottery wheel / <http://live.mebel-almaty.kz/?p=1978>;
http://www.kefa.ru/article/kefa/gkrug/priemy_raboty_na_gon4arnom_kruge.htm

² Pottery (photos and video): <http://www.ehow.com/clay-wheels/>
<http://www.kreditbusiness.ru/biznes-idei/856-goncharnoe-proizvodstvo-nestarejushhee-iskusstvo.html>

Now I bring information that the Cretans were good potters:

«To the beginning of Middle Minoan period the finding of the oldest in Europe four-wheel wagon is related (in the village of Pale Castro). *The pottery wheel* introduced at the same time during this period, at least twice was subjected to serious improvements. *Cretan masters also mastered the art of producing the earthenware, which use has spread rapidly*»¹.

So it was quite natural to symbolize the pottery by the sign, which shows the clay kneading.



Thereby, this sign of the Phaistos disc is graphically identified as «clay kneading», – well kneaded clay dough, laid out on pottery wheel, which is a symbol of making things. The hieroglyphic meaning of this sign is «**PRODUCTION OF THINGS, POTTERY (CRAFT)**».

The status of the graphic clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

«PIECE OF LAND»



This image of the land is used by people from ancient times up to these days, and not only on maps.

However, it did not come to the minds of modern researchers, despite the fact that modern topographic maps are inconceivable without the dotted shading. Researchers consider this sign as «*sieve*» or «*triangle with small holes (?)*»², «*triangle with granulation inside*»³.

Although even not knowing why the abstract land is shown as a dotty shaded triangle, the researchers were required to associate the graphic identity of the sign with the territory and land. But they, like all the rest, did not do it...

So, this sign is graphically defined as «**land**». Dear reader, please take in the hand a piece of land and answer you a question: is it possible to show the land like this? The hieroglyphic meaning of this sign is «**LAND (as SHARE OF LAND, TERRITORY)**».

The status of the graphic clarity of the sign is «*not difficult to guess*» (II degree of difficulty).

«FERTILE SOIL»



This sign of the Phaistos disc is very similar to the previous – it (a) has the same abstract form, and (b) it has the same dotted shading, so, it is made by the same principle as the sign of «Land».

Researchers call it the «*caterpillar*», «*saw (?)*»⁴ or simply «*unidentified object*»⁵.

For me it is an obvious sign, which depicts rough surface of the ground, as a graphic symbol of **the fertile soil, fertile land**.

Apparently, to save the space in the writing (drawing) of the sign, the author / authors of the Phaistos disc did not place it horizontally, but vertically.

¹ Ancient Crete / <http://historic.ru/books/item/f00/s00/z0000016/st056.shtml>

² Phaistos Disc/ "Wikipedia"/// www.ru.wikipedia.org

³ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

⁴ Phaistos Disc/ "Wikipedia"/// www.ru.wikipedia.org

⁵ Bekshtram A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

For greater clarity and understanding that it is the image of the soil, the sign is located horizontally:



Perhaps, for Europeans and Americans it is difficult to understand this sign, because they are mostly urban residents with good roads, comparing to roads in Russia – just similar to this sign of the Phaistos disc.

However, agriculture exists in Europe and in the U.S.A., so it was quite possible to see in this sign the symbol of the fertile soil.

By the way, I guess how the author or authors of the Phaistos disc could write a well-known phrase: «*Russia has two problems: fools and roads*», because that, what was the symbol of the soil (fertile) for others, in Russia it symbolizes the roads up to these days.

But it is just like a lessing, and we continue.

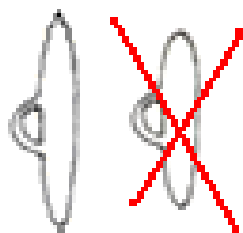
The hieroglyphic meaning of this sign is «**FERTILE SOIL (LAND)**».

The general principle of the drawing of volumetric natural (geographic) objects by completing it with numerous dots is widely used in other hieroglyphs from Crete, and it was well known to the Cretans. Here is an example from the largest catalog of Cretan hieroglyphs¹:



As we can see other geographic locations were depicted using this principle. The status of the graphic clarity is «*not difficult to guess*» (II degree of difficulty).

«A SPINDLE»



The graphical identification of this sign we will begin with the statement, that its drawing in reference books and in studies is wrong.

Let's look at the negative image from the Phaistos disc (fig. on the right). As we can see, the upper and lower ends of this vertical image of the object are quite sharp, so, I cross out the wrong drawing (fig. on the right).



So, the researchers graphically define this sign as «*instrument for cutting leather*»² or «*tailor or shoemaker's knife for cutting, with a handle at the top*»³, or simply «*carving knife*». Someone even takes it as a «*profile view of a round shield*» and «*ring with lentoid seal*»⁴.

¹ Corpus Hieroglyphicarum Inscriptionum Cretae. Godart, Louis et Olivier, Jean-Pierre, Études crétoises, 31, 1996/ http://cefael.efa.gr/detail.php?cefael=959fd686eac05350fbf37196489c79ab&site_id=1&actionID=page&prevpos=1&serie_id=EtCret&volume_number=31&startpos=3&ce=nooc3c8f5sq4o3gkn3v1a5sn6hauts1&sp=421

² Phaistos Disc/ "Wikipedia"// www.ru.wikipedia.org

³ Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

⁴ Ibid. See links to the hypothesis Pernier, Seth and Reinach..

Of course, those researchers who are trying to determine graphically this sign as a «boot knife for cutting with a handle at the top»¹, are adding that it is similar to a knife «as on the one Greek vase». And, of course, they are giving the link to the source with the image of the vase². Well, look at this piece of vase³:



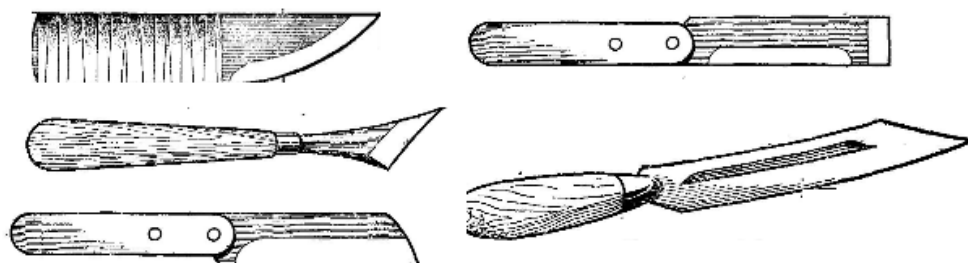
As we can see, (a) knife edges are rounded for convenience, but the main thing is, that (b) the proportions of this knife for cutting are not as on the sign of the Disc. After all, in order to thrust through the hand of an adult, it needs at least 10 centimeters, but the ledge of the sign edges is even more than the width of intended handles, so, such a knife would be at least 40 centimeters in length, which is hardly typical and convenient for cutting the leather, of course, if we are not talking about the giants, cutting leather of elephants.

After all, it is seen on the vase itself (which is taken for the analogy) that the sitting person with such «carving knife» does not cut, but he straightens something, polishes or presses, as well as the standing woman, who also presses (squeezes) with her weight, that is under her feet. Yes, and it would be unlikely comfortable for a person, sitting with a sharp knife, to cut something near to the legs of standing woman, of course, if he does not want to cut off her feet.

However nevertheless, that the amount of types of knives in the history was uncountable then it is meaningless to dispute, that this type of knife could not exist.

I note the following:

1) Among the types of knives and cutting tools for cutting the leather I did not find such *inconvenient* type of knife, especially in such configuration of the cutting surface, it would be generally called not a knife, but a cutter. Let's look at although not ancient, but real examples of cutting knives:



¹ Bekstrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Guhl u. Koner. Leben der Griechen u. Römer 1. с. 19 и 86, Berlin 1893, 435

³ Leben der Griechen u. Römer 1. Berlin 1893, 435 /

<http://www.archive.org/stream/lebendergriechen00guhl#page/435/mode/1up>

Of course, there is much to assume: that «there is everything in Greece» (catch phrase), including a special type of slaughterhouse knife, that the researchers want to consider the sign of the Phaistos disc as, but then it is not from the science, but from the area of belief, that «there is everything in Greece».

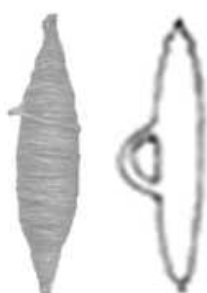
2) Based on common sense, we can say that it is much easier to express the meaning of the word «knife», if you depict not so *special and specific* type of knife (for cutting or for cutting out), but the simplest knife with the handle and with the cutting part. Unless, of course, you don't think that the ancients were dull self-torturers, as it is often supposed by the science, describing their actions devoid of common sense.

Therefore, I believe that this is not a knife, because the knife has neither the handle nor such proportions. It is not relevant neither to cutting nor to cutting out.

What is this thing?

Look at the simplest image of the spindle in combination with the sign of the Disc (figure on the left).

Now ask yourself:



- *Is the ancient author of the Phaistos disc smart enough for distinguishing the spindle from just some elongated form of something and to draw (as the sign of F. disc) the additional **thread coming aside**, in order to show that this is exactly the spindle?*

I think that that he is!

Therefore, the graphic identification of this sign is ***the spindle with the thread coming aside as the natural symbol of fabric and the ability to spin.***

Hieroglyphic meaning of this sign is «**FABRIC; TO SPIN A FABRIC**».

The status of the graphic clarity is «*difficult but possible*» (III degree of difficulty).

«**THE SYSTEM OF CANALS FOR IRRIGATION**»



Researchers define this symbol of the Disc as «*comb*», «*plan of the palace (?)*»¹, and treat it like this (the words of Bekshtrem).

«*The curious double comb or hairbrush, perhaps, it is relevant to weaving factory. Strange comb with four prongs and short handle occurs as ideogram among the Crete lowercase signs of the Class B. Seth thinks that it's a rake. Reinach considers it as the **plan** of the house, in comparison with the Egyptian hieroglyphs of house*»².

Indeed, examining this sign, its singularity and the similarity to some *plan* catches the eye. But let's ask the question: what could occur in the ancient times earlier and to be understood by most, if not by everyone, and not only by architects and builders – the canal plan of irrigated fields or the plan of the palace?

I think that the plan for irrigation canals – fields irrigation system plan, or, as I translate, «**the system of irrigation canals**». But let's begin everything in proper order.

Reference: «*Crete has mountainous relief... There are few rivers in Crete, and they are small. Because of the insignificant width of the island the streams formed on the slopes of the mountains, they do not have time to become big rivers, and they flow into the sea... There are several lakes... There are no big mountain sources in Crete*»³.

One of the valleys of Crete «*was known to the Romans, who called it the «**bread stockroom**»*»⁴.

¹ Phaistos Disc/ «Wikipedia» // http://ru.wikipedia.org/wiki/Фестский_диск

² Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Crete / «Wikipedia» // <http://ru.wikipedia.org/wiki/Крит>

⁴ Ibidem.

Now guess, if the channels were needed in Crete, so that fresh water, flowing from the mountains, would naturally come to the fields?

The correct answer is «Yes, they were needed».

Here is the drawing of this hieroglyph and represents a system of canals for irrigation. Meaning of the hieroglyph is «**EMINENCE OF CANALS FOR IRRIGATION; CANALS FOR IRRIGATION**».

The status of the graphic clarity of the hieroglyph is «*graphically difficult*» (IV degree of difficulty).

«TWO WAVY LINES, MERGED TOGETHER»



Researchers define graphically this sign of the Phaistos disc as «*wave*», «*wavy pattern*»¹ or «*conditional image of water*»².

Do you know how many types of «wavy patterns» can be drawn?

That's right, there is a lot!

This is not just a «wavy pattern».

Literally, these are **two wavy lines, merged together** – an image of two wavy lines merged together as a symbol of coition, at the same time the unification of two elements (beginnings, parts) together.

This is a natural symbol of the single union or unification of something or someone.

The hieroglyphic meaning of this sign is «**UNION, UNIFICATION, TOGETHER**».

The status of the graphic clarity of the hieroglyph is «*obvious*» (I degree of difficulty).

«MEASURING DIPTYCH (ANGLE)»



Researchers define graphically this sign as «*square, carpenter's square*»³. Although in drawing it refers to be the simplest, but in terms of identity the most complicated. Because for its recognition not only the erudition is required, but also a close look at the sign, that the science does not want to do from the moment of the Disc discovery, guided by their over-scientific, but only declared principles.

Principles, by which the science has not yet developed *any system of differences of the probabilistic judgments from the categorical, and also classification of the probabilistic judgments itself.*

As in the past, in science all this was substituted by such assessed judgments as «common sense», «it is quite clear», etc., which are present in the science almost as «gods», defining on the scales – what arguments should be followed, and which not. I am obliged to operate them.

So, in this case – **it is clear** that in all 12 locations of the drawing of this sign on the Phaistos disc, the angle is not shown in any place, because these two lines **do not form 90 ° (degrees)** in no one place.

Please have a look at the example of image of this sign from one of the sectors of the Phaistos disc (section B5*, fig. on the right).

The question emerges: *why is it needed to call an angle that what is not an angle, or it is, but just a kind of?*

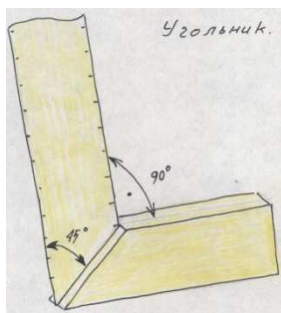


¹ Phaistos Disc/ «Wikipedia»// http://ru.wikipedia.org/wiki/Фестский_диск

² Bekshtrem A.G. Mysterious disc // Journal of the Ministry of Education. 1911. Number 12. P. 549-603/ [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

³ Phaistos Disc/ «Wikipedia»// www.ru.wikipedia.org


* According to the classification of groups (sectors) hieroglyphs of the Phaistos disc adopted by the researchers.



The ordinary carpenter's square, as well as, the angle in general, looks like this – fig. on the left. Moreover, its design performance is not of great importance, it is important the fact that it is a angle of 90 ° (degrees).

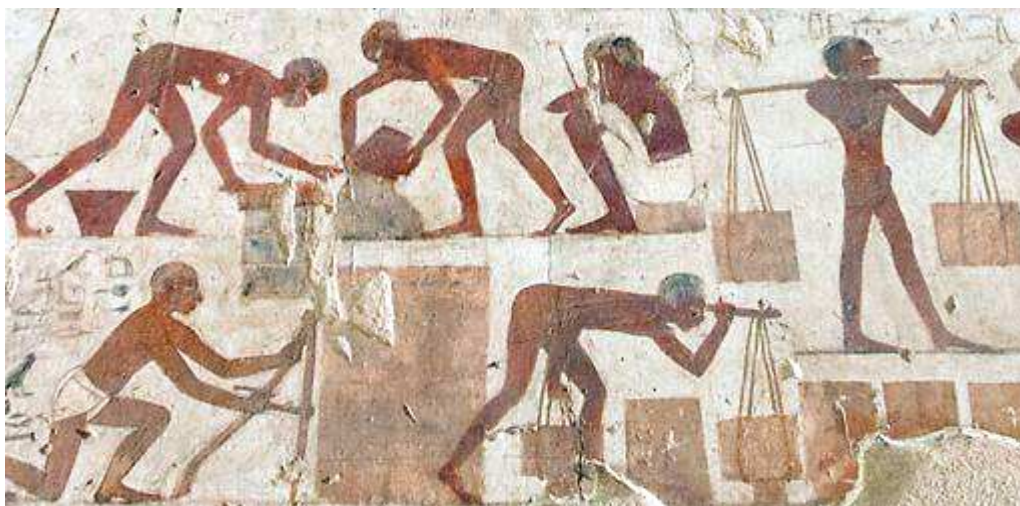
This means that, the studied sign of the Phaistos disc could not be a carpenter's square at all, because the works of such a «carpenter» (by the use of not 90 °) would be crooked, slanting, and this «carpenter» would be demoted from the ancient craftsman into laborer and he would be sent to work in the fields.

Let's talk about the field, because on the sign of the Phaistos disc it is depicted **the instrument for measuring the land plots** similar to the angle (just similar!).

If you ask a modern person what is represented on this –  sign of the Phaistos disc, the most of them will answer that this is *the angle*.

If you precise the question: *What could denote the sign for the people who lived in ancient times, but in the period of already developed trade, shipping, agriculture?*

Perhaps, only some of them, will be able to make an analogy of this image of the sign to the tool widespread in ancient times (until the middle of XX century), that can be called as «measuring diptych (angle)».



On this image¹ it is well seen how the Egyptians use this instrument («measuring diptych (angle)») during the construction for measuring (the man down on the left of the figure).



Enlarged image of the «master».

¹ Rehmira frescoes from the tomb (TT100 Rekhmire) / Big Trip to Egypt // <http://www.bellabs.ru/Egypt/Qurna.html>; <http://www.cinemamir.com/forum/?do=board&op=topic&id=252&page=73>

Naturally, when there are depicted the Egyptians on the fields with this «measuring diptych (angle)» (see the following image) on the frescoes, it should be clear – they were not masochists and they were not going to loosen the ground by it, as there was the plow for this purposes. Certainly, they also were not going to measure the miles of fields, but they used it graphically as a symbol of the process of measuring and planning, including of the fields.



Tomb of Naht: Ploughing¹



Fig. 1²



Fig. 2³



Fig. 3⁴

As we see, this measuring diptych (angle) was depicted with the connecting rope between the «shoulders of the diptych (angle)» (fig. 1), as well as without it. Moreover, the form of this «diptych» without a rope is certainly similar to the studied sign of the Phaistos disc (fig. 2).

¹ Western Thebes (Sheikh Abd el-Qurna) / New Kingdom: monumental relief and painting, P. 142. Art of Ancient Egypt. P. 1104; [http://upload.wikimedia.org/wikipedia/commons/3/3d/Tomb_of_Nakht_\(2\).jpg](http://upload.wikimedia.org/wikipedia/commons/3/3d/Tomb_of_Nakht_(2).jpg)

² Tomb Rehmira / Western Thebes (Sheikh Abd el-Qurna) // New Kingdom: monumental relief and painting. P. 97. Art of Ancient Egypt. P. 1059

³ Rehmira frescoes from the tomb (TT100 Rekhmire) / Big Trip to Egypt // <http://www.bellabs.ru/Egypt/Qurna.html>

⁴ Ibidem.

Measuring diptych (angle) just as the wheel is the invention of all nations, and not of one of them. Because when there is the question how you can measure the land plot or take measurements during construction, the first thing that comes into the mind, is to take and connect two sticks, fixing the distance between their ends with the same rope, where the tension of the rope is equal to the measure of the length that is accepted among this nation.

The distance between the ends may be different, depending on the assumed measuring traditions of this people, but the principle of measurement is always common and typical, even when «shoulders of diptych» are fixed by crossbar, as we find it among the Russian peasants.

The figure on the right shows how in Russia peasants measured their allotments with «diptych» (angle). It is quite possible, that people measure them in some parts of our planet up to now (remember, that complete poverty and even lack of drinking water is still problem for our civilization, nothing to tell about the simple measuring devices).



The meaning of the diptych (angle) is very simple – it **covers** the length (**occupies** with its «shoulders» a piece of the distance between two points). This determines **the belonging and the relevance** of the length to something (as a statement of fact of the reality), as well as figuratively shows belonging (of property), coverage (as the belonging) of anything to anything, i.e., as the possessive pronoun «its / his / her / its / his / her».

In the future, the genesis (formation and development) of the meaning of the diptych has certainly changed, but the original meaning it was not the measurement, but the coverage and capture of something **to distinguish and to establish ownership**. This is the only sign in the explanation of which I present you my thoughts in a way which is a little bit hard to understand, but the thread of sense is very thin and, I hope, nevertheless is quite easy to understand.

The graphic identification of the sign: this «measuring diptych» (in common «angle») is a symbol of determining the belonging – of **the own** («own corner»).

The hieroglyphic meaning of this sign in the text of the Phaistos disc is **«THE OWN; TO HAVE OWN; TO HAVE»**.

The status of the graphic clarity is *«difficult but possible»* (III degree of difficulty).

«THREAD WITH KNOTS»



This sign of the Phaistos disc researchers do not recognize as a single sign, although its informational (semantic) content is much more volumetric than the image with slash, which we will examine latter. However, researchers still describe the place of edge of the disc, where the hieroglyphs begin:

«The beginning of the inscription is indicated by the vertical line with several circles, the inscription untwists not uniformly...»¹.

For me it is not the circles (because they are not hollow), but more balls, and if more precise, the *knots*. So I qualify this graphic image as a **thread with knots**, as a *symbol of the sequence, including in respect of writing, of thoughts which follow one another*. This sign is the beginning of presentation of each of the sides of the disc as the beginning of sequential reading of the hieroglyphs arranged **one after the other** (like knots on the thread).



The status of the graphic clarity of the sign is *«obvious»* (I degree of difficulty).

¹ Phaistos Disc/ "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-27

«VERTICAL LINE-SEPARATOR»

The vertical line, as such, is always the most obvious way to *separate one from another semantic turn, including inside the sentence*.

In this case, it concerns the sectors of the Disc, each of which represents just a semantic turn or at the level of the separate sentence, or as a part of the sentence.

The vertical line-separator of disc sectors is the sign of syntax, separating the turn within the common sequential meaning (expression of thoughts in writing), which is able to provide insight into the delimitation of sentences and turns of the sentences within the text. The researchers also mention it as «cross lines», separating the field, which I call sectors, but by researchers these lines don't share the sentences and turns of the sentences, but individual words (where each hieroglyph is a letter or syllable), and this is completely wrong, as we will see it in the translation.

The status of the graphic clarity of the hieroglyph is «*obvious*» (I degree of difficulty).

«SLASH»

This symbol is unknown to researchers. The maximum that they can say, that is the fact that «*in the text strokes applied by hand can be distinguished, without the help of the «seal», «their purpose is unknown»*». Although some researchers, showing the erudition, state that an oblique line is *virama*.

«*Virama in Indian syllabic writing is called the oblique line, which is placed at the bottom of the last sign of the word, indicating that the word ends with consonant, not with vowel*»¹.

In the reference books on the Phaistos disc, agreeing with the *virama*, it is indicated that «*in any case, the **most probable** position of the lines is by last sign of the word [it is correct in the phrase or sentence]*»².

In fact, this probability increases by the reading, as well as all previous approaches of science. What does this sign mean? Slash is a special **grammatical sign for plural**:

- (a) of the hieroglyph, under which it is inscribed;
- (b) of the hieroglyph, under which it is inscribed with the previous hieroglyph;
- (c) of the hieroglyph, under which it is inscribed with meaning (formulation in plural) of the sector in which it is represented;
- (d) of the hieroglyph, under which it is inscribed with hieroglyphs of the subsequent sector, when it comes to the listing.

The status of the graphic clarity of the hieroglyph is «*obvious*» (I degree of difficulty).

«SPIRAL»

Let me remind you that the Phaistos disc is covered by signs, which are located inside the strip of spiral, divided by transverse lines on the field (sectors).

This means that in addition to the graphic signs written in spiral, the size of which is a bit bigger than an inch, the drawing is the spiral itself.

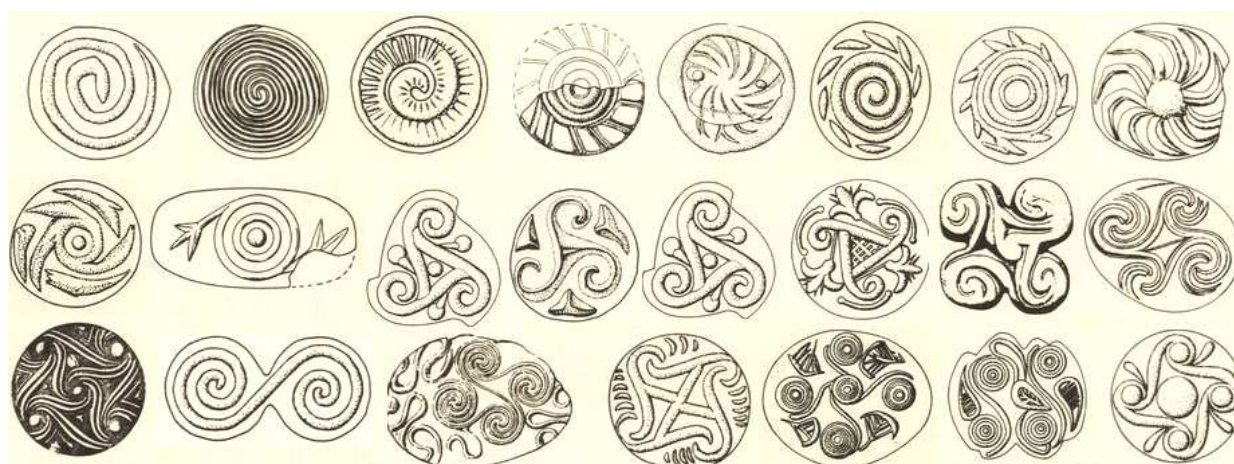
In contrast to the modern scientists, I am not inclined to consider the ancients as dull martyrs, which just for the fun have perverted a complicate spiral arrangement of signs. Say the least, this arrangement is meaningful and not by accident.



¹ Kondrashov, A., Shevoroshkin V. When the letters are silent. Mysteries of ancient Aegean. Moscow, 1970. P. 92-93 / "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-27 (Note that in the "Wikipedia" page source is incorrect.)

² Phaistos Disc/ "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-27

I have already given you, my reader, a Cretan image of spirals.
I remind you some of them:



Each of these characters has its own meaning, but before the translation of the Phaistos disc it is meaningless to discuss their meaning.

This is equivalent to listen to the lecture on higher mathematics, not knowing the multiplication tables.

Therefore, I limit myself with brief and general characteristics of the graphic sign just to highlight it in your mind.

The spiral (circular rotation in spiral) is a symbol of nature, which reflected the perception of **harmony** as general law and the laws of nature, at the level of social relations reflected in such categories as «rule», «law», because the laws of nature and society have not been considered independently from each another in ancient times, as well as a spiritual teacher (priest) and the scientist was one and the same person.



The status of the graphic clarity of the hieroglyph is «*obvious*» (I degree of difficulty).

«ERASED SIGNS»



In one of the sectors of the Phaistos disc (A8 by the classification of researchers) the erased sign is present. Unfortunately, the researchers have not identified other erased signs.

Among the signs there is a special sign as «slash», which can be erased and elsewhere in the text, because it is smaller than the others and it is located in a special way – under other signs. The researchers did not think about it. We, my reader, will identify all the erased signs in the text. Now, we just have to understand that the erasing may be related not only to the sector A8.

2.3. Hieroglyph tables

2.3.1. Tables of graphical identification of the signs of the Phaistos Disc (methodology, the classification, table and statistics)

About the approach of science: «It's not like that, and not about that» (The Author).

(1) The methodology of classification.

I will tell you the secret – to show the statistics of any group, you must first **classify the units**, which make up the group. And in order to classify the units that make up a certain group, you must first **determine what this unit constitutes**.

Now, the unit of the image of the Phaistos disc is **the drawing (the sign)** – *that is (a) created (drawn) by a human hand, and (b) has a separate meaning*.

The drawing is different from painting, as well as *a graphic sign* is different from the *artistic representation*, in which the meaning brought not by a single drawing, but by the picture as a whole.

Also, be aware that the word «the drawing» is not identical to the word «sign», because the signs are transmitted not only through the graphical style, but also through gestures, sounds, signals, etc. We can say that **every drawing is a sign, but no every sign is a drawing, in other words**, the word «sign» is wider in the logical range, rather than the word «drawing».


The meanings, what every drawing has as a **graphic** sign, are different:

- *Artistic*, transmitting *images* (decor, patterns, etc.);
- *Linguistic*, transmitting *concepts* (the whole meaning, semantic categories, such as hieroglyphs), *words or parts of words* (letters and syllables);
- *Mathematical*, transmitting not a word or part of a word, but the numbers and calculations.


All this meanings can be drawn by one person in two ways:

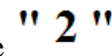
1) **Through the symbol** when the drawing shows a real object of reality, which through the association in the mind of man is associated with a specific meaning.



For example, seeing a picture of the feather –  , a man of this culture can easily associate it with the writing and with the ability to write, because they write with the pen. Moreover this association occurs by most people of this culture, *so it brings automatically the easiness of distribution of hieroglyphic literacy*.

2) **Through notational (imaginary, artificial) conventions** that do not actually represent real objects, and therefore they can be associated in the mind with a specific meaning only *through their bare memorization*.

For example, when a person sees a picture of two sticks (two short vertical lines) –  , then he can easily understand that the two units or the number "2" is represented, whether he knows the Latin or any other numeration or he doesn't.

But if a person sees an image of the «Arab» figure, like  or even this figure is written in letters in Russian, like «**TWO**», then the majority of people, who don't know the «Arab» numeration, and all the people, who don't know Russian language, they will never be able to guess that the mark in the form of "two" is the designation of the number two.

That is why, **all alphabetic languages in the world are artificial today** (they contain only **conventional symbols**) and **people can learn them only by memorization of them**, so they don't contain any characters or symbolic prompts in themselves.




(2) The ratio of symbolic and non-symbolic drawings.

As we have clarified, the drawings are related only to the part of signs, exactly **to the graphic** signs, i.e., they always have a graphical nature – in reality, they are shown only through the graphic drawing.

All the drawings or the **graphic signs** are divided by the method of meaning transmission into two types:

- a) *the symbolic drawings (symbolic graphic signs),*
 - b) *non-symbolic or conventional drawings (conventional symbols),*
- exactly they form two main groups of drawings.

The symbolic drawings always mean something, moreover, they indicate the specifically, and always in relation to the objects of reality that they depict. For example, at the present moment, the science does not refer to the symbolic drawings such marks of the Disc as

«the thread with knots» – , «vertical line- separator» – , and «the spiral of the Disc» itself (the image of the Disc in spiral) – .

This means that everything that is not related to the symbolic drawing, the science *leaves out of the equation and in fact refers to the non-symbolic drawings*. Calculation of non-symbolic drawings doesn't usually take place, as they are referred to decors, patterns and figures, as such and the science doesn't see any meanings within this writing, based on own level of intelligence.

Accordingly, the science (most of the researchers and the dominant view, demonstrated in the references to the Phaistos disc) doesn't count those drawings.

As we can see, number of symbols depends on whether the concrete drawing is subjectively referred to the symbol or not. We wouldn't follow *such primitive way*, dear reader, on the contrary, we will keep a record (as required by current science) of all the drawings according to the developed classification. And we consider the drawing to be non-symbolic only, if it (a) *does not represent the real object of reality*, (b) *does not create in the mind of people the associative connection between the image of the subject and the meaning of the drawing*.

Only the presence of these two factors together allows us to distinguish the *symbolic* drawings from *non-symbolic*.

The symbolic drawings are the signs that carry a graphical meaning, i.e., due to their graphic content (due to their drawings) they describe an object of reality, known to the person.

For example, almost all the drawings of the Phaistos disc depict actual objects of reality (look at some of them):



That is why the symbols can be interpreted, even without knowing their semantic content (meaning), that is why they are easy to remember, this is why, the assimilation of the hieroglyphic writing is much easier than memorization of any artificial (built on conventional symbols in the form of letters) language.

Non-symbolic drawings are the signs that do not carry any independent graphical sense, i.e., they do not graphically describe any object of reality, known to the person.

Therefore, if a person does not know in advance the meaning of non-symbolic drawing or, as I call it, of the conventional symbol, so based only on the graphic drawing he will never understand its meaning.

You will never be able to read even a single word, take any alphabetic writing – English, French, German, and so on, if you did not learn by heart at least the vocabulary of the language:

Translation Version Übersetzung

What do these squiggles of signs mean, what is their meaning? Without knowledge of the language, you can never determine their meaning *just by intuition (perception) of signs*.

In the text of the Phaistos disc there is also one graphic symbol that refers

/

to non-symbolic drawing, this is «slash». It is impossible to know its meaning only through graphic drawing, because this sign doesn't describe graphically any object of reality, known to the person.

Although the modern science considers the «symbol» to be identical to the «sign»:

«*The symbol serves as a conventional sign of some concepts, phenomena, idea [everything is mixed together in this definition]*»¹,

- but in the form of scattered statements the science is still trying to **distinguish «the sign» from «the symbol»**, but it does it so clumsily and shyly, that the status of such statements is incomprehensible:

«*S. [symbol] is between (pure) sign, where its own content is negligible, and the model which has the direct resemblance to the modeled object, that allows the model to replace the last in the examination of S. [symbol], it is used in some types of human activity and therefore it has the specific purpose [it is interesting who has the purpose the symbol or the man?]*»².

I understand that Russian philosophers and logicians in the Soviet period were just crazy about Kant and his «purity» and «transcendence», but from the time of Kant more than 200 years is passed and it's time to learn how to express own thoughts by sane – understandable for the most Russian people language.

That is why we are now doing the methodology, because we will not assimilate to those who mixes everything together, seasons with many meanings and presents all this mishmash as masterpiece of culinary art.

In order not to go into the methodology, we will focus on the main thing – the ratio of symbol and sign.

(3) The ratio of the graphic sign and symbol.

The symbol (as well as the hieroglyph) refers to the symbolic sign (symbolic graphic sign), therefore, it can never, according to the science, be conditional, because it includes only those gestures that depict *not the conditional, but the actual object of reality*, which is connected with the particular meaning through association in human minds.

These non-symbolic drawings (non-symbolic gestures, such as «slash» or letters of all modern alphabets*) represent (I will repeat after the science) **PURE conventional symbols** that do not depict objects of reality.

In other words, any symbol is a sign, but not every sign is a symbol, and certainly not every sign is the hieroglyph.

¹ Explanatory Dictionary of Russian language/ <http://sbiblio.com>

² Dictionary of Logic / <http://sbiblio.com>

* In fact, the letters of alphabetic writing – are the formal lines and strokes, which are individually out of the language, do not carry any meaningful sense, therefore, only together they form a sense.

It is very easy to understand not by Kant, and do you know on what basis?

The answer is: «Traffic rules».

Dear reader, please look at these three road signs:



4.1.1

**straight
ahead**



4.2.1

**drive
around
obstacles
to the right**






4.2.2

**drive around
obstacles to
the left**

So, despite the fact that the **symbol** (arrow pointer) is portrayed **one** on them, but due to the fact that it is represented in different directions, *this is not one, but three different drawings, and therefore **here are three different road signs***. Although they portray *the same symbol*.

As we can clearly see, the same symbol, depending on its location, can display several different signs, which carry sometimes quite the opposite meaning (I hope, it is clear for the methodologists of science what is *the right* and what is *the left* – it's the opposite directions).

Also on the Phaistos disc is depicted the number of symbols in different ways, so they are similar, but, nevertheless, various **signs-hieroglyphs** have, although similar, but literally *different (unequal) hieroglyphic meaning*.

For example, the sign «*cat's head, looking up*» –  can never be graphically identical to the sign «*cat's head, looking ahead*» –  or the sign «*cat's head, looking down*» – , because **in spite of the identical symbol, it is still the different pictures, the different drawings – different hieroglyphs**.

As you can see there is only one symbol and several hieroglyphs. So it is impossible to consider these three signs of the Phaistos disc as the one (as the modern science does), as well as to mix the symbol with hieroglyph, and this could not be called the scientific approach.

The understanding of this and therefore the ability to count the signs of the disc is the elementary and the basic for translation of the Phaistos disc.

It is not surprising that the science has not been able to translate the text of the Phaistos disc, because it cannot even count the signs inscribed on it.

(4) Table of identification of graphic signs of the Phaistos disc.

So, as we understand, the «graphic sign» is the synonymous of the word «drawing», because it is the *generic term* for all types of the drawings: the symbolic and non-symbolic.

Moreover, some graphic signs may contain the same symbol, but located in different directions.

For ordinary translators initially it may be unknown what kind of sign is the symbol, and what kind is the conventional symbol, especially it is unknown for them – all or only part of the symbol are the hieroglyphs, in other words they have the linguistic meaning. Therefore the offered table of graphic signs of the Phaistos disc is substantially different from the existing ones.

The identification table of the graphic signs of the Phaistos disc

 Head with feathers/ Boy's head	 Helmet/ Woman's breast	 Cypress/ Club	 Animal skin	 Handle/colones/ Hammer	 Goddess/ Wife/ Housewife	 A figure of the child
 Boat/ River barge down	 Boat/ River barge flat	 House/ Wooden hut	 Round buckler	 Boots/ Shoulder-yoke with buckets	 Plump/ knife/ Torch	 Axe/ Plough
 Arrow/ tools/ Feather of bird	 Head of sheep	 Cat's head/ Cat's head up	 Cat's head/ Cat's head ahead	 Cat's head/ Cat's head down	 Flute/ Bone	 Fish
 Hoof	 Horn	 Bag/ Inverted scrotum	 Pigeon	 Flying bird/ Flying up bird	 Flying bird/ Flying forward bird	 A root of the plant
 Crocus flower	 Branch, tree/ Sprout	 Fructiferous branches	 Papyrus / Wisp of spikes (sheaf)	 Bee	 Bow	 Hatchet/ Tip of pick-spade (hoe)
 Man in motion	 Priest headdress / Phrygian cap	 Eight-petal flower	 Shaved head with mark on the cheek	 Glove/ Turban	 Captive/ An infirm / a cripple	 Fork/ Tree trunk
 Jug/ Clay kneading	 Sieve/ triangle/ Peace of land	 Caterpillar/ saw/ Fertile soil	 Knife for leather/ cover/ Spindle	 Comb/ plan/ The system of canals for irrigation	 Wave/ pattern/ Two wavy lines, merged together	 Carpenter's square/ Measuring diptych (angle)
 Two animal skins	 Two wooden huts	 Two cat heads looking down	 Line with circles/ Thread with knots	 Vertical line-separator	 Slash	 — / Spiral

I remind you that in the sector A8* of the Phaistos disc there is the erased sign, which, depending on its qualification, can be attributed to the unique (different) signs and it is included in this table.

Here are conclusions from the table of the graphic identity:

1) On the Phaistos disc there are shown not 45 + 1 (as it is established by researchers with the sign «slash») but **56 independent signs (including double)**, in other words, more than 10 signs.

2) Among these **56** signs inscribed on the Phaistos disc which are fully intact and make up 100% of the drawings (excluding the erased sign), the science has identified graphically correct only 23 signs, in other words, **only 41,07%**.

Conclusion: More than half of the signs of the Phaistos were and remain for modern science a mystery, even in their graphical recognition.

In this state, about what translation of the text of the Phaistos disc could we talk?

I have deliberately indicated under every signs the status of their graphic clarity, which together suggests the following:

40** signs of the Phaistos disc refer to the I degree of clarity – «*Obvious*»,

8 signs of the Phaistos disc refer to the II degree of clarity – «*It is not difficult to guess*»,

4 signs of the Phaistos disc refer to the III degree of clarity – «*It is difficult, but possible*»,

1 sign of the Phaistos disc refers to the IV degree of clarity – «*Graphically it is impossible*».

It turns out that not 23 graphic signs that are actually identified by science, but 48 signs had to be determined by it without any intellectual effort: 40 signs of *obvious (I degree)* + 8 signs, for which *it is not difficult to guess (II degree)*.

But this did not happen in the present state of the things in modern science!?

How not to remind the wonderful words of Antoine de Saint-Exupery:

📖 «*He who thinks that the culture of the mind is based on the knowledge of a series of formulae or the memorizing of acquired knowledge has a very poor idea of culture. Even the most mediocre Polytechnique student knows more about nature and law than Descartes, Pascal or Newton. He is nevertheless incapable of a single one of the thought processes that Descartes, Pascal or Newton were capable of?*»

In order for the reader to think more and understand the reasons why I use for description of the modern science rather crude and insulting phrase «**state of nothing**» I will ask another question:

How do you think, dear reader, is it the plausible statement of the modern science about its translation of more than 500 ancient Egyptian hieroglyphs in the situation, where it not just not translated, it failed to identify even graphically 56 signs of the Phaistos disc (53 single and 3 double)?

That's me about faith as the main «scientific» methodological principle that is applied by modern science. Moreover, taking into account the methodological quality of current research there is another conclusion that the modern science is not able to work with them in terms of graphic identification and systematization of hieroglyphic writing of the signs.

What kind of translation of more than 500 ancient Egyptian hieroglyphs in this state can be discussed if science is unable to identify graphically and classify some 56 signs. Even just to count them! **Yes, it's not like that, it is wrong.**

* See traditional numeration of the Ph. Disc / Phaistos Disc // http://ru.wikipedia.org/wiki/Фестский_диск

** In the original copy of the book of Samoizdat was pointed 39 signs of I level and 9 signs of II complexity, then I have reclassified one of the signs from the II degree to I degree of complexity.

2.3.2. Complete table of graphic and semantic (meaning) identification of the signs of the Phaistos Disc.

«Hieroglyphs are centuries-old work of the whole civilization» (The Author).






So, we have done **graphic** (*I would say «picturesque»*) **identification** and pre-definition of the meaning of each hieroglyphs, in other words, we answered the question, what is shown on each sign of the disc and what each given image means in **hieroglyphic (ideographic)** way (we have found its specific meaning).











Now, you and I, dear reader, have to systematize the results of our identification in *already expanded table*, so in the future it will be very easy to work with these hieroglyphs during reading of the text.










Please pay your attention that I give not only *new*, but a *very different numbering*, as well as the **systematization of hieroglyphs of the Phaistos disc** comparing to that which is accepted in modern science, because I believe that if science could not count the number of hieroglyphs of the disc then *it is just silly and pointless* to adapt the current numbering to our study (which is quantitatively wrong).









It is impossible to reanimate the corpse; you can dress up him in a bright dress, to make up his lips and to tint a face, but this is only a corpse.











Of course, we, dear reader, do not have the same way with this corpse, especially since the corpse does not walk, but lies. In this case it is easier to be born for the second time, rather than to fill with the spirit the lifeless and rotting flesh. So, watch the correct table.








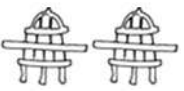

The complete table of graphic and semantic (meaning) identification of the signs of the Phaistos Disc			
No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
Signs-hieroglyphs: single hieroglyphs			
1		boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man – meaning «MAN (rarely A HUSBAND)»	19 times
2		woman's breast as the natural symbol of woman – the meaning is «WOMAN»	18 times
3		club as the symbol of simple and effective protection – the meaning is «TO DEFEND, TO PROTECT»	6 times
4		animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity – meaning «TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES»	11 times
5		hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus – the meaning is «TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE»	11 times





No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
6		adult woman as the symbol of a woman given birth, so, as a general rule, the wife and the housewife – the meaning is « WIFE (rarely HOUSEWIFE) »	4 times
7		little man with s protruding forward tummy as the symbol of a child – meaning « CHILD, CHILDHOOD, INFANCY, FROM CHILDHOOD »	1 times
8		river barge, located vertically with it prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade – the meaning is « DISTRIBUTIOB (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED »	6 times (A14, A20, B4, B9, B12, B22)
9		river barge in the natural horizontal position is the direct image of a cargo ship – the meaning is « BARGE, VESSEL, SHIP; SHIP (adj.), MARINE »	1 times (B29)
10		wooden hut, probably fishing one as the simple and intuitive symbol of house – the meaning is « ABODE (HOUSE) FARM (HOUSEHOLD) »	4 times
11		round buckler as the indication of civic duty first of all to protect the fatherland – meaning « OBLIGED (MUST), OBLIGATION (DUTY) »	17 times
12		shoulder-yoke with buckets as a device using which we wear anything , there is clear symbol of the meaning of «to carry» including water – the meaning is « TO CARRY, TO BRING , TO TAKE (anything), TO BRING WATER »	2 times
13		torch as a quite clear symbol of fire – the meaning is « FIRE; TO LIGHT UP (TO FIRE UP) »	2 times
14		plough, more precisely the coulter of the plough as a natural symbol of cultivation – the meaning is « TO PLOUGH (CULTIVATE) THE SOIL »	1 times
15		feather of bird as the symbol of the letter, of the ability to write, of writing / knowledge – the meaning is « TO WRITE, WRITING (WRITING SKILLS), WRITING; KNOWLEDGE »	4 times

No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
16		head of sheep as ancient cult symbol of the religion, religious, holiness – the meaning is «FAITH, RELIGION; SACRED»	1 times
17		cat's head is the symbol of <i>care</i> and <i>diligence</i> , the cat's head, looking up, <i>shows attention from cats to anything</i> and it is the symbol of attention – the meaning is «ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY); TO BE ATTENTIVE (CAUTIOUS), TO BE CAREFUL (ATTENTIVE) TO PAY ATTENTION (TO SHOW INTEREST)»	4 times (A3, B13, B15, B18)
18		cat's head is the symbol of care and diligence, the cat's head, looking forward, symbolizes <i>care</i> , because it is common feature of caring about itself (cleanliness) and of the posterity – the meaning is «CARE, TO TAKE CARE»	4 times (B19, B20, B21, B26)
19		cat's head is the symbol of care and diligence, the cat's head looking down, symbolizes <i>the high attention and increased concern</i> about anything – the meaning is «TO TAKE CARE PARTICULARLY (IN EVERY POSSIBLE WAY, IN EVERY WAY); TO PAY HIGH ATTENTION (SPECIAL CARE)»	1 times (B29)
20		bone as the symbol of health, not without reason, there is known phrase «the bones are safe» as a statement of the fact of health and safety – the meaning is «HEALTH»	2 times
21		fish as clear and simple symbol of food – the meaning is «FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)»	6 times
22		inverted hoof as the symbol of animal, symbol of wildness – the meaning is «WILD (UNEDUCATED, UNLEARNED)»	2 times
23		horn of the bull as the symbol of the dominant will – the meaning is «WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)»	6 times
24		inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity – meaning «POSTERITY (CHILDREN)»	6 times

No	Sign of the disc	Graphic and semantic meaning of sign	Number of repeats
25		pigeon as natural symbol of purity (white dove) and love, that took place to be in ancient Greek and not just in ancient Greek culture – the meaning is «LOVE, TO LOVE (each other), TO TREAT WITH LOVE (CAREFULLY)»	3 times
26		bird flying <i>up into the sky</i> as the natural symbol of the top and sky – the meaning is «TOP, SKY (SUPREME, HIGH, MAIN, IMPORTANT); SKY (OF HEAVEN)»	2 times (A9, A25)
27		bird flying horizontally <i>across the sky (hovering above something)</i> as the symbol of adherence to the heaven – the meaning is «TO FOLLOW (TO OBEY), TO OBSERVE»	3 times (A16, A19, A22)
28		root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots» – the meaning is «TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE»	5 times
29		crocus flower as an analog of lotus (white crocus), of lily, it is the symbol of purity (honesty), and spirituality – the meaning is «PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY»	4 times
30		sprout as the symbol of nature and of nature in general – the meaning is «NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)»	11 times
31		fructiferous branches of the tree as the symbol of fruit-bearing, fruiting, and if in respect of children, of upbringing – the meaning is «MATURATION; FRUITING; INCUBATION; UPBRINGING (TO BRING UP)»	4 times
32		plants put in a wisp and wrapped upward in spiral as a natural symbol of harvest and agriculture – the meaning is «HARVEST; GROWING CROPS (AGRICULTURE)»	4 times
33		bee as the symbol of flowering, pollination of plants and prosperity of something or someone – the meaning is «PROSPERITY, WEALTH, WELL-BEING»	3 times

No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
34		bow as figurative symbol of the will of man and the index of his intelligence – the meaning is « MIND (WISDOM), INTELLIGENT (WISE) »	1 times
35		tip of hoe (pick-spade) to dig the ground – the meaning is « TO DIG, TO BURY INTO THE GROUND (TO COMMIT TO THE GROUND, TO BURY) »	1 times
36		man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage» – the meaning is « TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE) »	11 times
37		Phrygian cap as the symbol of storage and transfer of knowledge from generation to generation – the meaning is « TO KEEP, TO PRESERVE, TO GUARD »	2 times
38		octatomic sign like a flower or eight-petal flower – an ancient symbol of the sun and stars as the light and truth – the meaning is « LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH); TRUTH (TRUE, BRIGHT); SUN, HEAVEN (as a symbol of HEAVEN SPHERE and DIVINITY at the same time) »	4 times
39		shaved head with mark on the cheek as the symbol of not a slave, but a special spiritual master (priest) as a messenger – the meaning is « SPECIAL SPIRITUAL TEACHER (MESSENGER) / SPECIAL PRIEST »	2 times
40		a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death – the meaning is « INFIRM OLD MAN, OLD MAN; DECEASED »	5 times
41		man without the possibility of moving arms as the symbol of powerlessness and helplessness – the meaning is « AN INFIRM (A CRIPPLE) »	1 times
42		the tree trunk as the most simple and intuitive symbol of firmness and strength of live (in contrast to the hardness of the stone) substance – the meaning is « FORCE; STRONG; SKILLFUL »	3 times
43		clay kneading – it's good crumpled clay dough, laid out on a potter's wheel for work as the symbol of making anything – the meaning is « PRODUCTION OF THINGS; POTTERY »	2 times


No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
44		picture of piece of land used by people from ancient times to these days, and not only on the maps – the meaning is « LAND (as SHARE OF LAND, TERRITORY) »	1 times
45		Image of rough surface of the ground as the symbol of the fertile soil, fertile land – the meaning is « FERTILE SOIL (LAND) »	1 times
46		spindle with protruding thread as the symbol of tissue – the meaning is « FABRIC, TO SPIN A FABRIC »	1 times
47		The system of canals for irrigation – the meaning is « EMINENCE OF CANALS FOR IRRIGATION; CANALS FOR IRRIGATION »	2 times
48		composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together – the meaning is « UNION, UNIFICATION, TOGETHER »	6 times
49		«measuring diptych» (in common «angle») is the symbol of <i>determining the membership</i> – the meaning is « OWN; TO HAVE OWN; TO HAVE »	12 times
Signs-hieroglyphs: double hieroglyphs			
50		animal skin as the symbol of clothes, provision and prosperity, shown twice, it means to provide from beginning to the end, in other words, completely, always, constantly – the meaning is « TO SUPPORT COMPLETELY (FROM BEGINNING TO END), SUPPORT ALWAYS (CONSTANTLY) »	2 times (A17, A29)
51		wooden hut as understandable concept of house, it has the meaning «house (dwelling)», and the repeat of the sign means literally «from the first to the last house», in other words, the whole settlement in general – the meaning is « SETTLEMENT (VILLAGE, TOWN) »	1 times (B13)
52		cat's head, looking down (base hieroglyph symbolizes <i>more attention and a greater care of something</i>), and the image of this sign twice symbolizes <i>constant (from beginning to end), attention (care)</i> about anything – the meaning is « CONSTANTLY (ALWAYS) PAY A SPECIAL (INCREASED) ATTENTION (CARE); ALWAYS TAKE CARE »	1 times (A4)

No	Sign of the disc	Graphic and semantic meaning of the sign	Number of repeats
Signs-symbols			
53		thread with knots as the symbol of the sequence, including in respect of written statement of thoughts that follow one another – the meaning is « sign of the beginning of the presentation of each of the sides of the disc, as the beginning of reading of hieroglyphs placed one after the other »	2 times
54		vertical line-separator as a good method of distinguishing something – the meaning is « separator of sectors of the disc as syntax sign separating turns within the common consistent meaning »	59 times
55		Spiral (circular rotation in a spiral) is the symbol of nature, which reflected concept of harmony as a general law and regularities of nature, at the level of social relations reflected in such categories as «rule» and «law», as regularities of nature and society have never been considered separately in antiquity, as well as a spiritual teacher (priest) and scientist was the one person	2 times
Signs-conventional symbols			
56		slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector.	17 times + 2 times reinstated in A7 and B8
Erased sign			
57*	* If we consider the erased sign in sector A8 as a new one	The erased sign of A8 sector that I identify as an independent hieroglyph (see text translation). In addition, in two sectors (A7 and B8) the sign «slash» was restored during the translation.	1 times
Statistics:			
<p>56 individual (unique, different) signs (57 if we consider the erased one) of which:</p> <ul style="list-style-type: none"> • 53 single signs are composed of: <ul style="list-style-type: none"> 49 signs-hieroglyphs; 3 signs-symbols; 1 sign-conventional symbol; • 3 are double signs. <p>As we can see, as a result of the semantic (meaning) identification there are 56 (57 including the erased sign) graphically identified signs.</p> <p>The total number of all applied onto the Phaistos disc signs will be counted only after the reading of the text, as in thin places part of the signs will be further restored.</p>			



(5) Classification of graphic signs.

Among the whole set of the signs of the Phaistos disc I identified three types:

1) **Signs-conventional symbols** – these are the signs that *do not display the object of any real life* (subject, object, person, animal, etc.) perceived by person.

Among conventional symbols of the Phaistos disc certainly it is a slash  the sign of denoting a plural.

2) **Signs-symbols** – these are the signs that graphically (as a picture) display a specific object of real life (subject, object, person, animal, etc.), perceived by person, but they do not have their own translation as a word or expression. They, like any symbol, mean something, but show it, without taking on the linguistic level of a particular concept.

To the sign-symbol I, first of all, attribute an image of thread with knots  as a symbol of the beginning of the consistent text statements (thoughts of the author), and the image of stick  (vertical line separator).

Signs-symbols are not conventional symbols, but not yet hieroglyphs.



3) **Signs-hieroglyphs** – these are the signs that graphically (as a picture) *display a specific object of real life* (subject, object, person, animal, etc.), perceived by person, and thus they have their own particular translation as a specific concept or semantic category (a specific word or expression).

Signs-hieroglyphs in contrast to signs-symbols not only have a symbolic meaning, limited by graphics, but more importantly, *they have translation at the level of words or expressions as an element of writing.*

Within the group of signs-hieroglyphs it can be emphasized:

a) **static hieroglyphs** (image in the space is static and in one direction), **dynamic hieroglyphs** (the image changes its direction in space, and it can be directed in different ways);

b) **single hieroglyphs** (the meaning is expressed by one sign), **double hieroglyphs** (the meaning is expressed by repeating of two similar signs).

It is necessary to consider the possibility that the signs-symbols  (thread with knots) and  (stick) might well also be used within the framework of this writing, not only for syntax – illustrations of the beginning of the statement or the separation of the sentences and turns, but also directly as the sign-hieroglyphs at the transition of the meaning of texts:

- *Thread with knots* as a symbol of the sequence could denote the concept of «communication», «sequence», also as the meaning – semantic and writing sequence, that is, «the sequence of a person's thoughts / sentences / texts» as independent hieroglyphic meaning.

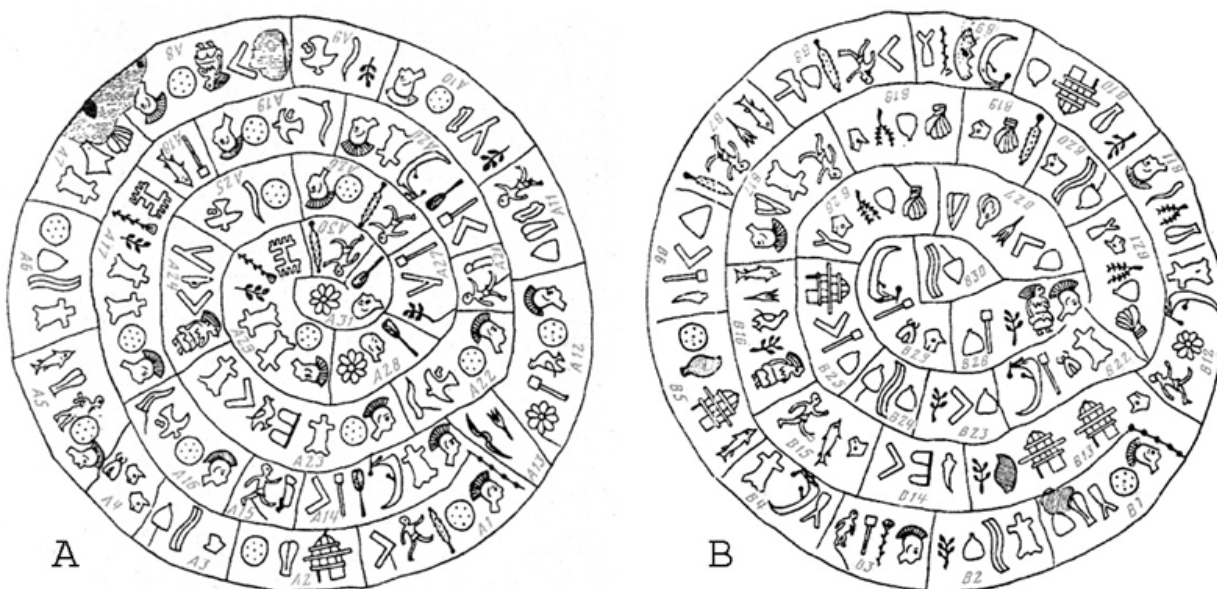
- *Stick* as a symbol of division and separation one from the other could denote the word «detachment / division / separation», not to mention the fact that it could just denote the word «stick» or «stake».

But in the text of the Phaistos disc we do not find the presence of these signs-symbols as the signs-hieroglyphs.

2.4. The structure of the disc: the image drawing and determination of the writing direction.

So, in the previous chapter we, dear reader, have tried to understand the meaning of hieroglyphs of the Phaistos disc and even gave them a simple by the standards of a real science systematization in tables. Now they are only *a certain multitude*, scattered all over the disc surface. **Our aim will be to collect them together like mosaic.**

That's why we are looking directly at the Phaistos disc. Here we have the printed negative of the image of the hieroglyphic text of the Phaistos disc.



Conventionally the researches designated each of the sides with the Latin letters: side "A" and side "B".

As for linguistic reasons the groups of hieroglyphs of the Phaistos disc are separated by lines, then conditionally these divisions can be called with the word «**sector**», which I have used instead of the word «**field**» adopted by the researchers. These sectors, the researchers have already denoted by the Latin numbering from A1 to A31 – side "A", and numbering from B1 to B30 – side "B".

In each sector of the disc are applied from 2 to 7 hieroglyphs.

Further, as we see in the drawing of the disc, hieroglyphs are arranged in spiral sequentially in groups (in sectors), the beginning of which (spirals) determines reading direction of the disc.

Some researchers have read (tried to read) hieroglyphic text of the Disc *from edge to center*, and the other part – *from the center to the edge*.

I'll take the numbering and thus its interpretation **from the edge to the center of both sides**, because, in contrast to the researchers, I'm doing not the decoding of the Disc (because in fact no one has ever codified it), but reading it, a priori knowing the principle of translation of hieroglyphs as well as the meaning of most of them¹.

For the completeness of statement about the reading direction of hieroglyphs of the Disc I provide some arguments including an argument of the Russian researcher Albert Bekshtram².

¹ They are defined on the basis of the study of ancient Egyptian writing, but more on this in "THE BOOK OF EGYPTIAN", i.e., a little later.

² Bekshtram A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603// [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

1. It is found as the fact that by the type of hieroglyphic writing hieroglyphs of the Phaistos disc are close to the Egyptian and Hittite, so in terms of probability of arguments it would be logically correct, first of all, to admit that *«it should be read from right to left, in other words as it is shown on the disc [itself] by the position of figures of living beings and as it was accepted in the Egyptian and Hittite letters»*¹.

Indeed, if an object, such as pants, is known to wear through legs, then it would be foolish to start experimenting with putting panties over the head.

2. In addition as it was written by Bekshtram in 1911:

*«Writer, or better to say the typesetter, noted with vertical line the approximate width of the lines on the periphery of the disc, and at right angle to it he led the spiral line from its top. Bringing nearly to the end the first turn in nearly perfect circle in order to get a real spiral, not a circle, it starts the second at an angle to the first turn, which continues further to the center of the disc, making the third and fourth turn. **If he would start the line from the center, how could he bring the spiral to this place?** <...>*

*What do you need to know, dear reader, about such a monument, where does its end or where it begins? I think it's important to know the beginning, which is noted with vertical line with 5 points... On the contrary, if the inscription begins in the center, then, strictly speaking, there was no reason to note especially the end of it, because, following the text and going along the spiral, the reader, having read the text... till the end, would rest into the vertical... And if it is so, **the vertical line with five points indicates the place where it needs to start reading the text, and all text is read from right to left.***

*If we apply this argument for the side B, then here it will be the same, that should be read from right to left, that is the way it is indicated on the disc by position of the figures of living beings and as it was accepted in the Egyptian and Hittite letters»*².

3. Other researchers³ also bring their reasons of the reading the disc from the edge to the center, focusing on the fact that:

*«Prints always turned out to be deeper on the left side». This means that the person who applied them «acted with the left hand», that is «only possible if the signs» were applied from right to left. Otherwise, the master, «with the left hand holding stamp would totally cover the previous, already printed on the clay signs and he would lose any chance to compose new prints accurately and in the correct order»*⁴.

As the result, *«the majority of scientists believe that the disc is read from right to left, so from the edges to the center»*⁵.

Indeed, the direction of the writing on the Phaistos disc is from the edges to the center: from A1/B1 (edges of sides of the disc) to A31/B30 (centers of sides of the disc.) In this case, I draw your attention that the compilers of the text wrote (direction of the script):

- *from right to left* if the disc is the already finished option for the perception of its images by reader (i.e., what we see is what we read);

- *from left to right*, in the case if the disc was a stencil, which is imprinted on any material (for example, on some soft material by embossing of the disc).

¹ Bekshtram A.G. Op.sit. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Further A. Bekshtram joins to the opinion of other researchers: “detailed analysis produced by Della Setoy, further confirms us in this opinion, which is held also Ed. Meyer and Reinach”.

³ Alessandro Dela Seta, E. Mayer, A. Reinach and others.

⁴ Molchanov A.A. The mysterious writings of the first Europeans. Moscow, 1980. P. 57 / <http://vnuki.org/library/book/313077>

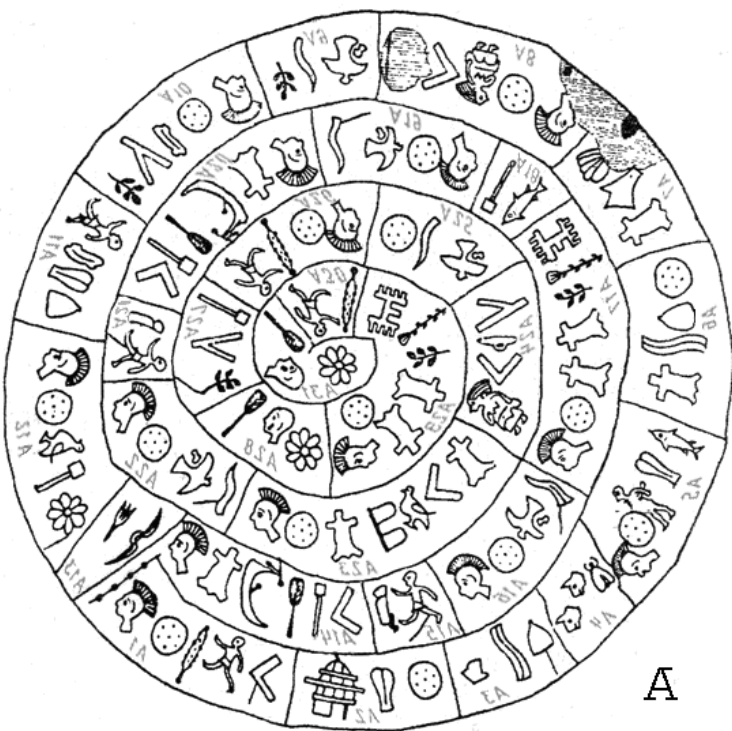
⁵ Kondratov A.M, Shevoroshkin V.V. When writings are silent. Mysteries of ancient Aegean. Moscow, 1970. P. 91 / "Wikipedia"// http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-27

It turns out that for those of our readers who writes from right to left, it is very convenient to read the disc by its *immediate perception*.

For those who writes from left to right (including the Russian-speaking people), it is necessary to print the disc on the surface – to turn its image (to reflect mirror like). It is well that the modern computer tools allow do it easy without any loss of accuracy of image.

In other words, for the efficiency of translation it is necessary *to adapt the direction of hieroglyphs to that direction of reading, that researchers come to expect, using their native language – in this case, my language is Russian*.

Therefore, the basis of visual perception of disc I take its mirror reflection, which looks like this:



This is because I have used to read from left to right.

It is clear that absolutely nothing has changed in the text of the disc besides our perception of the writing direction (now it is the same as the perception of the translator, i.e., me). Not to mention the fact that if the authors themselves imprinted the disc directly on any material, so the image seemed look for reading like that.

Now, we have preliminary got acquainted with the meaning of each of the hieroglyphs, and to «kindle the torch» of the present hieroglyphic (ideographic) method of analysis on general methodological level, and we are ready to embark on the path of translation.

After all, we must check – **if the found meanings of the signs form the sense during their consistent reading.** At that moment I remind the words of one researcher:

*«The disc is waiting. Both its sides involuntarily catch the eye, they graciously invite experts to participate in the new attempts of interpretation and to encourage **the uninitiated people, the brains of which are not pressed by a variety of initial hypotheses and ideas** [and I would say clearly – of the ideology of modern science], **to experience the supreme pleasure, lost in the abyss of thoughts and conjecture.***

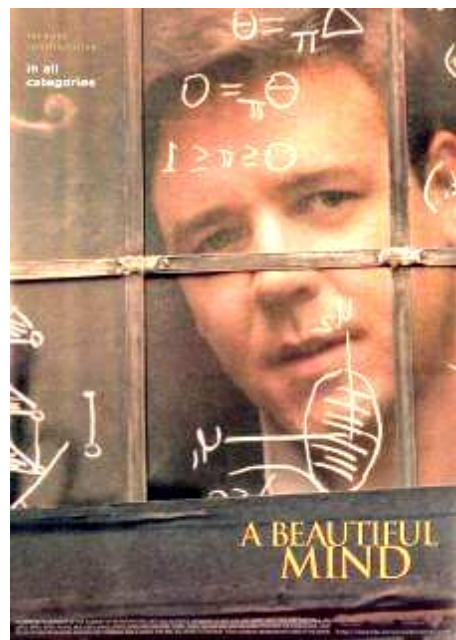
*Look how **expressive and talkative** this Disc seems to be! But it was still and remains so today (Ernst Doblhofer)»¹.*

These words I have given not coincidentally. Precisely in this book, translated from German and published in the Soviet period (1963), I first saw the image of the Phaistos disc, which I have easily read on the basis of fundamentally different from the modern science understanding of essence and meaning of Egyptian hieroglyphs.

Yes, yes, those ancient Egyptian hieroglyphs, which modern science has supposedly successfully translated, and it had supposedly read ancient Egyptian texts.

Well, let's see **who of us is right**, using my, not of science, translation of hieroglyphs of the Phaistos disc, which are like the ancient Egyptian hieroglyphs and Hittite, are of the same type of writing.

If it turns out that I am right, then the whole part of the modern historical science, which deals with the hieroglyphic type of writing, will appear before the whole world in the completely corresponding manner of John Forbes Nash – the main character in the film «A Beautiful Mind» (engl. **A Beautiful Mind**).



Let me remind you that the film is based on real historical events. Here the main character as well as representatives of the modern science, has titles and ranks (he won the Nobel Prize in Economics). However, he (as well as the modern science) from an early age began to develop *schizophrenia*, having hallucinations (in our case the inventions of history), and it progresses until it threatens his work and relationship with his wife and friends (in our case the quality of historical science).

After reading my book I strongly recommend you to watch this film and **apply the conclusions made in it, to the current state of contemporary historical science.**

Well, we, my reader, proceed to the main point of our study – to the reading of hieroglyphs of the Phaistos disc.

¹ Ernst Doblhofer. Signs and wonders / Ed. Ed. V.V. Struve. Moscow, 1963. P. 330 // http://publ.lib.ru/ARCHIVES/D/DOBL'HOFER_Ernst/_Dobl'hofer_E..html

Chapter 3. Translation of hieroglyphic text of the Phaistos disc

«The greatest truths are the simplest»
(Leo Tolstoy)

3. Translation of hieroglyphic text of the Phaistos disc.

3.1. Translation of the side «A».


It will be easy to follow the path of the translation for not rushing people and difficult for those who jump from reading of one chapter of the book to another, and then, ascertain something or looking at the opinions of colleagues, he returns to the previously unread chapters.

I am not accidentally will explain you the reading of hieroglyphs of every disc sector so slowly and consistently on more than 80 pages. I am doing so because **I am not just translating you the text** so you can scream «Hurray, it is done», and clap your hands like little children. I'm interested to show you the entire methodology of translation of hieroglyphic text on the example of the Phaistos disc, in order *to teach you the method of reading the hieroglyphic texts, to prepare you* for reading the more important work¹.

Also, you should take the time and effort for reading it even because the science for over 100 years, followed by its thoughtless scientific and technical progress, runs and runs, but in respect of really ancient texts, this race is still the only *running in place*.

Therefore, it might be worth, to change the size of the steps and become more careful and consistent.

Even if this care and consistency can remind a long chewing, because:

 «*To chew ten times is better than to choke once*» (The Author).

So try to read with me slowly, *carefully, almost, what is called, «read lips»*.

Then it will succeed.

Most importantly, remember the following simple algorithm for the text of the Phaistos disc:

I. Any hieroglyphic sign depicts the real object of this world – clothes, animals, people, etc., all of which you can learn.

II. Learning this object, try to remember and to understand – what association it could awake and not just your personal, but the typical association in a mind of ancient person.

III. Then call this association – formulate it as the sense, as the semantic category, as the concept.

IV. Each hieroglyph is a separate meaning given to you through the image of clothes, animals, people, etc.

To inspire you a little on such a hard, but the necessary work, I will bring the following words:



«*For wisdom will enter your heart*
And knowledge will be pleasant to your soul;
Discretion will guard you,
Understanding will watch over you,
To deliver you from the way of evil,
From the man who speaks perverse things;
From those who leave the paths of uprightness
To walk in the ways of darkness...»².

Now, with clear mind and firmness in the heart – go!

¹ It's about «The BOOK OF EGYPTIAN».

² Proverbs of Solomon (Chapter 2, p. 10-15) / <http://biblia.org.ua/bibliya/pritch.html>

Hieroglyphs of the sector A1:



(A1) 



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +




(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:

A1 (separate¹):

 man + is obliged + to protect + to be able + own + [slash is sign of the plural of hieroglyphs in this sector «man» and «own»]

A1 (joint²): men are obliged to be able to protect own...

A1 (full³): **men are obliged to be able to protect own...**

¹ Separate or singular (from Lat. Singularis – “separate”) – kind of hieroglyphic reading of each hieroglyph separately, regardless of its use in the particular phrase or sentence.

² United or conjunctive (from Lat. Conjunctio “union, connection”) – the kind of hieroglyphic reading, connecting hieroglyphs together as serial meaning (thought).

³ Full or complete (from Lat. Completus “full”) – the kind of hieroglyphic reading, fully taking into account the whole meaning and connotations of hieroglyphic phrase and sentence in context.

Hieroglyphs of the sector A2:



(A2)   



(wooden hut, probably fishing one as the simple and intuitive symbol of house) «**ABODE (HOUSE), FARM (HOUSEHOLD)**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» =

Reading:

A2 (separate):  abode (house) +  posterity (children) +  obligation (duty)

A2 (joint): abode (house), posterity (children) duty

A2 (full): **abode [and] posterity [- this is their] duty**

(!) I remind you that combination of hieroglyph  and sign  suggests the subsequent recitation in the plural after them.

(!) Between the words «*abode*» and «*house*» the choice is made for the word «*abode*», because «*abode*» is the wider concept than the «*house*» and may include not only the house, where the family lives, but in general houses as buildings, and also as the residences, including seasonal parking.

(!) Between words «*posterity*» and «*children*» it is decided to use the word «*posterity*» because it is wider in meaning and includes not only the children but also grandchildren, great-grandchildren, etc. Although in a modern literary variant of translation, when it is clear that the word «*abode*» we don't almost have in modern use, it is acceptable to use the phrase «*to protect own house and children*» to increase the brightness of the content. However, professionals should keep in mind the relationship between the concepts «*abode*» and «*house*».

(!) The phrase «*it is their duty*» is similar to the modern expression «*it is their sacred duty*», so by the literary (modern) reading of the text, I use this phrase.

But at first it will be given a full – inadaptable for modern language translation. However, even then my literary translation should not be confused with those translations, which, though, are known in linguistics as the literary, but which often change the original thoughts of the author, that it appears the impression of reading not of the translation, but of a new story of the translator himself.

Hieroglyphs of the sector A3:



(correct redrawing* for the purpose of translation – cat's head looking up)



(incorrect redrawing – cat's head looking forward)



(cat's head is the symbol of *care* and *diligence*, the cat's head, looking up, *shows attention from cats to anything* and it is the symbol of attention) «**ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY); TO BE ATTENTIVE(CAUTIOUS), TO BE CAREFUL (ATTENTIVE) TO PAY ATTENTION (TO SHOW INTEREST)**» +



(composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +



(woman's breast as the natural symbol of woman) «**WOMAN**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:



A3 (separate): to be careful + union + woman + [slash is sign of the plural of hieroglyphs of this sector, it refers to hieroglyphs «union» and «woman»]

A3 (joint): to be careful [to] the unions [with] women (in other words to families)

A3 (full): **to be careful [to own] families**




Together these two hieroglyphs («union» + «woman») form one complex concept of «family (familia)» as a real *union between a man and a woman*, forming a complex *two-part* (composed of different signs) *hieroglyph* (not to confuse with a *double*, where there are two identical signs one after another).

* Please note that in modern researches and encyclopedias, especially in the "Wikipedia", the first sign of this sector properly redrawn, because on the Disc the image of cat's head is directed not to the side, but upwards. This occurs (incorrect copying) due to the lack of understanding by researchers that the location of hieroglyphs has a certain value for their translation and converts the same graphic symbol in two, but connected in meaning, but different hieroglyphs.

Hieroglyphs of the sector A4:



(A4)   

 (cat's head, looking down (base hieroglyph symbolizes *more attention and a greater care of something*), and the image of this sign twice symbolizes *constant (from beginning to end), attention (care) about anything*) **«CONSTANTLY (ALWAYS) PAY A SPECIAL (INCREASED) ATTENTION (CARE); ALWAYS TAKE CARE»** +

 (bee as the symbol of flowering, pollination of plants and prosperity of something or someone) **«PROSPERITY, WEALTH, WELL-BEING»** =

Reading:

A4 (separate):  constantly pay a special (increased) attention (always take care) +

 well-being

A4 (joint): always take care [about] well-being

A4 (full): **always take care [about their] well-being**

Hieroglyphs of the sector A5:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(man without the possibility of moving arms as the symbol of powerlessness and helplessness) «**AN INFIRM (A CRIPPLE)**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» +



(fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» =

Reading:

A5 (separate):  man +  must +  infirm (cripple) +  children +  to feed (to give food)

A5 (joint): man must give food (feed) to the infirm, to the children

A5 (full): **[Every] man must give food to the infirm [and] to the children**

Hieroglyphs of the sector A6:



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +



(woman's breast as the natural symbol of woman) «**WOMAN**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» =

Reading:



A6 (separate): pelt to provide + wavy lines union + breast woman + buckler duty

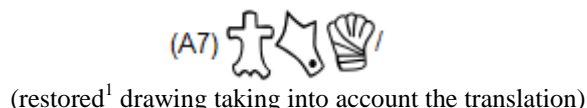
A6 (joint): to provide the union [with] woman (family) [- this is his] duty

A6 (full): **[and also] to provide [the own] family [- this is his] duty**



together these two hieroglyphs («union» + «woman») form one complex concept of «family (familia)» as a real *union between a man and a woman*, forming a complex *two-part* (composed of different signs) *hieroglyph* (not to confuse with a *double*, where there are two identical signs one after another).

Hieroglyphs of the sector A7:



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(tip of hoe (pick-spade) to dig the ground) «**TO DIG, TO BURY INTO THE GROUND (TO COMMIT TO THE GROUND, TO BURY)**» +



(a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death) «**INFIRM OLD MAN, OLD MAN; DECEASED**» +

restored sign / (slash is a special grammatical sign to indicate the plural of one or more hieroglyphs and / or of the subsequent sector) =

Reading:

A7 (separate):



to provide +



burial +



deceased +



[slash is a sign of the plural of hieroglyph of this sector «deceased»]

A7 (joint): to provide (to make) burial of deceased

A7 (full): **to provide (to make) burial of deceased**

(!) Here it is interesting that the word «infirm old man» and the word «deceased» are designated by one sign. To the explanation that is contained in the section «The main way of hieroglyphs recognition» I will add that even the phrase «to make burial of infirm old men», of course, does not mean *burial into the ground of the living people, and not of dead*. It is in our day the burial begins at the moment of death. The authors of the disc, like many ancient people, especially the Egyptians, were preparing to bury *a long time before*. And the burial did not include only the tradition of burial of the dead body in the ground but also the preparation of burial (building of crypts and tombs), making things for them.

¹ The hieroglyph «old man, parents» on the bottom of the Phaistos disc is erased. Reading is obtained within the meaning of the phrase «to provide burial of old man (the deceased)», but because the whole text is not addressed to anyone specifically, I allowed myself to recover, probably rubbed oblique line, meaning the plural, and to read the phrase as «ensure burial the dead».

Hieroglyphs of the sector A8:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(adult woman as the symbol of a woman given birth, so, as a general rule, the wife and the housewife) «**WIFE (rarely HOUSEWIFE)**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +

<completely erased symbol> («first Gempley thought like Pernier, Evans [Ivans] and us, that in this place the disc inscription was erased, but then he came to the conclusion that the sign was made in error and therefore it was scraped¹» – these findings do not correspond to the translation) =

Reading:

A8 (separate):  man +  must +  wife +  to have + <??>

A8 (joint): man must have wife <...one ...>

A8 (full): **man must have wife < [only] one >**

(!) Due to the fact that the last hieroglyph of the text is completely erased, and its restoration for the science (but not for me) is possible only contextual (based on the possible orientation to the context). I will not guess and I define the meaning of this hieroglyph as – «one», that is, according to the text «*man must have only one wife*». This hieroglyph was erased not accidentally, but it was erased especially with the introduction of the new religion and the intrusion to this people a new culture with its polygamy.

(!) In the Russian language, which has recently been strongly vulgarized, the phrase «to have a wife» does not already transmit the meaning of belonging, but it is referred to sex, but for the times and the manners. What else can be expected, if even the Russian Academy of Sciences is in all seriousness, in sober mind and blessed memory includes in its dictionaries (see the link to the dictionary)² such words as «ass».

¹ Bekshtram A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603
[http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² The big explanatory dictionary of Russian language. SPb., 2003 P. 308.

Hieroglyphs of the sector A9:



(correct redrawing)



(incorrect* redrawing)



(bird flying *up into the sky* as the natural symbol of the top and sky) «**TOP, SKY (SUPREME, HIGH, MAIN, IMPORTANT); SKY (OF HEAVEN)**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» =

Reading:

A9 (separate):  important +  law +  nature

A9 (joint): the important law of the Nature.

A9 (full): **[this is] the important law of the [very] Nature**

(!) The phrase «will of Heaven» – it is of the religious character, and the phrase «natural law of the Nature» – it is of the natural-philosophical character. I think it is right (based on the entire text direction) – the natural-philosophical character, in other words, the literary translation as «natural law of the Nature».

* Please note that in the modern research and encyclopedias, especially in the «Wikipedia», the first sign of the sector properly redrawn, as the disc shows a bird flying up instead of horizontally on something. This occurs (incorrect copying) due to lack of understanding by researchers that the location of hieroglyphs has a certain value for their translation and converts the same graphic symbol in two, related in meaning, but different hieroglyphs and thus different semantic categories.

Hieroglyphs of the sector 10:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(bone as the symbol of health, not without reason, there is known phrase «the bones are safe» as a statement of the fact of health and safety) «**HEALTH**» +



(the tree trunk as the most simple and intuitive symbol of firmness and strength of live (in contrast to the hardness of the stone) substance) «**STRENGTH; STRONG; SKILLFUL**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» =

Reading:

A10 (separate):



boy (man) +



must +



health +



strength +



by nature

A10 (joint): man must [be] healthy, strong by nature

A10 (full): **man must [be] healthy [and] strong by nature**

(!) In the modern Russian language the turn «by nature» is not used at the end, so the phrase in the literary translation is the following:

«*by nature, man must [be] healthy [and] strong*»

Hieroglyphs of the sector A11:



(A11) 



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +



(bone as the symbol of health, not without reason, there is known phrase «the bones are safe» as a statement of the fact of health and safety) «**HEALTH**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» +



(woman's breast as the natural symbol of woman) «**WOMAN**» =

Reading:

A11 (separate):



do (transfer) +



health +



posterity (children) +



woman


A11 (joint): health is transferred from the woman to the children

A11 (full): **health is transferred [also] from the woman to the children [in other words, as we would say today – «with mother's milk»]**


Hieroglyphs of the sector A12:





(A12)      /

 (boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +

 (round buckler as the indication of civic duty first of all to protect the fatherland) – «**OBLIGED (MUST), OBLIGATION (DUTY)**» +

 (pigeon as natural symbol of purity (white dove) and love, that took place to be in ancient Greek and not just in ancient Greek culture) «**LOVE, TO LOVE (each other), TO TREAT WITH LOVE (CAREFULLY)**» +

 (hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFPRM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +

 (octatomic sign like a flower or eight-petal flower – an ancient symbol of the sun and stars as the light and truth) «**LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH); TRUTH (TRUE, BRIGHT); SUN, HEAVEN (as a symbol of HEAVEN SPHERE and DIVINITY at the same time)**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =



Reading:

A12 (separate):  man +  must +  love (to treat with love) +  knowledge +

 Truth + / [slash is the sign of the plural of hieroglyph of this sector «Truth»]

A12 (joint): man must treat with love [to] the knowledge of Truth [in other words, to Sciences]

A12 (full): **Man must treat with love [to] the knowledge of Truth [Sciences]**

(!)   These two hieroglyphs «knowledge» and «Truth» form one complex concept «Science» in its ancient definition, when the way of knowledge was one and was not divided on *religion* and *science* in their modern sense.

Hieroglyphs of the sector A13:



(A13)



(crocus flower as an analog of lotus (white crocus), of lily, it is the symbol of purity (honesty), and spirituality) «**PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY**» +



(bow as figurative symbol of the will of man and the index of his intelligence) «**MIND (WISDOM), INTELLIGENT (WISE)**» =

Reading:



A12 (separate): pure (honest) +



wise

A12 (joint): honest (clean), wise

A12 (full): **[to be] clean (honest) [and] wise**

Hieroglyphs of the sector A14:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» +



(feather of bird as the symbol of the letter, of the ability to write, of writing / knowledge) «**TO WRITE, WRITING (WRITING SKILLS), WRITING; KNOWLEDGE**» +









(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» =

Reading:

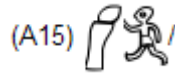
A14 (separate):  man +  to provide +  distribution +  writing (knowledge) +  craft + own 

A14 (joint): man provides the spread of knowledge, of the own craft

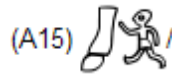
A14 (full): **[every] man provides the spread of knowledge [and] of the own craft**

(!) Within the meaning it is allowed to use instead of the word «own», the words «our».

Hieroglyphs of the sector A15:



(correct redrawing)



(incorrect redrawing¹)



(inverted hoof as the symbol of animal, symbol of wildness) «**WILD (UNEDUCATED, UNLEARNED)**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:

A15 (separate): wild + to behave + [slash is sign of the plural of hieroglyph of this sector «to behave»]

A15 (joint): wildly behaved

A15 (literally): [**among**] **wildly behaved** [**in other words, among illiterate, wild people, (peoples)**]

¹ Incorrect copying is in the literature, as well as online on the help sites.

Hieroglyphs of the sector A16:



(A16)    



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(bird flying horizontally *across the sky (hovering above something)* as the symbol of adherence to the heaven) «**TO FOLLOW (TO OBEY), TO OBSERVE**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:



A16 (separate):  man +  must +



 follow +  tradition



[slash is sign of the plural of hieroglyph of this sector «tradition»]

A16 (joint): man must follow traditions.

A16 (full): **man must follow [these] traditions**

(!) Here we must note the following thing: the sign of the plural (slash) is not an automatic indicator of the use of all nouns of the sector in the plural. The plural concerns the hieroglyphs *within the meaning*, but *not in automatic mode*. For example, this sentence, if the sign of the plural applies to all nouns automatically, it would look like this:

«*Men must follow [these] traditions*».

In other words, the word «man» would stand as well as the word «tradition» in the plural. But in this case there is no automatism.

Hieroglyphs of the sector A17:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(animal skin as the symbol of clothes, provision and prosperity, shown twice, it means to provide from beginning to the end, in other words, completely, always, constantly) «**TO SUPPORT COMPLETELY (FROM BEGINNING TO END), SUPPORT ALWAYS (CONSTANTLY)**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» +



(plants put in a wisp and wrapped upward in spiral as a natural symbol of harvest and agriculture) «**HARVEST; GROWING CROPS (AGRICULTURE)**» +



(the system of canals for irrigation) «**EMINENCE OF CANALS FOR IRRIGATION; CANALS FOR IRRIGATION**» =

Reading:

A17 (separate):



man +



must +



completely (from beginning to the end) provide +



according

to the Nature (natural cycles) +



agriculture +

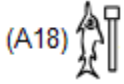


eminence of canals for irrigation

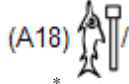
A17 (joint): man must completely (from beginning to the end) provide according to the Nature (natural cycles) agriculture, eminence of canals for irrigation

A17 (full): **man must completely (from beginning to the end) provide according to the Nature (Natural cycles) agriculture [and] eminence of canals for irrigation**

Hieroglyphs of the sector A18:



(correct redrawing)



(incorrect* redrawing)



(fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFPRM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» =

Reading:



A14 (separate): fish + craft

A14 (joint): fishing craft (in other words, fisheries, fishing)

A14 (full): **[and also doing] fishing**

* On the disc in this sector there is no slash, as it is represented in some of the information guide, particularly in the "Wikipedia" (www.ru.wikipedia.org)

Hieroglyphs of the sector A19:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(bird flying horizontally *across the sky (hovering above something)* as the symbol of adherence to the heaven) «**TO FOLLOW (TO OBEY), TO OBSERVE**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:



A19 (separate):



man +



must +



follow +



tradition



[slash is sign of the plural of the hieroglyph of this sector «tradition»]

A19 (joint): man must follow traditions.

A19 (full): **man must follow [these] traditions**

Hieroglyphs of the sector A20:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» +



(feather of bird as the symbol of the letter, of the ability to write, of writing / knowledge) «**TO WRITE, WRITING (WRITING SKILLS), WRITING; KNOWLEDGE**» +









(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» =

Reading:

A20 (separate):  man +  to provide +  distribution +  writing (knowledge) +  craft +  own

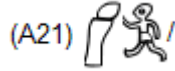
A20 (joint): man provides the distribution of knowledge, of the own craft

A20 (full): **[We repeat, that every] man provides the distribution of knowledge [and] of the own craft**

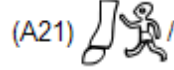
(!)Within the meaning it is allowed to use instead of the word «own», the words «our».

(!)This and the next sector A21 repeat exactly sectors A14 and A15, so for strengthening of meaning I inserted the phrase «*We repeat that..*», especially as the author / authors of the disc really repeat these statements of sectors A14 and A15.

Hieroglyphs of the sector A21:



(correct redrawing)



(incorrect redrawing¹)



(inverted hoof as the symbol of animal, symbol of wildness) «**WILD (UNEDUCATED, UNLEARNED)**» +






(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:

A15 (separate):  wild +  to behave +  [slash is sign of the plural of hieroglyph of this sector «to behave»]

A15 (joint): wildly behaved

A15 (literally): [**among**] **wildly behaved** [**in other words, among illiterate, wild people, (peoples)**]

¹ Incorrect copying is in the literature, as well as online on help sites.

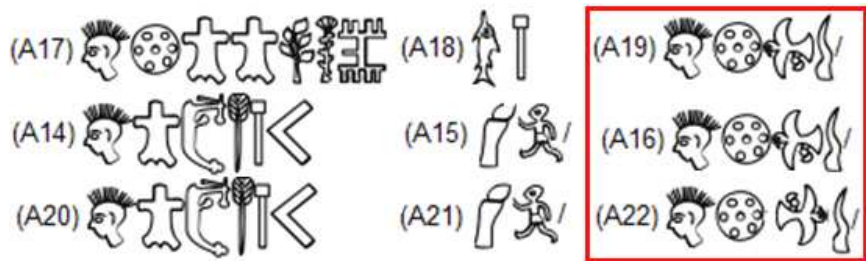
Hieroglyphs of the sector A22:



(mistake in drawing in the manufacture of the disc)

This sector is unique as it has an erratum in the image of the direction of the graphic sign of «flying bird», because;

1) the real sector A22 is completely graphically identical to sectors A16 and A19):



2) within the meaning this sector is one in one repeats the meaning of sectors A16 and A19: «Man must follow [these] traditions».

3) in all other sectors there are no hieroglyphs which are not just a little bit displaced (which is natural by stamping and complexity of the inscription of signs in spiral), but it was (a) redirected in the same meaning in the opposite direction (remember that hieroglyphs look towards the reader), (b) and they are also turned upside down.

This means that, in my opinion, the sign of the sector A22 is completely graphical and semantic (within the meaning) identical to the sign «bird flying horizontally across the sky» of sectors A16 and A19:



The correct drawing looks like this:



Now we are doing the usual translation of this already correctly drawn sector:

(A22) 



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(bird flying horizontally *across the sky (hovering above something)* as the symbol of adherence to the heaven) «**TO FOLLOW (TO OBEY), TO OBSERVE**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:

A19 (separate):  man + must + follow + tradition / [slash is sign of the plural of the hieroglyph of this sector «tradition»]

A19 (joint): man must follow traditions.

A19 (full): **man must follow [these] traditions**

Hieroglyphs of the sector A23:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(shoulder-yoke with buckets as a device using which we wear anything, there is clear symbol of the meaning of «to carry» including water) «**TO CARRY (WEAR), TO BRING, TO TAKE (anything), TO BRING WATER**» +



(pigeon as natural symbol of purity (white dove) and love, that took place to be in ancient Greek and not just in ancient Greek culture) «**LOVE, TO LOVE (each other), TO TREAT WITH LOVE (CAREFULLY)**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» =

Reading:

A23 (separate):



man +



must +



clothes +



to wear +



to treat with love (carefully) +



own +



clothes

A23 (joint): man must wear clothes, treat with love (carefully) [to] his clothes

A23 (full): **[every] man must wear [and] treat with love (carefully) [to] his clothes**

Hieroglyphs of the sector A24:



(adult woman as the symbol of a woman given birth, so, as a general rule, the wife and the housewife) «**WIFE (rarely HOUSEWIFE)**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(spindle with protruding thread as the symbol of tissue) «**FABRIC, TO SPIN A FABRIC**»

+







(the tree trunk as the most simple and intuitive symbol of firmness and strength of live (in contrast to the hardness of the stone) substance) «**STRENGTH; STRONG; SKILLFUL**» +

/

(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:

A24 (separate):  wife +  own +  to spin a fabric +  strength (strong, skillful) +

/

[slash is the sign of the plural of hieroglyph «tissue, to spin tissue»]

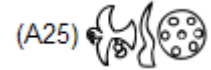
A24 (joint): wife spins skillful (is strong to spin) her fabric

A24 (full): **[and] wife [for these clothes] spins skillful her tissue [in other words, she is mistress]**

Hieroglyphs of the sector A25:



(correct redrawing)



(incorrect redrawing¹)



(bird flying *up into the sky* as the natural symbol of the top and sky) «**TOP, SKY (SUPREME, HIGH, MAIN, IMPORTANT); SKY (OF HEAVEN)**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» =

Reading:

A25 (separate): important + rule (tradition) + obligation

A25 (joint): important rule, obligation

A25 (full): **[this is] the important rule and obligation**

(!) After the word «obligation» I put the specification of «public», because at this place in the text we are talking about the social responsibility, not of the duty, arising from the very Nature. About the second type of obligations it is mentioned in the sector A8. Compare these sectors:

[– this is] important rule [of the very] of the Nature [**i. e. by nature**]

[– this is] important rule [and] obligation [**i. e., on the rules of the society**].

¹ Incorrect copying is in the literature, as well as online on help sites.

Hieroglyphs of the sector A26:



(A26)    



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +







(club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» =

Reading:

A26 (separate):  man +  must +  to protect +  to be able
 A26 (joint): man must be able to protect
 A26 (full): [every] **man must be able to protect**

Hieroglyphs of the sector A27:



(A27) 



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +



(the tree trunk as the most simple and intuitive symbol of firmness and strength of live (in contrast to the hardness of the stone) substance) «**STRENGTH; STRONG; SKILLFUL**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Reading:



A27 (separate): to be able (to possess knowledge) +



power +



Nature +



[«slash» –

A27 (joint): to possess the knowledge about powers of Nature

A27 (full): **[and] to possess the knowledge about existing powers of Nature**

Hieroglyphs of the sector A28:



(A28)



(feather of bird as the symbol of the letter, of the ability to write, of writing / knowledge) «**TO WRITE, WRITING (WRITING SKILLS), WRITING; KNOWLEDGE**» +



(shaved head with mark on the cheek as the symbol of not a slave, but a special spiritual master (priest) as a messenger) «**SPECIAL SPIRITUAL TEACHER (MESSENGER) / SPECIAL PRIEST**» +



(octatomic sign like a flower or eight-petal flower – an ancient symbol of the sun and stars as the light and truth) «**LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH); TRUTH (TRUE, BRIGHT); SUN, HEAVEN (as a symbol of HEAVEN SPHERE and DIVINITY at the same time)**» +

Reading:



A28 (separate): to write + special spiritual teacher (messenger) / special priest +




Light (Truth)

A28 (joint): it is written (noted) by special spiritual teacher (messenger) / special priest of Light (Truth)

A28 (full): **[that] is written by the messenger of the Heaven (messenger of the Light, priest of the Truth, in other words, by Prophet).**

IMPORTANT DIGRESSION

In this sector, A29, as well as in another sector (A31) among the mythologists (those who turn the knowledge of the ancients about the physical picture of the world into the myths and fictions) there surely will be a temptation **to reinterpret my translation**: to turn the sign of the

meaning  («flower with eight petals») not into the light of the Sun, light of the Stars, the light of the Truth, and into the Sun, the Stars themselves (they will forget about «light of Truth») in order to show the ancients as usual in the form of **literal** sun worshipers, **literal** priests of Stars (astrologers, magicians). They, as usual, having no idea about the correct translation of hieroglyphs previously, will imagine themselves the great professionals and desire with a scientific pathos to translate these hieroglyphs in the different way: as «Priest of the Sun» (in respect of the mark – «High Priest of the Sun»), «teacher of Stars (magus, the magician)».

Because they know that it is much harder to fight with the half-truth, flavored with their blatant slander against ancient teachers, than against the open lie.

To do this, of course, they will forget to tell you that when **the ancients bowed to the Sun – it does not mean that they worshiped not a Single God** (the light which represents exactly this star), **but a «god» within the Sun**. As the bow of modern Christians to icons it does not mean that they **worship** «gods» of these icons.

They will forget because **the principle of historical and political prostitution** is the cornerstone of the modern science and society, including: *to those we relate so, and to these – quite differently*.

Even with this approach and the desire to mix the word «magus» with some *magicians* and *wizards* your «scientists», as always, will forget to tell you that the word «magician» in ancient times did not mean that nonsense, into which the science has transformed the it (?) today.

The word «magician» means the completely different (here is the reference, which is rare in the dictionary, but in science and in the public mind it does not even have place):

«The name of ancients... priests and scholars of adepts in Persia and Media, the word originated from Mach, big, that later became "**might**" or "**magician**", the priest – the language of Pehlevi. Porphyrius describes them ("Abst." IV, 16) as follows: "Scientists are people who have engaged in the service of the Persians to the Divine, they are called magicians" and Svidas reports that "lovers of wisdom among the Persians (philaethai) are called magicians". "Zendavesta" (II, 171, 261) divides them into three levels: 1) Herbeds or "**Scholars**", 2) Mobeds or "**Masters**", and 3) Destour Mobeds or "**Perfect Masters**". Chaldeans had similar schools, as well as the Egyptians, so that **Destour Mobeds were identical to Hierophants of Mysteries practiced in Greece and Egypt**»¹.

So, dear reader, be afraid of such approach on mixing God's gift and eggs, otherwise you choose the usual way of Barbarianism – the way of herd running in chorus mooing and whinny to unknown destination and no one knows why. The next 1,000 years you will not be able to translate hieroglyphs neither of the Phaistos disc, nor the ancient Egyptian nor Hittite.

¹ Theosophical dictionary / comp. J. Meade / Trans. Eng. A.P. Haydock / <http://sbiblio.com>

Hieroglyphs of the sector A29:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(animal skin as the symbol of clothes, provision and prosperity, shown twice, it means to provide from beginning to the end, in other words, completely, always, constantly) «**TO SUPPORT COMPLETELY (FROM BEGINNING TO END), SUPPORT ALWAYS (CONSTANTLY)**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» +



(plants put in a wisp and wrapped upward in spiral as a natural symbol of harvest and agriculture) «**HARVEST; GROWING CROPS (AGRICULTURE)**» +



(the system of canals for irrigation) «**EMINENCE OF CANALS FOR IRRIGATION; CANALS FOR IRRIGATION**» =

Reading:

A29 (separate):



man +



must +



completely (from beginning to end) support +



according to

the Nature (natural cycles) +



agriculture +



eminence of canals for irrigation

A29 (joint): man must completely (from beginning to end) support according to the Nature (natural cycles) agriculture, eminence of canals for irrigation

A29 (full): [every] man must completely (from beginning to end) support according to the Nature (Natural cycles) agriculture [and] eminence of canals for irrigation

(!) The peculiarity of the drawing of the sign «round buckler», see Paragraph «Features of the translation».

Hieroglyphs of the sector A30:



(A30)

(club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» +

(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» =

Reading:

A30 (separate): protection + to be able

A30 (joint): to be able to protect

A30 (literally): **[and] to be able to protect**

Hieroglyphs of the sector A31:



(feather of bird as the symbol of the letter, of the ability to write, of writing / knowledge) «**TO WRITE, WRITING (WRITING SKILLS), WRITING; KNOWLEDGE**» +



(shaved head with mark on the cheek as the symbol of not a slave, but a special spiritual master (priest) as a messenger) «**SPECIAL SPIRITUAL TEACHER (MESSENGER) / SPECIAL PRIEST**» +



(octatomic sign like a flower or eight-petal flower – an ancient symbol of the sun and stars as the light and truth) «**LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH); TRUTH (TRUE, BRIGHT); SUN, HEAVEN (as a symbol of HEAVEN SPHERE and DIVINITY at the same time)**» =

Reading:



A31 (separate): to write + special spiritual teacher (messenger) / special priest +



Light (Truth)

A31 (joint): it is written (noted) by special spiritual teacher (messenger) / special priest of Light (Truth)

A31 (full): **[that] is written by the messenger of the Heaven (messenger of the Light, priest of the Truth, in other words, by Prophet).**

3.2. Translation of the side «B»

Now I'm complicating the process of reading of hieroglyphs of the Phaistos disc, because we'll be passing the separate (*singular*) and joint (*conjunctive*) reading, immediately exercise the full reading (*complete*). After all, I need your brain (of course those who read everything and consistently, not in fits and starts) to move gradually from one style of reading – alphabetical, that you have used to, to another – hieroglyphic (as preparation for a further reading of ancient texts).

Hieroglyphs of the sector B1:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» +



(root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots») «**TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» +



(woman's breast as the natural symbol of woman) «**WOMAN**» =

Full reading of the sector B1:



Man



must



conceive



posterity



[with] woman

(as said it is said «put down roots»)*

(!) It is interesting that this hieroglyph «conceive» is portrayed as the root , and the

combination of hieroglyphs  (root) and  posterity is the direct analogue of the phrase «to put down roots».

* After translation of each sector, I do not put a punctuation mark, as only after the reading it will be clear which sectors are separate sentences, and which are only part of sentences.

Hieroglyphs of the sector B2:



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +







(woman's breast as the natural symbol of woman) «**WOMAN**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» =

Full reading of the sector B2:

[and]  to provide [this]  union [with]  woman (in other words, own family)  by Nature (naturally)

(!) In Russian language the word “naturally” is usually placed at the beginning of the turn, so when you read this phrase of this sector it looks like this:

«and, naturally, to provide own family».



together these two hieroglyphs («union» + «woman») form one complex concept of «family (familia)» as a real *union between a man and a woman*, forming a complex *two-part* (composed of different signs) *hieroglyph* (not to confuse with a *double*, where are two identical signs placed one after another).

Hieroglyphs of the sector B3:



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(plants put in a wisp and wrapped upward in spiral as a natural symbol of harvest and agriculture) «**HARVEST; GROWING CROPS (AGRICULTURE)**» +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +



(little man with protruding forward tummy as the symbol of a child) «**CHILD, CHILDHOOD, INFANCY, FROM CHILDHOOD**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B3:



Man [every man]



growing plants (agriculture)




teach




from childhood +



[slash is the sign of the plural of hieroglyphs of this sector: of hieroglyph «teach» and setting of the turn of the hieroglyph «from childhood»]

(!) The fact that the hieroglyph  «child, childhood, infancy, from childhood» is not in the plural and must be read in the plural not as «children» (although it is depicted a child) means the following:

to describe the hieroglyph «children» the hieroglyph  «posterity, the children» would be used,

because this hieroglyph is known as a single sign. The essence of the hieroglyph  is associated with childhood and the person's age at the same time, so, it does not show the word «children», but the meaning «since childhood», «from childhood».

Hieroglyphs of the sector B4:



(root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots») «**TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE**» +



(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» +



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» =

Full reading of the sector B4:



to plant [it],



to transport and to trade [with it],



to sew clothes [from it]

(!) I draw your attention that in this and the following sectors there is the binding to the previous



sector through hieroglyphic meaning of the sign – «harvest»: crop – plant, transport and trade, to make clothes of it... (and so on).



(!) Also pay attention to the fact that the sign is used by the authors of the disc in the meaning of transportation (moving) and trade (distribution). While the element as the word «trade» is yet archaic and mixed with transportation and distribution through the world of anything, because at that time, it seemed to dominate the relationship of barter.

Hieroglyphs of the sector B5:



(fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» +



(wooden hut, probably fishing one as the simple and intuitive symbol of house) «**ABODE (HOUSE), FARM (HOUSEHOLD)**» +



(clay kneading – it's good crumpled clay dough, laid out on a potter's wheel for work as the symbol of making anything) «**PRODUCTION OF THINGS; POTTERY**» +



(round buckler as the indication of civic duty first of all to protect the fatherland) «**OBLIGED (MUST), OBLIGATION (DUTY)**» =

Full reading of the sector B5:



to eat [it],




[to use it in] household,



to produce things [using it] –



[this] obligation [in other words, he must be able to do it all]

(!) It is interesting that in the sector A2 the sign «round buckler»  also is placed at the end of the enumeration, which confirms the accuracy and uniformity of translation rules.

Hieroglyphs of the sector B6:



(incorrect drawing of the sector as well as in the upper part of the first hieroglyph there is no image of a certain hook or handle)



(more correct drawing of the sector)



(torch as a quite clear symbol of fire) **«FIRE; TO LIGHT UP (TO FIRE UP)»** +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) **«TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE»** +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) **«OWN; TO HAVE OWN; TO HAVE»** +



(picture of piece of land used by people from ancient times to these days, and not only on the maps) **«LAND (as SHARE OF LAND, TERRITORY)»** +



(slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B6:



To light up



knowledge [in other words, to educate]



[on] own





lands


+ [slash is the sign of the plural of hieroglyphs of this sector: of hieroglyph «knowledge» and of the hieroglyph «own»]


Hieroglyphs of the sector B7:



 (club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» +


 (man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +

 (crocus flower as an analog of lotus (white crocus), of lily, it is the symbol of purity (honesty), and spirituality) «**PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY**» +

 (fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» =

Full reading of the sector B7:

 [and] **to protect**  **to be able** [our]  **spiritual**  **food (in other words, knowledge, faith and tradition – culture)**

 the combination of these hieroglyphs forms a new complex meaning or a *two-part* (composed of different signs) *hieroglyph* (not to be confused with a double, where there are two consecutive identical signs).

Hieroglyphs of the sector B8:



(unrestored drawing without notice of translation)



(restored drawing taking into account the translation)



(plough, more precisely the coulters of the plough as a natural symbol of cultivation) «**TO PLOUGH (CULTIVATE) THE SOIL**» +



(woman's breast as the natural symbol of woman) – «**WOMAN**» +



(club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO, TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B8:



to plough (to cultivate ground) [like]



woman [in other words, with the care and



attention],

to protect



to be able



own +



[slash is the sign of the plural of hieroglyph of this sector «own»]

(!) In this sector B8 the space, following right under the edge of the bottom of the sign «measuring diptych (angle)» is erased. Within the meaning of reading in the next sector there is the listing «planted [and] cultivated harvest, fertile land...». So I allowed myself to recover, probably accidentally erased slash, that means the plural, especially which in the sector A1, with the same scheme of sentence, slash is present.

Hieroglyphs of the sector B9:



(B9) 



(root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots») «**TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE**» +



(plants put in a wisp and wrapped upward in spiral as a natural symbol of harvest and agriculture) «**HARVEST; GROWING CROPS (AGRICULTURE)**» +



(image of rough surface of the ground as the symbol of the fertile soil, fertile land) «**FERTILE SOIL (LAND)**» +



(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» =

Full reading of the sector B9:



planted




[and] grown crops,



fertile lands



transported [that we transport and trade, in other words, people, products and other goods]

(!) Once again I draw attention to the fact that the sign  is used by the authors of the disc in the meaning of «distribution, transmission, transportation», and «transportation» includes everything that we transport and what we trade. While the meaning of «trade» is archaic and mixed with transportation and distribution of anything around the world, because at that time, it seemed to dominate the relationship of barter.

Hieroglyphs of the sector B10:



(B10) 



(woman's breast as the natural symbol of woman) «**WOMAN**» +



(wooden hut, probably fishing one as the simple and intuitive symbol of house) «**ABODE (HOUSE), FARM (HOUSEHOLD)**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» =

Full reading of the sector B10:



women,



houses [and]



children



by Nature (naturally)

(!) In Russian language the word «naturally» is usually placed in the beginning of the turn, so when you read this phrase of this sector it looks like this:

«**And, naturally, women, house and children**».

Hieroglyphs of the sector B11:



(B11)    



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(horn of the bull as the symbol of the dominant will) «**WILL (INDICATION); TRADITION (BY TRADITION); THE RIGHT (LAW)**» +




(fructiferous branches of the tree as the symbol of fruit-bearing, fruiting, and if in respect of children, of upbringing) «**MATURATION; FRUITING; INCUBATION; UPBRINGING (TO BRING UP)**» +



(inverted (to emphasize the indirect meaning of the sign) image of scrotum as natural symbol of posterity) «**POSTERITY (CHILDREN)**» =

Full reading of the sector B11:

[every]  man  by tradition (according to traditions)  brings up  children

(!) In contrast to the sign «fructiferous branches (tree)»  in Russian language there is no term that would simultaneously include the relationship of the word «to fruit» and the word «to bring up». However, even in Russian language the word «to fruit» in the area of family relations is connected with upbringing, which we mean when we say «*have brought up good / bad children*», evaluating them, above all, according to the moral qualities, in other words, level of education.

Hieroglyphs of the sector B12:



(B12) (B12)



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» +



(octatomic sign like a flower or eight-petal flower – an ancient symbol of the sun and stars as the light and truth) «**LIGHT (SOLAR, STELLAR, OF HEAVEN, OF TRUTH); TRUTH (TRUE, BRIGHT); SUN, HEAVEN (as a symbol of HEAVEN SPHERE and DIVINITY at the same time)**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» +

Full reading of the sector B12:

[so, that] provide [their] path [in other words, to set on] True (light) [in other words, divine] behavior (lifestyle)

their combination [provides + movement (in other words, path) = sets] generates new semantic meaning or complex *two-part* (composed of different signs) *hieroglyph* (not to be confused with a *double*, where are two consecutive identical signs).

(!) Hieroglyphs can be translated:

- And as «righteous behavior» (in the modern sense of «righteous lifestyle»), since the combination of meanings of «true / light» is close to the category of «righteousness»;
- and literally as «light behavior», that is, in the modern interpretation as «light dealings» or «good dealings». However, I choose the first option by translation – «righteous way of life», as this hieroglyph (to do, to engage, to behave (about behavior)) is not in the plural, and the phrase «the path to a good deal» does not accurately convey the meaning of hieroglyphs, as it has in mind any specific good thing.

Hieroglyphs of the sector B13:



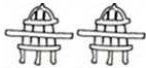
(incorrect drawing, as cat's head is not to the side, but upwards)



(correct drawing)



(cat's head is the symbol of *care* and *diligence*, the cat's head, looking up, *shows attention from cats to anything* and it is the symbol of attention) **«ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY); TO BE ATTENTIVE(CAUTIOUS), TO BE CAREFUL (ATTENTIVE) TO PAY ATTENTION (TO SHOW INTEREST)»** +



(wooden hut as understandable concept of house, it has the meaning «house (dwelling)», and the repeat of the sign means literally «from the first to the last house», in other words, the whole settlement in general) **«SETTLEMENT (VILLAGE, TOWN)»** +



(clay kneading – it's good crumpled clay dough, laid out on a potter's wheel for work as the symbol of making anything) **«PRODUCTION OF THINGS; POTTERY»** +

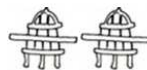


(sprout as the symbol of nature and of nature in general) **«NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)»** =

Full reading of the sector B13:



to pay attention (to show interest) [to]



town [to]



pottery



by Nature

(!) In Russian language the word «naturally» or the turn «by nature» is usually placed at the beginning of the turn, so if you read this sentence in the sector with the capacity of the Russian language it looks like this:

«In the town, naturally, people pay attention (show interest) to pottery (trade)».

Hieroglyphs of the sector B14:



(B14)



(torch as a quite clear symbol of fire) **«FIRE; TO LIGHT UP (TO FIRE UP)»** +



(shoulder-yoke with buckets as a device using which we wear anything , there is clear symbol of the meaning of «to carry» including water) **«TO CARRY (WEAR), TO BRING, TO TAKE (anything), TO BRING WATER»** +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) **«OWN; TO HAVE OWN; TO HAVE»** =

Full reading of the sector B14:



to fire up [and]

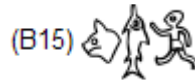


brings water



to himself [in other words, into the own house]

Hieroglyphs of the sector B15:



(incorrect drawing, as cat's head is not to the side, but forward)



(more accurate drawing – cat's head looking up)



(cat's head is the symbol of *care* and *diligence*, the cat's head, looking up, *shows attention from cats to anything* and it is the symbol of attention) «**ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY); TO BE ATTENTIVE(CAUTIOUS), TO BE CAREFUL (ATTENTIVE) TO PAY ATTENTION (TO SHOW INTEREST)**» +



(Fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» =

Full reading of the sector B15:



watches [follows] the



food



preparation.

The combination of hieroglyphs  (food preparation) should not be confused with the

combination of hieroglyphs  (fishing craft, in other words, fishing).

Hieroglyphs of the sector B16:



(B16) 



(adult woman as the symbol of a woman given birth, so, as a general rule, the wife and the housewife) «**WIFE (rarely HOUSEWIFE)**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» +



(pigeon as natural symbol of purity (white dove) and love, that took place to be in ancient Greek and not just in ancient Greek culture) «**LOVE, TO LOVE (each other), TO TREAT WITH LOVE (CAREFULLY)**» +



(crocus flower as an analog of lotus (white crocus), of lily, it is the symbol of purity (honesty), and spirituality) «**PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY**» +



(fish as clear and simple symbol of food) «**FISH; FOOD (including spiritual) TO EAT; TO GIVE FOOD (TO FEED)**» =

Full reading of the sector B16:



woman



naturally



loves [and]



spiritually



feeds [in other words, spiritually enriches].

(!) The phrase «spiritual feed» is difficult to translate into modern language, but it is close to this meaning the phrase «spiritually enrich».

Hieroglyphs of the sector B17:



(B17)    



(boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +



(Phrygian cap as the symbol of storage and transfer of knowledge from generation to generation) «**TO KEEP, TO PRESERVE, TO GUARD**» +







(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(man in motion as the symbol of the movement, behavior and actions (as processes) of person – what he is doing, it is specified in the previous hieroglyph in the main meaning «to do, to be able, to engage») «**TO DO , TO BE ABLE, TO MAKE; TO BE CAPABLE (IN THE MEANING OF DOING SOMETHING); TO TRANSFER; TO PREPARE (FOR ACTION); TO BEHAVE (REGARDING BEHAVIOR, LIFESTYLE)**» =

Full reading of the sector B17:

[Exactly]  man  keeps knowledge [and]  provides [according to traditions]
 its transfer [from generation to generation]

Hieroglyphs of the sector B18:



(incorrect drawing, as cat's head is not to the side, but upwards)



(more correct drawing – cat's head looks upwards)



(cat's head is the symbol of *care* and *diligence*, the cat's head, looking up, *shows attention from cats to anything* and it is the symbol of attention) «**ATTENTION, TO WATCH; TO TREAT CAREFULLY (RESPECTFULLY); TO BE ATTENTIVE(CAUTIOUS), TO BE CAREFUL (ATTENTIVE) TO PAY ATTENTION (TO SHOW INTEREST)**» +



(fructiferous branches of the tree as the symbol of fruit-bearing, fruiting, and if in respect of children, of upbringing) «**MATURATION; FRUITING; INCUBATION; UPBRINGING (TO BRING UP)**» +



(woman's breast as the natural symbol of woman) «**WOMAN**» +



(a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death) «**INFIRM OLD MAN, OLD MAN; DECEASED**» +

/

(**slash** – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B18:



to be attentive [careful] [to]



fructiferous (in other words, pregnant)



women,

[and to]  old man [also to old parents] +

/

[slash the is sign of the plural of hieroglyphs of this sector: two-part hieroglyph – «fruit-bearing woman (pregnant)» and hieroglyph «old man»]



this combination [



fruit-bearing +







woman = fruit-bearing woman, in other


words, pregnant] generates new semantic meaning or complex *two-part* (composed of different signs) *hieroglyph* (do not to be confused with a *double*, where are two consecutive identical signs).


Hieroglyphs of the sector B19:



(B19)   

 (cat's head is the symbol of care and diligence, the cat's head, looking forward, symbolizes *care*, because it is common feature of caring about itself (cleanliness) and of the posterity) «**CARE, TO TAKE CARE**» +

 (a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death «**INFIRM OLD MAN, OLD MAN; DECEASED**» +

 (club as the symbol of simple and effective protection) «**TO DEFEND, TO PROTECT**» =


Full reading of the sector B19:


 **takes care [about]**  **old men [including old parents]**  **[and] protects [them]**


Hieroglyphs of the sector B20:



(B20)   




 (cat's head is the symbol of care and diligence, the cat's head, looking forward, symbolizes *care*, because it is common feature of caring about itself (cleanliness) and of the posterity) «**CARE, TO TAKE CARE**» +



 (composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +

 (woman's breast as the natural symbol of woman) «**WOMAN**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =


Full reading of the sector B20:


 **takes care [about own]**   **families [in other words, families – our people as complex of families]** + / [slash is the sign of the plural of two-part hieroglyph of this sector «family»]


  Together these two hieroglyphs («union» + «woman») form one complex concept of «family (familia)» as a real *union between a man and a woman*, forming a complex *two-part* (composed of two different signs) *hieroglyph* (do not to confuse with a *double*, where there are two identical signs one after another).


Hieroglyphs of the sector B21:




 (root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots») «**TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE**» +

 (cat's head is the symbol of care and diligence, the cat's head, looking forward, symbolizes *care*, because it is common feature of caring about itself (cleanliness) and of the posterity) «**CARE, TO TAKE CARE**» +






 (fructiferous branches of the tree as the symbol of fruit-bearing, fruiting, and if in respect of children, of upbringing) «**MATURATION; FRUITING; INCUBATION; UPBRINGING (TO BRING UP)**» +





 (woman's breast as the natural symbol of woman) «**WOMAN**» +

 (a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death) «**INFIRM OLD MAN, OLD MAN; DECEASED**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B21:

 creates  care (in other words, conditions for)  fructiferous (in other words, pregnant)  woman [and for]  old man [also for old parents] + / [slash is the sign of the plural of two-part hieroglyphs of this sector – «fruit-bearing woman (pregnant)» and hieroglyph «old man (parent)»]

  this combination [ fruit-bearing +  woman = fruit-bearing woman, in other words, pregnant] generates new semantic meaning or complex *two-part* (composed of two different signs) *hieroglyph* do (not to confuse with a *double*, where there are two consecutive identical signs).

Hieroglyphs of the sector B22:



(B22) 



(animal skin as the symbol of clothing, apparel, provision and prosperity, as in all ages, clothing was indication of prosperity) «**TO PROVIDE (materially); CLOTHES, TO MAKE CLOTHES**» +



(bee as the symbol of flowering, pollination of plants and prosperity of something or someone) «**PROSPERITY, WEALTH, WELL-BEING**» +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +




(river barge, located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially trade) «**DISTRIBUTION (of something); MOVEMENT (PATH); TRANSPORTATION and TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED**» =

Full reading of the sector B22:

[Man also]  provides  well-being  skills (of mastery)  of movement [in other words, transportation (transport) and trade]

(!) In modern language, the term «transport», «transportation», «trade» are different and

independent. In the text of the Phaistos disc the hieroglyph  «river barge, located vertically with its prow downwards» refers to these three meanings combined by semantic category – «movement, distribution».

Hieroglyphs of the sector B23:



(B23)   



(woman's breast as the natural symbol of woman) – «**WOMAN**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» =

Full reading of the sector B23:



Woman [also]



has its own [special]





Nature


Hieroglyphs of the sector B24:



(B24)   




 (woman's breast as the natural symbol of woman) «**WOMAN**» +



 (composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +

 (woman's breast as the natural symbol of woman) «**WOMAN**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B24:

 **women [are our]**   **families** + / [slash is the sign of the plural of the hieroglyph «woman» and of two-part hieroglyph of this sector «fruit-bearing woman (pregnant)»]

  Together these two hieroglyphs («union» + «woman») form one complex concept of «family (familia)» as a real *union between a man and a woman*, forming a complex *two-part* (composed of two different signs) *hieroglyph* (do not to confuse with a *double*, where there are two identical signs one after another).

Hieroglyphs of the sector B25:



(B25)    



(woman's breast as the natural symbol of woman) «**WOMAN**» +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +



(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +



(wooden hut, probably fishing one as the simple and intuitive symbol of house) «**ABODE (HOUSE), FARM (HOUSEHOLD)**» =

Full reading of the sector B25:


[Exactly]  woman  is skillful [in]  its own  house (household).


(!) Now (in modern language) is usually omitted the word «own» and would say «woman is skillful in the household», in other words, without the word «own», so I will omit this word in the literary translation.

Hieroglyphs of the sector B26:




(there are certain problems with the drawing of the image of cat's head, because it is not clear where it is directed – aside or up: at the level of the left neighboring sign – forward, at the level of right neighboring sign – up. To the rescue comes the knowledge of how signs were applied: they were applied one after the other, and the sign «cat's head...» was after sign the «root of the plant», therefore it is correct – cat's head looks ahead)

 (root of the plant as natural symbol of planting (creating something) by the natural process of growing, and it also belongs to conceiving, because there is phrase «put down roots») «**TO PLANT, TO CROP (the plant); TO CONCEIVE (about posterity); TO CREATE**» +

 (cat's head is the symbol of care and diligence, the cat's head, looking forward, symbolizes *care*, because it is common feature of caring about itself (cleanliness) and of the posterity) «**CARE, TO TAKE CARE**» +






 (fructiferous branches of the tree as the symbol of fruit-bearing, fruiting, and if in respect of children, of upbringing) «**MATURATION; FRUITING; INCUBATION; UPBRINGING (TO BRING UP)**» +

 (woman's breast as the natural symbol of woman) – «**WOMAN**» +



 (a turban type of headdress without its owner, as the symbol that person (the owner of the turban) does not exist anymore, symbol of the lack of strength, age infirmity, in other words, old age and death) «**INFIRM OLD MAN, OLD MAN; DECEASED**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B26:

[That's why]  create  care (in other words, create conditions for)  fruit-bearing
(in other words, pregnant)  women [and for]  old men [also for old parents]

+ / [slash is the sign of the plural of the hieroglyphs «pregnant» and «old man»]

  together these two hieroglyphs («fruit-bearing» + «woman») generate new concept «pregnant woman», creating complex *two-part* (composed of two different signs) *hieroglyph* (not to be confused with a *double*, where there are two consecutive identical signs).

Hieroglyphs of the sector B27:



(correct drawing)



(incorrect drawing because head of sheep is turned not aside, but up)

(Phrygian cap as the symbol of storage and transfer of knowledge from generation to generation) – «**TO KEEP, TO PRESERVE, TO GUARD**» +

(head of sheep as ancient cult symbol of the religion, religious, holiness) «**FAITH, RELIGION; SACRED**» +

(crocus flower as an analog of lotus (white crocus), of lily, it is the symbol of purity (honesty), and spirituality) «**PURITY, PURE (HONEST); SPIRITUAL; HONOR, HONESTY**» +

(«measuring diptych» (in common «angle») is the symbol of determining the membership) «**OWN; TO HAVE OWN; TO HAVE**» +

(woman's breast as the natural symbol of woman) «**WOMAN**» =


Full reading of the sector B27:


keep knowledge, faith [and] purity of own woman

Hieroglyphs of the sector B28:





(B28) 

 (boy's head as the symbol of adulthood (maturity), in other words, the transition from childhood to adult age when they become a man) «**MAN (rarely A HUSBAND)**» +

 (adult woman as the symbol of a woman given birth, so, as a general rule, the wife and the housewife) «**WIFE (rarely HOUSEWIFE)**» +

 (sprout as the symbol of nature and of nature in general) «**NATURE, BY NATURE (NATURALLY); ACCORDING TO THE NATURE (IN ACCORDANCE WITH THE NATURAL CYCLES)**» +

 (hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) «**TO PERFPRM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE**» +

 (woman's breast as the natural symbol of woman) «**WOMAN**» =

Full reading of the sector B28:

[and]  husband [as well as]  wife  by Nature  are created (born) [exactly]
 by woman

Hieroglyphs of the sector B29:



(incorrect drawing of the river barge vertically with its prow downward and incorrectly drawn cat's head looking forward)



(correct drawing – horizontal barge)



(cat's head is the symbol of care and diligence, the cat's head looking down, symbolizes *the high attention and increased concern* about anything) **«TO TAKE CARE PARTICULARLY (IN EVERY POSSIBLE WAY, IN EVERY WAY); TO PAY HIGH ATTENTION (SPECIAL CARE)»** +



(bee as the symbol of flowering, pollination of plants and prosperity of something or someone) **«PROSPERITY, WEALTH, WELL-BEING»** +



(hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus) **«TO PERFORM (CREATE); TO PROCESS (TEACH); TO INURE; (EDUCATE and TEACH), TO BE EXPERIENCED, EXPERIENCE, SKILL (MASTERSHIP); SKILL (TRADE, CRAFT); TO BE ABLE (TO POSSESS KNOWLEDGE); TO PERCEIVE, THE KNOWLEDGE»** +



(river barge in the natural horizontal position is the direct image of a cargo ship) **«BARGE, VESSEL, SHIP; SHIP (adj.), MARINE»** =

Full reading of the sector B29:



worry especially [about] maritime and ship affairs)





prosperity





of skill (craft)



ship (as well as

(!) In this sector, barge is not located with its prow downward , but in its natural state , in other words, horizontally to emphasize its significance as a ship. Let me remind

you that the sign  shows the barge with its prow downward, in other words, in its *unusual position* as exactly a figurative symbol of moving, transportation, distribution of anything,

including trade, and barge in the horizontal (natural position)  focuses on the marine (ship) meaning of this object.

Hieroglyphs of the sector B30:



(B30)

(composite image of two wavy lines merged together as the symbol of coition, at the same time the unification of two elements (beginnings, units) together) «**UNION, UNIFICATION, TOGETHER**» +

(woman's breast as the natural symbol of woman) «**WOMAN**» +

/ (slash – special grammatical sign denoting the plural of one or more hieroglyphs and / or of the next sector) =

Full reading of the sector B30:

families [in other words, families (familia) – of our nation as complex of families]

/ + [slash is the sign of the plural of two-part hieroglyph of this sector «union with woman (family)»]

(!) This sector is unique, because here it is specifically highlighted the semantic category «families». As if the author / authors of the Phaistos disc would like to make this category of the same order with hieroglyphs of the previous sector, they have not inscribed two sectors in the

form and , but one sector in the form of . In other words, the given semantic category specifically is highlighted as a separate sector.

3.3. Hieroglyphic and alphabetic reading of the text

«Each carved in the stone hieroglyph awakens and leaves the kingdom of the dead, becoming alive at the moment when a person is able to read and understand, but life fills the hieroglyphs fully only when people are able to pass this knowledge from generation to generation» (The Author).

So, you and me, dear reader, have already defined graphical and semantic meaning of each hieroglyph and applied these meanings to convert each of the sectors of the Disc.

It remains a few – to combine all of these sectors in both hieroglyphic (but with the translation) and usual purely alphabetic writing as follows:

1) we provide **full hieroglyphic reading** – combination of all previously translated sectors into a single text;

2) then we go from hieroglyphic perception **to our usual alphabetical** perception of received text without hieroglyphs – we do **the full-text alphabetical reading (literal and adapted)**;

3) And finally, we give the text of the Disc the maximum readable for the modern language form (literary), in other words, we provide literature (modern) reading.

3.3.1. The first full hieroglyphic reading

For me, this moment is the full awakening of hieroglyphs of the Phaistos disc from the dead (because linguists named hieroglyphic language – «dead»), it is very anxious, because it reflects the figurative meaning of legends: *the rebirth from the ashes of the Phoenix, the revival of the dismembered body of Osiris and connecting together the broken pieces of mirror.*

But some simple and unsophisticated readers can ask questions:

- It seems we have already read all the sectors of the disc? Why do we need to read them again? Maybe just without the hieroglyphs we can put the text on paper, put it into the frame and hang on the wall of the Archaeological Museum in Crete, and collect 1 euro from each tourist?

Yes, we read them, but we did not join together the translation with the sectors. This connection should be done also with clear illustration of each hieroglyph, because we translate exactly them. It is difficult and requires you, my reader, one more stress of the mind, but if we decided to study the modern science, and not street fables of modern mythologists, then please study it – *efficiently, and with a sense and with order.*

Especially because:

📖 *«It is better to chew food ten times than to choke one time» (The Author).*

We already have the historical experience of how to choke– the Phaistos disc has not been translated till today, now we need to get the historical experience of how *not to choke.*

There is no desire to teach somebody, it is simple the statement of the obvious fact:

📖 *«Well chewed food leads to its best assimilation by the body, including the body of science» (The Author).*

This assimilation is **methodologically important** and will show us the following:










1) *In the complete form it will connect the meaning of all the sectors of the Disc in your mind together, so you can look around and understand the whole hieroglyphic sentences.*

2) *In practice it will show you which side of the disc is the beginning of the text and what is its continuation.*












We have to start the reading of the Disc, in terms of sequence of presentation, not from the side "A" (as it is artificially (nominally) called by scientists), but from the side "B", that is what we will do now.

FIRST PART OF THE TEXT (side "B"):



 **man**  **must**  **conceive**  **posterity**  **[with] woman [as it is said «to put down roots»]**  **[and] provide [this]**  **union with**  **woman (in other words, family)**
 **by Nature (naturally).**











 **Man [every man]**  **growing plants (agriculture)**  **teach¹**  **from childhood +**
[sign of the plural²]:  **to plant [it],**  **to transport and to trade [with it],**
 **to sew clothes [from it],**  **eat [it],**  **[to use it in] the economy,**  **to produce things [from it] –**  **[this is his] obligation [in other words, he must be able to do it all].**

¹⁻²The signs are used in plural due to the slash at the end of the sector.

³Slash – the sign of the plural



 **To light up**  **knowledge [in other words to educate]**  **[on] own¹**  **lands² +**
[sign of the plural³] [and]  **to protect**  **to be able [our]**  **spiritual**  **food [in other words, knowledge, beliefs and traditions – culture].**

¹⁻²The signs are used in plural due to the slash at the end of the sector.

³Slash – the sign of the plural of this sector: «own», «land (allotment)».



(in the sector B8 the drawing of the slash is restored¹ regarding the translation)

To plough (cultivate) land [like] woman [in other words, with care and attention], to protect to be able own¹ [sign of the plural²]: planted [and] grown crops, fertile lands transported [that we transport and trade, in other words, people, products and other goods], women, houses [and] children by Nature (naturally).

¹ This hieroglyph together with the sign of the plural (a) shows the listing of something in the next sector, and (b) generates the plural of this listing. In this respect the analogue of the sector B10 is the sector of A1.
² Slash – the sign of the plural.



[Every] man by tradition brings up children [so that], provide [their] path [in other words, to set on] True (light) [in other words righteous] behavior (lifestyle).



to pay attention (to show interest) [to] town [to] pottery (pottery craft) by Nature (naturally).



to fire up [and] bring water to himself [in other words, into the own house]

¹ In this sector B8 the space following right under the edge of the bottom of the sign «dimensional diptych» is erased. Within the meaning of reading of the next sector is listed "planted [and] cultivated harvest, fertile land...". So I allowed myself to recover, probably erased slash, mean in the plural, especially because in the sector A1 in the same scheme slash is present.





(B15) 

 watches [follows]  the food  preparation.





(B16) 

 woman  naturally  loves [and]  spiritually  feeds [in other words, spiritually enriches].



(B17) 

[exactly]  man  keeps knowledge [and]  provides [according to traditions]  its transfer [from generation to generation]

(B18) 

 To be attentive (careful) [to]  fructiferous (in other words, pregnant)  women¹,
[and to]  old men [also to old parents]² / [sign of the plural³].

¹⁻² The signs are used in plural due to the slash at the end of the sector.


 fruit-bearing +  woman = fruit-bearing woman (pregnant) + / plural = pregnant women / to pregnant women.

³ Slash is the sign of the plural of hieroglyphs of this sector: two-part hieroglyph «fruit-bearing woman (pregnant)» and of hieroglyph «old man».

(B19) 

 Takes care [about]  old men [also old parents],  protects [them].



Takes care [about own]  families¹ [in other words families – our people as complex of families] / [sign of the plural²].

¹The sign is used in plural due to the slash at the end of the sector.



union + woman = union with woman (family, familia) + / plural = families / familias.

²Slash is the sign of the plural of the two-part hieroglyph of this sector: two-part hieroglyph «family».



Creates



care (in other words conditions for)



fructiferous (in other words,

pregnant)  women¹ [and for]  old men [also for old parents]² / [sign of the plural³].

¹⁻²The signs are used in plural due to the slash at the end of the sector.



fruit-bearing +



woman = fruit-bearing woman (pregnant) + /



plural = pregnant women / pregnant women.

³Slash is the plural of hieroglyph «fruit-bearing woman (pregnant)» and of hieroglyph «old man».



[Man also]



provides



well-being



skills (of mastery)



of movement [in other

words transportation (transport) and trade].



woman [also]



has its own [special]



Nature:



women¹ [are our]



families² / [sign if the plural³].

¹⁻²The signs are used in plural due to the slash at the end of the sector.








union + woman = union with woman (family, familia) + / plural = families / familias.

³Slash is the plural of the two-part hieroglyph of this sector «bearing woman (pregnant)» and of hieroglyph «woman».

(B25) 

[exactly]  woman  is skillful [in]  its own  house (household).


(B26) 


[that's why]  create  care (in other words, create conditions for)  fruit-bearing¹
(in other words pregnant)  women² [and for]  old men [also old parents]³
/ [sign of the plural⁴].






¹⁻³ The signs are used in plural due to the slash at the end of the sector.

⁴ Slash is the sign of the plural of the two-part hieroglyph of this sector “bearing woman (pregnant)” and of hieroglyph «old man».




(B27)  (B28) 

 Keep knowledge,  faith [and]  purity  of own  woman,
[because]  husband [as well as]  wife  by Nature  are created (born) [exactly]
 by woman.

(B29)  (B30) 

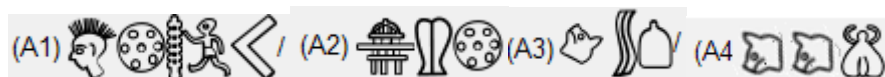
 worry Especially [about]  prosperity  of skills (crafts)  ship [as well as
maritime and ship affairs]  families¹ [in other words, our families (familias) – of our
nation as the complex of families]
+ / [sign of the plural²].

¹ The sign is used in plural due to the slash at the end of the sector.

 union +  woman = union with woman (family, familia) +  plural = families / familias.

² Slash is the sign of the plural of the two-part hieroglyph of this sector «union with woman (family)».

SECOND PART OF THE TEXT (side "A"):



man **is obliged** **to protect** **to be able** **own**¹ / [sign of the plural]:
abode² [and] **posterity**³ [- this is their] **duty,** **to be careful [to own]**
family (familias)⁴ [in other words, to the nation as the complex of families] +
 / [sign of the plural⁵], **always take care [about their]** **well-being.**

¹⁻⁴ The signs are used in plural due to the slash at the end of the sector.

union + woman = union with woman (family, familia) + / plural = families / familias.

⁵ Slash is the sign of the plural of the two-part hieroglyph of this sector «union with woman (family)».



[Every] **man** **must** **infirm** [and] **children** **give food, [and also]**
to provide [the own] **family**¹ [- this is his] **duty.**

¹ Two-part hieroglyph union + woman = union with woman or family/ to family.



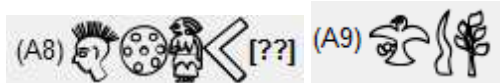
(restored¹ drawing of the slash in respect of the content of translation).

To provide (in other words, to exercise) **burial** **of deceased**¹ + / [sign of the plural²]

¹ The sign indicating the plural of these hieroglyphs at the end of the sector.

² Slash is the sign of the plural of the two-part hieroglyph of this sector.

¹ The hieroglyph with meaning «the old man (deceased)», on the bottom of the Phaistos disc is erased, and according to the sense of reading the text does not specifically addressed to anyone, so I restored probably erased slash, meaning in the plural and read the phrase as «ensure the burial of the dead».



man must wife < to have < [only] one¹ > [- this is] the important
 law [of the very] Nature.

¹ This sign in the sector is erased, therefore believe that its possible meaning is restored out of context.



Man must [be] healthy [and] strong by Nature.



Is transferred [itself] health to posterity (children) by woman

[in other words, as we would say today – «with mother’s milk»].



Man must treat with love [to] the knowledge of Truth¹ [in other
 words, Sciences] + [sign of the plural²], [to be] clean (honest) [and] wise.

¹ The sign is used in plural due to the slash at the end of the sector.

knowledge + of Truth = knowledge of the Truth (in other words, of Sciences).

² Slash is the sign of the plural of the two-part hieroglyph of this sector.



[Every] man provides spread of knowledge [and] own craft
 [among] wildy behaved¹ [in other words, among illiterate, wild people
 (nations)] + [sign of the plural²]

¹ The sign is used in plural due to the slash at the end of the sector.

to behave + plural = behaved.

² Slash is sign of the plural of the hieroglyph «to behave».



Man must follow [these] traditions¹ / [sign of the plural²].

¹The sign is used in plural due to the slash at the end of the sector.

²Slash is the sign of the hieroglyph «will, rule, tradition».



[Every] man must completely (from beginning to the end) provide according to Nature (natural cycles) agriculture [and] eminence of canals for irrigation, [and also] fishing craft



Man must follow [these] traditions¹ / [sign of the plural²]

¹The sign indicating the plural of this hieroglyph at the end of the sector.

²Slash is the sign of the hieroglyph «will, rule, tradition».



[We repeat, that every] man provides distribution of knowledge [and] craft own [among] wildy behaved¹ [in other words, among illiterate, wild people (nations)] + [sign of the plural²].

¹The sign is used in plural due to the slash at the end of the sector.

²Slash is sign of the plural of the hieroglyph «to behave».



(I recall that the direction of the bird in the sector A22 is corrected)

Man must follow [these] traditions¹ / [sign of the plural²].

¹The sign is used in plural due to the slash at the end of the sector.

²Slash is the sign of the hieroglyph «will, rule, tradition».



[Every] man must clothes to wear [and] to treat with love
(carefully) [to] own clothes.



[And] wife [for these clothes] own to spin a fabric strength (skillfull)
[- this is] the important rule [and] obligation [public].



[Every] man must protect be able [and] possess knowledge [about
existing] forces¹ of Nature + [sign of the plural²], [which] is written by
messenger (priest) of Heaven (Light, Truth) [in other words, Prophet].

¹ The sign is used in plural due to the slash at the end of the sector.

messenger (special priest) + Light (Truth) = Prophet.

² Slash is the sign of the hieroglyph «strength».



[Every] man must completely (from beginning to the end) provide
 according to the Nature (natural cycles) agriculture [and] eminence of
canals for irrigation, [and also] protect be able [that, what] is written
 by messenger (priest) of Heaven (Light, Truth) [in other words, Prophet].

messenger (special priest) + Light (Truth) = Prophet.

3.3.2. Alphabetic (literal and adaptive) reading of the disc

After making *the full consequent reading of hieroglyphic text* – reading and perception exactly of hieroglyphs, not of artificially introduced letters and syllables, we go to the **alphabetical** perception of the text – the one to which everybody* is used to. Leave aside the hieroglyphs and arrange the translation in the form of normal alphabetic text.

It is also an important step because we will have to read first without hieroglyphs and then without separation of sectors the entire text sequentially, connecting the two sides together – *connect in own mind not the whole image, but the whole text content on the modern alphabetical (not hieroglyphic) language, to which the reader is used to.*

It is obvious that part of phrases of the text is typical and cruise for the people of that time, and for contemporaries they are already rarely used, as well as the following words: «abode» (we're saying «house»), «posterity» (rarely used in relation to the person, more to the animals).

Other phrases of the text of the disc are similar or close to ours, but we used them in slightly different wording. For example, when we talk about the connection of our health with the mother, we use the phrase «*health is passed from mother's milk to children*», and not “*health is passed to children from woman*».

Therefore, it is necessary in addition to the *hieroglyphic, literal and adapted translation* to give the *literary (modern)* reading during the translation, in other words, to show and reveal all these four types of reading:

(1) *hieroglyphic*;

(2) *literal*;

(3) *adapted*;

(4) *literary (modern)*.

Only altogether (in the system), they can be called **the full professional translation of any hieroglyphic text.**

There is no needs to confuse *literary (modern) translation* of texts with the *literary (processed) working*, which is done by many researchers, calling **already their own** (and not works of ancients) works with the word «translation». In fact, these literary «translations» *are not translations*. They are the new texts as thoughts of the translator, and not of the author, which he translates. Therefore, you should be very, very careful with literary translations, because in most cases there are only fantasies of translators, and not the thoughts of authors (read the «Aeneid» of Virgil – your hair will stand on end from willfulness of interpretation and additions of translators).

At the same time, the literary (only professional literary) translations make texts **truly alive**. For example, literal translation from English (especially Chinese) into Russian makes it possible to understand and get into the spirit of another culture, and even sometimes another time.

As a result I give all the types of the alphabetical reading: the **literal and the literary as well as adapted**, so the entire work on the text will be clearly and consistently seen, with the most vivid and accurate transfer of the thoughts of the author or authors of the Disc.

At first after hieroglyphic it goes *literally alphabetical* (by sectors, divided, just like on the Phaistos Disc, by vertical lines) translation, where you can see all transitions and explanations. Then follows the *adapted translation* of the text (transitions smooth themselves), which I highlighted in another bold type. Finally, after all it will be given the final *literary (modern) translation* for each and every reader, not just for specialist.

* In the word «all» I include both the Chinese and the Japanese, as their hieroglyphic writing system (when the character can be understood only by looking at them) long time ago turned into conditionally-hieroglyphic systems (when to understand the meaning of the most characters only by looking at them is impossible, and you have learn them by heart as the words of any language. We will return to this question.)

FIRST PART OF THE TEXT (side "B" of the Disc)

B1 – B2: | Man must conceive posterity [with] woman, | [and] provide [the] union [with] woman (in other words, family) by Nature (naturally) |

Man must conceive posterity with woman [as it is said «to put down the roots»¹ and, naturally provide [his]² family.

B3 – B5: | Man [every man] how to grow plants (agriculture) is taught from childhood: | to plant [it], to transport and to trade [it], to sew clothes [of it], | eat [it], [use in] the household, to make things [from it] – [this is his] duty [in other words, that's all he should be able to do] |

[Every³] Man how to grow plants (agriculture⁴) is taught from childhood: to plant it, to transport and to trade it, to sew clothes of it, to eat it, to use it in the household, to make things – *that's all he should be able to do*⁵.

B6 – B7: | Light up the fire knowledge [in other words, to educate] [on] own lands | [and] to be able to protect [our] spiritual food [in other words, knowledge, faith and traditions – culture] |

Light up the fire of knowledge on own lands [in other words, to educate] and be able to protect our spiritual food [in other words, knowledge, faith and traditions – culture].

B8 – B10: | To plough (to cultivate) land [as] woman [in other words, with care and attention] to be able to protect own: | planted [and] grown crops, fertile lands, transported [that we transport and trade, in other words, people, products and other goods], | women, houses [and] children by Nature (naturally) |

To plough (to cultivate) land as woman [in other words, with care and attention] to be able to protect *our*⁶ planted and grown crops, fertile lands, transported goods and *products*⁷ and naturally, women, houses and children.

B11 – B12: | [Every] man traditionally brings up children [so that] | to provide [their] path [in other words, to set on] the Truth (light) [in other words, righteous] behavior (lifestyle) |

[Every] man, traditionally brings up children so as to provide their path [in other words to set on] to the righteous⁸ lifestyle.

B13: | Pays attention (shows interest) [to] the town [to] the pottery (craft) by Nature (naturally) |

¹ In the square brackets there are non-contradictory to the text transitions, specifications and explanations.

² The word «own» is added to clarify the membership to the family. The turn could be built, also as «ensure [own] the family», «provide [own] union».

³ In the text we are talking about responsibilities, addressed not to the certain, but really to «every man», which hieroglyphically (at sign), and in the content of the text appears as young man, entering the adulthood.

⁴ This semantic category, according to its further specification, is clearly broader than the term «agriculture», as it includes all the work and all benefits from agriculture. But in the Russian language there is no word like this.

⁵ In the text literally is «should», «[it] must (have to)».

⁶ In the text the word is literally «own» in the plural, which is followed by the translation, that is, it is possible to use the turnover of the «know how to protect our planted and cultivated harvest...».

⁷ The text literally states «transported», in other words, first of all goods and other goods.

⁸ In the text literally uses the phrase «send to a true (light) way of life», which is adapted to the modern language and understanding.

In the town, naturally pays attention (interest) to the pottery.

B14: | To light up the fire [and] bring water for himself [in other words, to own house] |

Lights up the fire and brings water into own house¹.

B15: | Follows [watches] the food preparation |

Follows [watches] the food preparation.

B16: | Loves, naturally, his wife [and] feeds spiritually [in other words, enriches spiritually] |

Loves, naturally, his wife and feeds spiritually [in other words, enriches spiritually²].

B17: | [Exactly] man keeps knowledge [and] provides [traditionally] its transfer [from generation to generation] |

[Exactly] man keeps knowledge [and] provides [traditionally] its transfer [from generation to generation].

B18: | Carefully (respectfully) treats fructiferous (in other words, pregnant) women, [and] old people [including elderly parents] |

Carefully (respectfully) treats fructiferous (in other words, pregnant) women [and] old people [including elderly parents].

B19: | Takes care [of] old people [including the elderly parents] protects [them] |

Takes care of old people [including the elderly parents] and protects them.

B20: | Takes care [of] families [in other words, familias – our people as complex of families] |

Takes care of families [in other words, familias – our people³ as complex of families].

B21: | Creates care (in other words, creates conditions for) fructiferous (in other words, pregnant) women, [and] old people [including for elderly parents] |

Creates conditions for the pregnant women and old people [including for elderly parents].

B22: | [Man also] provides prosperity of skills (mastery) movement [in other words, transportation (transport) and trade] |

[Man also] provides prosperity of skills (mastery) movement and trade [in other words, transport and trade].

B23-B24: | Woman [also] has its own [special] Nature: women [are our] families |

Woman also has its own [special] Nature: women [are our] families.

B25: | [Exactly] woman is skillful [in] its own house (household) |

[Exactly] woman is skillful in own household.

B26: | [Therefore] create care (in other words, create the conditions for) fructiferous (in other words, pregnant) women [and for] old people [including for elderly parents] |

¹ In the text literally is the word «own», which clarified how «in own house» for a bright detail.

² Analogue of this phrase in the modern language I have not found.

³ In the text is clearly present archaic understanding of the people as the totality of all households (families).

[Therefore] create conditions for the pregnant women, and for old people [including for elderly parents].

B27 – B28: | Keep knowledge, faith [and] the purity of own woman, | [because] husband [as well as wife] by nature are created (born) [exactly] by woman |

Keep knowledge, faith and purity of own woman, [because] husband [as well as wife] by nature are created (born) [exactly] by woman.

B29 – B30: | Especially (fully) take care [of] prosperity of ship skills (craft) [as well as maritime and ship affairs] | by family [in other words, our families (familias) – our nation as complex of families] |

Fully take care of prosperity of *maritime and ship affairs*¹ by families [in other words, our families (familias) – our nation as complex of families].

SECOND PART OF THE TEXT (side "A")

A1 – A4: | Man must be able to protect own: | abode, posterity [– this is his] duty | to be careful [to] own families (familias) [in other words, to the nation as complex of families] | always take a special care [about their] well-being |

Man must be able to protect own house and children² – this is [his] *holy*³ duty; to be careful to own families (familias) [in other words, to the nation as complex of families], always takes a special care of their well-being.

A5 – A6: | [Every] man must give food to infirm [and] to children (in other words, feed them), | [and also] provide [his own] family [– this is his] |

[Every] man must give food to infirm and to children, and also to provide his own family – this is his duty.

A7: | Provide the burial of the deceased |

Provide the burial of the deceased⁴.

A8 – A9: | [Every] man must have wife <[only] one> | [– this is] the important law of [the very] Nature |

Man must have wife <[only] one⁵> – [this is] the important law of [the very] Nature.

A10 – A11: | Man must be healthy [and] strong by Nature | health is transferred [also] from the woman to the children [in other words, as we would say today – «with mother's milk»] |

¹ In the text there is literally the phrase «skills (crafts) vessel (ship)», but it is in the broad sense, including both maritime (the ability to control the vessels) and ship affairs (shipbuilding).

² Let me remind you that just through the text goes the phrase «home and posterity», because these categories are broader than concepts of «home» and «children», but modern (literary) translation for underlining the permissible uses the phrase «the house and children».

³ The word «holy» in the text is added for increasing of the meaning.

⁴ It is interesting, in the text is just the phrase «burial of infirm old men / deceased» in the designation of «feeble old man» and «deceased» by one sign. But this is certainly not the burial of the living, but about the burial of the deceased. Just in the ancient time the burial assumed the advance (during the life of infirm old men) preparation of interment (construction of crypts and tombs), etc.

⁵ Hieroglyph in this place of the text of the Disc is erased, so the meaning is restored from the context.

Man must be healthy [and] strong by Nature¹. Health is passed to children from woman [in other words, as we would say today – «with mother's milk»].

A12 – A13: | Man must treat with love the knowledge of the truth [in other words, Sciences] | [be] pure (honest), [and] wise |

Man must treat with love the knowledge of the truth [Sciences], be pure (honest), [and] wise.

A14 – A16: | [Every] man provides the spread of knowledge, [and] of the own craft | [among] wildly behaved [in other words, illiterate, wild men (people)] | man must follow [these] traditions |

[Every] man provides the spread of knowledge and of the own² craft among wildly behaved (illiterate) people³. Man must follow these traditions.

A17 – A19: | [Every] man must completely (from beginning to the end) provide according to the nature (natural cycles) the agriculture [and] eminence of canals for irrigation | [as well as be engaged in] fish trade (fishing) | man must follow [these] traditions |

Man must completely (from beginning to the end) provide according to the natural cycles, the agriculture and the eminence of canals for irrigation, [as well as] be engaged in fishing. Man must follow [these] traditions.

A20 – A22: | [We repeat, every] man provides the distribution of knowledge, [and] of the own craft | [among] wildly behaved [in other words, illiterate, wild men (people)] | Man must follow [these] traditions |

[We repeat⁴, that every] man provides the distribution of knowledge and of the own⁵ craft among wildly behaved (illiterate) people⁶. Man must follow these traditions.

A23 – A25: | Man must wear clothes and take care of own clothes | [Also] wife [for these clothes] is skillful to spin own fabrics | [– this is] the important rule and obligation [public] |

Man must wear clothes and take care of own clothes. | [Also] wife [for these clothes] is skillful to spin own fabrics⁷ [in other words, mistress] – [this is] the important rule and obligation [public¹].

¹ Turn «by nature» is put in accordance to its use with the traditions of the Russian.

² Literally in the text is given the word «own», but it is obvious the general character of the phrase without regard to the knowledge and craft of the person.

³ In the text of the disc is literally the phrase «wildly behaved», i.e. people as such; the word «people» is added for detail and more vivid illustration of significance. All the more, it is easy to draw an analogy with the image of a centaur – half-humans and half-horses, as representatives of the people in a variety of wild imprinted on the works of ancient art.

⁴ Following further sectors A20 and A21 repeat exactly sectors A14 and A15, so to enhance the sense I inserted the phrase «repeat that ...», especially as the author / authors Disc really repeat these statements of sectors A14 and A15.

⁵ Literally in the text is given the word «own», but it is obvious the general character of the phrase without regard to the knowledge and craft of the person.

⁶ In the text of the disc is literally given again, the phrase «wildly behaved», ie people themselves. The word «people» is added for detail and more vivid illustration of significance.

⁷ In the text literally goes «their tissue», but in the modern language people does not say so.

A26 – A28: | [Every] man must be able to protect | [and] to have knowledge [of the existing] Forces of Nature, | [which] is written by the messenger of Light (priest of truth, in other words, the Prophet) |

[Every] man must be able to protect and to have knowledge of the existing² Forces of Nature, which is written by the messenger of Heaven (messenger of Light, priest of truth) [in other words, the Prophet].

A29 – A31: | [Every] man must completely (from beginning to the end) provide according to the nature (natural cycles) agriculture [and] eminence of canals for irrigation, | [and] be able to protect | [that] is written by the Messenger of Light (priest of Truth, in other words, the Prophet) |

[Every] man must completely (from beginning to the end) provide, according to the natural cycles, the agriculture and the eminence of canals for irrigation, and be able to protect that, what is written by the Messenger of Heaven (messenger of Light, priest of Truth) [in other words, Prophet].

3.3.3. Literal (modern) reading of the text of the Phaistos disc

So, we proceed to *the most exciting moment* – to the formulation of translation in a form that will go down to the history of science, to the formulation of the text, which will eventually become known to every European child, as in Europe, the cradle of European civilization is considered to be Crete.

Before this final reading I draw your attention to the following:

1. I call this text of the Phaistos disc «**The Code of responsibilities of a man**» because the content of the hieroglyphic text tells us precisely about these responsibilities. Although the text contains not only duties but also teachings, instructions and the explanations. That is, the text combines both imperative-mandatory and explanatory-incentive nature or features.

2. To the title of the translation and to the text itself, I added the explanation that it is «**the oldest book for the young men entering the adulthood**», because indeed this kind of persuasions and explanations would make sense for the young men moving from the childhood to the adult age.

3. It is unknown, if the Phaistos disc contains the full text of code of these duties of man for science, as other discs have not been discovered yet. However, by the brightness, writing style, depth of thoughts and other linguistic characteristics of the text it is clear that it could not be one, and it is part of the entire ancient teaching aid.

4. I do not exclude that the study of this code took place after reaching the certain age by boys and accompanied by certain tests of spirit. However, we will discuss it, of course with the adduction of the proves, in the chapter about the Disc identification.

5. Also pay your attention to the fact that the perception of the disc as spiral, which hieroglyphically designating general rules (laws) relating to the society, nature and man, is fully consistent with its content, as the **Code, in other words, the collection of rules.**



6. Pay your attention to the fact that, in comparison with the moral qualities of modern men, this Code could be called – «**The Code of duties of a real man**». In other words, the moral and ethical aspects of the content of these duties of a man are relevant even for our days – for the modern man.

¹ When the author / authors Disc talk about rules, based on the nature (by nature), they use a different phrase: «[it is] important rule [itself] of Nature». That is evident in the text the presence of representation of the difference between what is given to man by nature, and what is defined by social norms.

² The word "existing" there is no in the text, it has been added for a more pronounced color sense.



«The Code of responsibilities of a man»
(ancient book for the boys entering adulthood)*

Part I**

Man must conceive posterity with a woman (as it is said «to put down the roots») and naturally, provide his family.

Every man is taught how to grow the plants (agriculture) from childhood: to plant it, to transport and to trade it, to sew clothes of it, to eat it, to use it in the household, to make things from it – that is all he should be able to do.

To light up the fire of knowledge on own lands (educate) and be able to protect our spiritual food (in other words, knowledge, faith and traditions – culture).

To plough and cultivate the land, as a woman (with care and attention), to be able to protect our planted and grown, fertile lands, transported goods and products and naturally, women, house and children.

Every man, traditionally, brings up children as to provide their path (to set on) to the righteous way of life.

In the town, naturally, pays attention and interest to the pottery.

Lights up the fire and brings water into his house. Follows the cooking.

Naturally, loves and spiritually enriches His wife.

Exactly man keeps knowledge and provides, traditionally, its transfer from generation to generation.

Carefully and respectfully treats pregnant women, elderly parents and the old people. Takes care of elderly parents and old people and protects them.

Takes care of our people.

Creates conditions for the pregnant women, the elderly parents and old people.

Man also provides prosperity of transport and trade.

The woman has her own special nature: women – are our families. Exactly the woman is skillful in own household.

Therefore create conditions for the pregnant women, as well as for elderly parents and old people.

Keep the knowledge, faith and honor of own woman, because husband as well as wife by nature are born exactly by woman.

Fully take care of the prosperity of maritime and ship affairs of our nation.



* Let me remind you once again that the name of the text is given conditionally, as there is no in the text of the Disc, but it is quite clearly follows from all its contents.

** The side of the disc B to the current numbering of the researchers.



Part II

Man must be able to protect his own house and children – it is his sacred duty to be attentive to all families (in other words, to the nation), always take care of their well-being.

Every man must give food to the infirm and children, and to provide his own family – it is his duty.

Provide the burial of the deceased.

Man must have only one wife – this is the most important law of Nature.

By nature, man must be healthy and strong. Health is passed to the children from woman (as we would say today – «with milk of mother»).

Man must treat with love the knowledge of Sciences, be honest and wise.

Every man provides the spread of the knowledge and of the own craft among wild peoples. Man must follow these traditions.

Man must completely (from beginning to the end) provide, according to the natural cycles, the agriculture and eminence of canals for irrigation, as well as the fishing. Man must follow these traditions.

We repeat that every man provides the spread of knowledge and of the own craft among wild people. Man must follow these traditions.

Man must wear clothes and treat it gently. Woman must be mistress for spin the fabric for these clothes – this is the important rule and duty (public).

Every man must be able to protect himself and have knowledge of the existing forces of Nature, which (the knowledge) is written by Prophet.

Every man must completely (from beginning to the end) provide, according to the natural cycles, the agriculture and eminence of canals for irrigation canals, as well as be able to protect what is written by Prophet.



This is the content of the hieroglyphic text of the clay disc found in 1908 during the excavations of the ancient city of Phaistos (Festus) on the territory of now state-owned Greece.

The date of the first complete text translation into one of the modern alphabet (not hieroglyphic) languages (Russian) should be considered as **February 9, 2010**. I remember the date because it's my birthday, on February 9. It is turned out a kind of gift to myself.

3.4. Correct statistics of the signs of the Phaistos disc

«It is unlikely that someone who does not know how to count can teach mathematics to others» (The Author).

Only now, after the full reading of the text of the Phaistos disc, we, dear reader, strictly follow the long-forgotten by the science methodological principles, we may show statistics for signs of the Disc. Previous researchers have pointed out that «the entire text consists of 241 signs, and there are 45 different signs in the text»¹.

In reference books it is stated that «in the study of writing of the Phaistos disc the following notations are generally accepted:

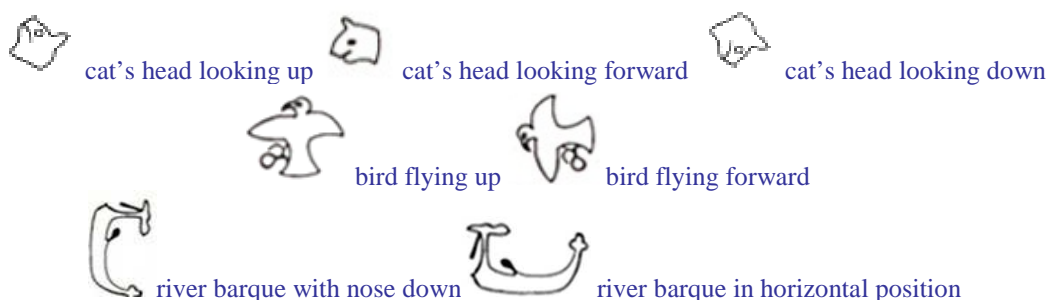
- Side A (conditionally «facial») contains 123... signs in the 31- fields (A1-A31);
- Side B (conditionally «reverse») contains 119 signs in 30 fields (B1-B30);
- Different signs are numbered according to the system proposed by Evans, from 01 to 45»².

In fact, we have already established that the scientific value of the «general acceptances» is equal to zero, because:

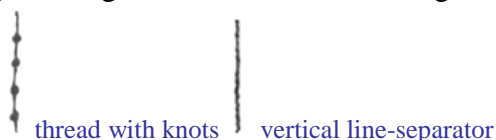
1. Facial side of the Disc from which the reading begins, is not the side "A", but the side "B", although they are equivalent.

2. The total number of *visually perceived signs* is not 45 +1 (the sign «slash»), but at least 53 graphic signs, in other words, more than 7 signs, because:

a) different from each other are the signs with the symbols in different directions –



b) certainly, the following drawings are considered as the signs because of their repetition –



c) difficult for the understanding, but easily accessible for visual perception, is the macrosign «spiral» –



3. Taking into account the double signs the total number of unique («different», as the researchers call them) signs is more than $53 + 3 = 56$ signs:



Researchers have made all these mistakes because they do not understand the difference between the sign and the symbol, they did not conduct classification of signs on one ground (one part is included, and some not), and they did not include all the logical variants of drawing, including double signs.

¹ Kondratov A.M, Shevoroshkin V.V. When writings are silent. Mysteries of ancient Aegean. Moscow, 1970. P. 93 / http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-27

² The Phaistos Disc / «Wikipedia» / http://ru.wikipedia.org/wiki/Фестский_диск#cite_note-28

All this¹ does not adorn the modern science, particularly its methodology, and especially because the wrong conclusions of this science are supported by its great name:

📖 «Nothing is more contagious than the misleading, supported by a great name, especially if this name is Science» (paraphrase)².

Even if science complied the declared methodological principles and conducted classification of signs correctly, then it still would not be able to calculate the total amount, because it is impossible without translation of the content of the Disc to restore the erased in two places sign – the «slash» (restored in sectors A7, B8).

Thus, the total amount of all, saved in drawing as well as the erased, graphic signs of the Phaistos disc is:

I. Signs-hieroglyphs: Side A – 122 plus 1 erased hieroglyph, Side B – 119 hieroglyphs. Total 242 signs-hieroglyphs.

II. Signs-symbols: 2 signs – symbols «thread with knots», 59 signs-symbols «vertical line-separator», 2 signs-symbols «spiral». Total 63 signs-symbols.

III. Signs of conventional symbols: 18 signs «slash» plus two restored – signs «slash». Total 20 signs of conventional symbols.

The total number is 325 graphic signs. Here is their table.

STATISTICAL TABLE OF SIGNS OF THE PHAISTOS DISC			
Total amount of signs	Science	Author	Difference
I. Counting of all sectors (fields) of the Disc			
Side "B" (facial)	30	30	
Side "A" (reverse)	31	31	
Total of sectors:	61	61	
II. Counting of all graphic signs			
Hieroglyphs of the side "A"	122	122	
Hieroglyphs of the side "B"	119	119	
Erased hieroglyph	1	1	
"Slash" (inscribed)	18	18	
"Slash" (restored)		2	- 2
"Thread with knots"		2	- 2
"Vertical line-separator"		59	- 59
"Spiral" (disc itself)		2	- 2
Total of graphic signs	260	325	- 65
III. Counting of different (unique) graphic signs			
Signs-hieroglyphs	45	52	- 7
Signs-symbols		3	- 3
Signs-conventional symbols	1	1	
Erased sign (is related/ is not related)	0 / 1	1	0 / - 1
Total of different signs	46 / 47	57	- 10 / - 11

Does the reader feel the difference in approach and in the results?

¹ In this case, I do not take a purely "arithmetical errors" when on the side "A" they account not 122 + 1 erased sign, but for some reason 124 signs.

² "Nothing is so contagious as misleading, supported by big name" - once said French naturalist Georges-Louis Buffon.

Chapter 4. About the essence of hieroglyphs

«Only with the death of dogma science begins»
(Galileo Galilei)

4.1. Features of writing or meaning of hieroglyphic writing

«Hieroglyphs outside of the Phaistos disc are far from modern science, as the science is far from the elementary knowledge about hieroglyphs in general and about scientific principles of translation in particular» (The Author).

4.1.1. The essence of writing, as well as its general and particular features

We, dear reader, have read the text of the Phaistos disc – it is good. The journey was long and sometimes tedious, but we did not make any unnecessary steps.

Generally the journey of the real knowledge always is not easy, because to create the most *consistent* and *continuous chain of presentation* is possible only by unleashing the whole clew from the beginning to the end, for the path to be really straight. So, following the principle of Alexander Kunitcyn, which was proclaimed for the science Russia in 1818 (but, unfortunately, it did not hear), I had *«to explain you one by quite different»*

📖 *«Only then Science has the perfect view, when all its provisions constitute the continuous chain, and one is explained by quite another»¹ (Alexander Kunitsyn).*

Perhaps, this is **the principal feature of my translation** as really **scientific process of knowledge**, embodied as the example of the Phaistos disc which has no analogies in the world. However, this knowledge is more for you, my reader. So now let's present features not of the translation process, but of the *translated text*, which we have been able to read after so many centuries.

I. The main feature of the translation, as well as of the text, and of hieroglyphic writing

In the study of the Phaistos disc, we should always remember that this work is performed with the signs in the form of pictures – *images of real objects, clothes, animals, etc.*

Yes, alphabetic texts (texts written in letters) as hieroglyphic ones consist also of pictures. For example, the letter "A" as the element of *alphabetic writing* is also a graphic sign. I hope that for none of the linguists there is no doubt about the fact that in contrast to *hieroglyphic writing* this sign has **no any semantic (meaningful) sense itself**, and is only a **conventional symbol**.

📖 *«Letters, in contrast to hieroglyphs, have no translation, and only together – in the form of separate words form the meaning!» (The Author).*

Hieroglyphs, on the contrary: even **when hieroglyph is only the one**, it always carries a **concrete substantial sense and has a separate translation**.

This is the essence of the whole hieroglyphic writing, to what I will turn the attention of the reader. The main thing you need to understand is that:

📖 *«The difference between the hieroglyph and the letter is the same as between the dumb and those who know how to speak» (The Author).*


So between me – the representative of *ideographic (hieroglyphic)* approach and the representatives of the *syllabic* approach to the hieroglyphs, **the difference is exactly the same**. This is *the main feature of the hieroglyphs, as well as of the text and its translation – neither more nor less* *.

Thus, the unit of the hieroglyphic writing is not word or concept, but **the semantic category**.

¹ Alexander Kunitsyn. The right is natural. St. Petersburg. 1818. P. 1.

* I say this because I just state the fact – hieroglyphs come out of the realm of the dead and speak not by tens, hundreds and thousands of contemporary eminent scholars, whose works will be soon moved by History with a single movement to the toilet.



For example, the sign of feather of bird  as well as other hieroglyphs does not transmit the word or concept, but exactly the **whole-functional meaning – semantic category** in the form of interconnected within the meaning concepts, to be exact, «**to write, writing (writing skills), writing; knowledge**».









In the system of hieroglyphic writing, each of these semantic categories is encapsulated in the specific hieroglyph, the use of which in the text defines the use of this or that concept in the translation, but it is in the framework of one functional meaning.

II. General features of translation (text)





(1) *Special kind of linguistic construction: the connection not of sentences, but of semantic turns, consisting of separate semantic categories.*

These semantic categories in the form of hieroglyphs in their connection form not the sentence, but the semantic turn, which, in the language of alphabetic writing, may be a part of a sentence as well as a sentence as a whole. Each of these semantic turns is formed as a separate sector.

For example, sectors B1 and B2 in translation form the *one complete idea* – in the conception of the modern language – *one sentence*, but each of them carries and constitutes one complete idea, but this is relatively independent semantic turn:

(B1)     + (B2)    

man must conceive posterity [with] woman [as it is said «put down the roots»]




+  [and] provide [this]  union with  woman (in other words, family)  by Nature (in other words, naturally)




=
Man must conceive posterity with woman [as it is said «put down the roots»] and, naturally, provide [his] family.




(2) *Developed type of writing: there are complicated linguistic forms, and complex linguistic structures that can convey many shades of meaning.*


a) *The presence in the text of linguistic forms with complex semantic meaning that have no analogues in modern Russian language:*


For example, sectors B3-B5 of the Phaistos disc, where it is said:

Man  **growing the crops (agriculture)**  is taught  from childhood +

[sign of the plural]:  to plant [it],  to transfer and to trade [it],  to sew clothes

[of it],  to eat [it],  [to use it in] household,  to produce things [from it] –


 [this is his] duty [in other words, he must be able to do this all].

At this place in the text the hieroglyph, shown as a *wisp of spikes*  (*sheaf*) – is the natural symbol of harvest and agriculture, I have translated as «*harvest, growing the crops (agriculture)*».


However, based on further specification of this semantic category in the following sectors B4-B5, the term «*agriculture*» in the understanding of originators or originators of the Disc includes not only the growing the crops, *but also all the work and all profiting not only from agriculture, but also from plant cultivation.*

In the Russian language there is no word similar in terms of semantic form.

If in the text there was no further detailing of the semantic category, I would have to translate this hieroglyph by only one phrase «*growing of the crops and profiting from it*», since it would be impossible with the Russian language just to express the meaning of this hieroglyph in another way.

Here is another hieroglyph expressed by the sign *fructiferous branches of the tree*  (as a symbol of fruit-bearing, fruiting, and if concerning children, the upbringing). It means – «*fruit-bearing, fruiting; upbringing (to bring up)*».

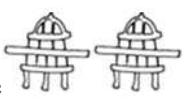
In Russian language there is no term that simultaneously includes the relationship of the word «to produce» and the word «to bring up». However, even in Russian language the word «to produce» in the area of family relations is closely related with upbringing, which we have in mind when we say «*to produce good / bad children*» and evaluating them, first of all, moral qualities, in other words, the level of education.


It is  the most **multifaceted hieroglyph** of text of the Phaistos disc, expressed by sign the hammer. Hammer is the symbol of processing and creation, skills (possession of knowledge) and art (remember the Hammer of Hephaestus). This sign means – «*to perform (create); to process (teach); to inure (educate, teach); to be experienced, experience, skill (mastership); skill (craft, trade); to be able to (to possess knowledge); to perceive, the knowledge*».

Semantic volume of the meaning of this sign is one of maximum among hieroglyphs of the Phaistos disc, but even in this case, as with all the other hieroglyphs, all semantic has clear limits and focus of its content, **which does not permit to manipulate its meaning**. Therefore hammer of Hephaestus will never turn into those tales (they say, it is column, etc.) that afflict the modern science, and which we'll discuss in the next chapter five «The difference between science and science-like on the example of the Phaistos disc».

b) Presence in the text of complex linguistic forms in form of double, two-part and dynamic hieroglyphs.

Double hieroglyph: for example, the sign of wooden hut is quite clear and obvious symbol of the house, and therefore it has the hieroglyphic meaning «house (abode)».

The repetition of this sign twice  literally means «*from the first to the last house*», in other words, clearly show symbolically the whole settlement in general – therefore, meaning «*settlement (village, town)*».

Two-part hieroglyph: for example, these two signs  when they joined together («union» + «woman») form one complex concept of «family (familia)» as a real *Union [of man] and woman*, forming complex *two-part* (composed of two different signs) *hieroglyph*.

Dynamic hieroglyph: we talk about this hieroglyph when image of the sign changes in the space its direction and can be directed in different directions, for example:



cat's head, **looking up**, shows *attention* from cats to *anything* and it is the symbol of attention – meaning «*attention, to watch: to treat carefully (respectfully), to be attentive (cautious), to pay attention (to show interest)*»;



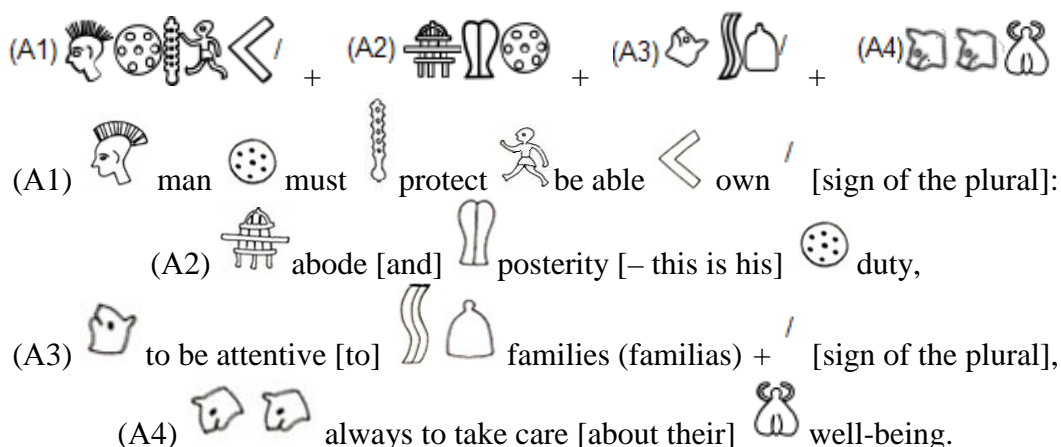
cat's head, **looking forward**, symbolizes care, because its common feature is care about themselves (cleanliness), and about its posterity – meaning «*care, to take care*»;



cat's head, **looking down**, symbolizes *special attention* and *increased concern* about something – meaning «*particularly (in every possible way, in every way) to take care; to pay high attention (special care)*».

c) *Presence in the text of the Phaistos disc of complex linguistic structures.*

For example, here is complex by its construction sentence (completed thought), which consists of 4 semantic turns:



As we can see, four semantic turns, presented in four sectors form one complete idea, which in terms of linguistics of modern Russian language can be expressed in one sentence.

(3) *The dialectical nature of writing:* when at first glance immobile (dead) hieroglyphs generate in their interaction in writing a truly living movement of thought.

Writing of the Phaistos disc has the obvious **unique dialectic nature**, expressing *dialectics of use and dialectics of the meaning of hieroglyphs*.

Dialectics of use – preceding and following hieroglyphs always clarify functionally *particular grammatical meaning* of the hieroglyph.

This means that, *without changing its mark*, the same hieroglyph in different sentences *changes its grammar* only through interaction in writing with others hieroglyphs – preceding and following. Since the hieroglyph is not *static linguistic structure* in the form of subject or predicate, noun or a verb, but the **whole dynamic semantic category, which at constant mark can act in all these forms**.

In ordinary (alphabetic) writings the inscription of word entirely determines its meaning (translation) in the particular sentence. If you write, for example, the word «*dialectics*», then, *without changing the letters in this word*, it will not be able to turn in such its writing in those meanings that are passed by the other cases (the «*dialectics*», «*by dialectics*», etc.) or by other word classes («*dialectic*», etc.) and, therefore, they have different sequence of letters. This means that *in the alphabetic writing the grammatical meaning of the word is almost entirely (except for homonyms) determined by its statics – by inscription.*


In hieroglyphic writing the grammatical meaning of hieroglyph is determined only by its semantic connection with preceding and subsequent hieroglyphs – by dynamics.

This is because:






📖 «*Hieroglyph does not express word or words, but the meaning*» (The Author).

In the dynamic semantic categories the grammar is determined not by drawing of hieroglyph, but only by *preceding and following hieroglyphs*, like sentence in general – **the grammar is determined by consistent movement of meaning.** Precisely in this is (1) **truly alive and mobile character of hieroglyphic writing** (2) **in fully preserving of the unity of the semantics of each hieroglyph!**







Therefore, each hieroglyph by its absolutely equal semantic meaning in different sentences can act in all these grammatical forms.

For example, hieroglyph expressed on writing by the sign *crocus flower* , has the total amount of its semantic meaning as «*purity, pure (honest), spiritual; honor, honesty*». By absolutely equal drawing of this hieroglyph:







1) in the sector B7 it means the word «*spiritual*» [food], in other words, it is **an adjective**:

(B7) 
 ...  to protect  to be able [own]  **spiritual**  food [in other words, knowledge, faith and traditions – culture];

2) in the sector B16 it means the word «*spiritually*» [feeds], in other words, it is **an adverb**:

(B16) 
 Wife  naturally  loves [and]  **spiritually**  feeds [in other words, spiritually enriches];

3) in the sector B27 it means the word «*purity*» [of his woman], in other words, it is a **noun**:

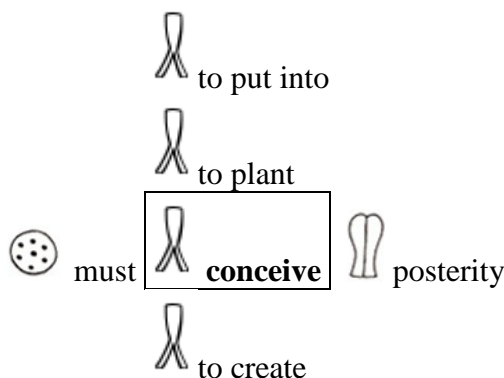
(B27) 
 Keep knowledge,  faith [and]  purity  of own  woman...

This *grammatical dynamism* is the dependence of the grammatical meaning of the reference to the preceding and following signs regard to absolutely all the hieroglyphs, showing **the dialectical character of this writing.**

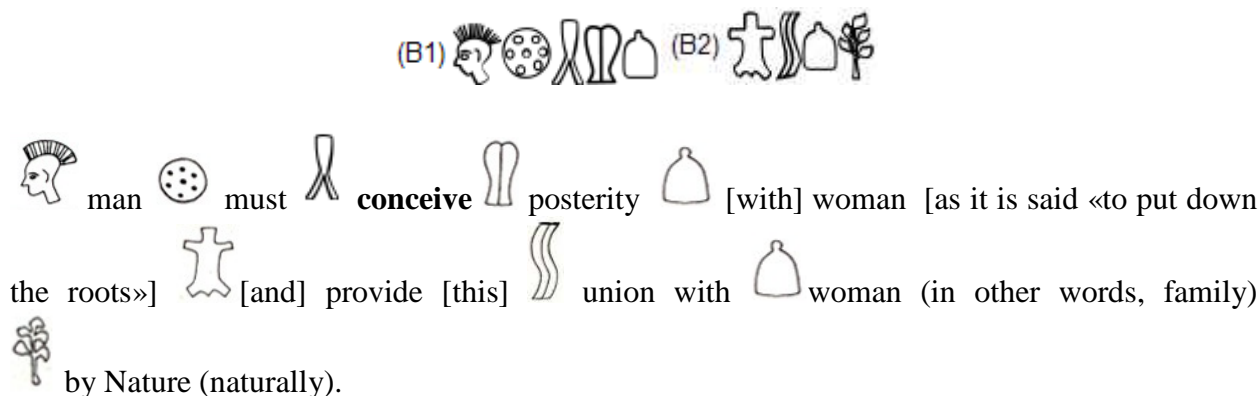
Dialectics of meaning – preceding and following hieroglyphs always functionally specify any *particular semantic meaning* of the hieroglyph in its general meaning.

So hieroglyph, expressed by the sign *root of the plant*, as natural symbol of planting (creating something) by the natural process of growing, refers to the creation of something, and to the conceiving, not in vain there is the phrase «to put down the roots».



Within this general semantic meaning the choice of the particular meaning depends exclusively on its use in the text – *from the preceding and following hieroglyphs* for example (sector B1):



As we can see, the meaning of «to plant» posterity disappears at once, because the posterity cannot be planted (to plant trees). The word «put into» within the meaning to send somewhere (for example, in jail) also cannot be accepted, but for reasons of meaning preceding and following hieroglyphs of the sectors (B1 and B2), with which it is semantically associated:




Last meaning «to create» is synonymous to the word «to conceive», when we are talking about posterity, and the choice depends upon the literary preferences of translator in the translation.


I chose the word «to conceive», because after this hieroglyph  comes the sign  the scrotum, which determines, in my opinion, in itself the phrase «to conceive posterity».

I repeat once again that *this semantic dynamics* is the dependence of semantic meaning from binding to preceding and following signs regard to absolutely all hieroglyphs, showing the **dialectical character of hieroglyphic writing**, and not only of this.

Therefore, we must always remember:


 «Hieroglyphs are driven not by linguistic forms, but by the meaning» (The Author).



and

 «For hieroglyphic writing the content has always been and remains the main» (The Author).

(4) The whole content of the text: content of the text is easily categorized by content.

The content of the text of the Phaistos disc can **clearly characterize the content as the set of duties, rules and instructions for men, entering adulthood, that have an apparently explanatory, educational and at the same time learning function.**

Let me remind you that the first and key hieroglyph of the text, from which many semantic turns (sectors) begin, it is the head of a boy (man)  .

The phrase «  man (boy)  must (is obliged)» **is the main for the given text.**

Taking into account the direction of the text we are talking about *the imperative mode and instructed meaning of these duties* addressed in the text actually «to every youth, who has become a man». It is possible that the **set of rules of «real man»** was read to him at the very moment of the initiation ceremony into manhood after a certain age or was studied by him at the previous stage of initiation (training).

Almost all sentences of both sides of the Disc show normative (imperative-indicatory) character.

The first side, «*man must...*» (section B1), «*man... is taught*» (sectors B3-B6, and later on the side "B").

The second side, «*man must be able to protect...*» (section A1), «*man must...*» (section A5), «*man provides...*» (section A14), «*man must follow...*» (section A15, and so on the side "A").

(5) High culturological level of text content: it has clear combination of imperative rules and explanatory rules, and also cautionary instructions.

One more character clearly point on it, parallel to general-imperative, exactly the explanatory-motivating at the same time educational character of influence of the text of the Phaistos disc on the ancient reader.

For example, combinations of:

«*man must...*» (section B1), «*man must be able to protect...*» (section A1), «*man must...*» (section A5), «*man is obliged to follow...*» (section A15, etc.) – **there are imperative responsibilities;**

«*man... is taught*» (sectors B3-B6), «*man provides...*» (sectors B22, A14), «*man traditionally brings up...*» (B11-B12 sectors, etc.) – **there are explanatory rules;**

«*pays attention (interest) in the town to the pottery...*» (sector B13), «*he loves, naturally his wife...*» (sector B16, etc.) – **there are is informative and recommendatory instructions.**

The combination of these styles directly points to the high cultural level of the author or authors of the disc, which takes into account many aspects, even of human psychology, composing the most effectively their set of rules. Talking in Russian, the text is not written in the village «Zapupyркино», people did not take down from dictation of tyrants, not of priests with censers, but highly educated people by whom the philosophy has occupied the minds not the last place.

The text is, certainly, wise and sublime by its style and content.

Moreover, the content of the text of its general focus is actual for men of all times and nations.

(6) *Maximum pragmatic and natural philosophical content of the text.*

The text of the Phaistos disc is concrete, unambiguous, pragmatic, deprived of any mythology, which traditionally pseudo-historians of historical «science» attributed to ancient people. I would say that this is **natural-philosophical text** of well-organized and civilized society that has not come off in its religious-mythological flush from respect and understanding of Nature.

This is outside and above religious and dogmatic text that is simultaneously highly spiritual, instructive and educational.

How good are such the phrases of this text, as:

«By nature, man must be healthy and strong. Health is passed to the children from woman (as we would say today – "with milk of mother")».

«Every man must be able to protect himself and have knowledge of the existing forces of Nature, which (the knowledge) is written by Prophet».

«Man must be able to protect his own house and children – it is his sacred duty...».

«Man must treat with love the knowledge of Sciences, be honest and wise».

«Namely man keeps knowledge and ensures, by tradition, its transmission from generation to generation».

«Every man provides the spread of the knowledge and of the own craft among wild people».

«Man must... be able to protect our spiritual food [faith, tradition, culture]».

«Take care of our people».

«To plough and to cultivate the land as woman...».

«Woman has her own special Nature: women – are our families... **Keep knowledge, faith and honor of own woman**, because the husband as well as the wife by nature are born by woman».

After reading the last phrases that put faith in direct dependence with the purity of woman, and it arises the desire to exclaim:

📖 *«Indeed! Where women are dissolute, faith cannot exist».*

and

📖 *«Purity of woman – is the basis of the purity of faith of any nation» (I am the Author, but by all logic, which has awakened these Sofias (aphorisms), they do not belong to me, but to the authors of the Phaistos disc, and I only formulated them).*

We can confidently say that this is the text of that age, which the ancients considered to be the **«gold»** because the radiance of wisdom and naturalness was not still get muddy by hypocrisy of religion and by vices of kings, which in certain period of history have merged together in “divine” ecstasy. In the ecstasy of dominion over the destinies and minds of people – ecstasy, from which the world cannot recover until today.

In many respects this is why this text is amazing and different from all the stories that were composed about the ancient people by the *fables «teachers» of the church*, such as *Theodoret (of Cyrillus)*, part of which (fables) did not scruple to borrow the modern science too.

(7) *Non-ideality of inscription of the text, and also because its reality: like indication of its typical and common feature for the given culture.*

If it was the single masterpiece of this culture, so there could not be any errors in it, because it would appear to be *clear*, which is called «from top to bottom».

I recall that in the text of the Phaistos disc one mistake in sector A22 was made, where the sign «flying bird» was applied wrong:



About this mistake look at page 210 of this work.

And in the sector A29 the sign «round shield», apparently, was originally missed, and then written in the atypical performance on the top:



These facts indicate that the Phaistos disc for the people who created it was not the only one monument of its kind.

III. Particular Translation Features

(1) Influence of the direction of the signs on the meaning of hieroglyphs (the presence of dynamic hieroglyphs):

In the text of the Phaistos disc there are present hieroglyphs, signs **change their positions in writing**, highlighting features of represented objects, and thus changing the total meaning of these hieroglyphs to the direction of greater detalization, because the meaning of hieroglyphs is always derivative from represented signs. As a result, it is made to identify *greater* number of hieroglyphs of the Phaistos disc.

These hieroglyphs with signs that change their direction in writing, I called the **dynamic** and refer to them the following:

Sectors A3, A4, B13, B15, B18, B19, B20, B21, B26, B29 – cat's head, which about I have already said on page 291, as about the example of the dynamic hieroglyph;

Sectors A9, A16, A19, A22, A25 – flying bird:



– bird flying vertically *upward into the sky* as the symbol of top and heaven; hieroglyphic meaning «TOP (HIGH, MAIN, IMPORTANT), SKY (HEAVEN)»;



– bird flying horizontally *across the sky (hovering above something)* as the symbol of following (something), meaning «TO FOLLOW (TO OBEY), TO OBSERVE».

Sectors A14, A20, B9, B12, B22, B29 – river barge:





– River barque located vertically with its prow downward as the symbol of moving down the river for transportation (movement) of people and goods, especially tarde; meaning «DISTRIBUTION (OF SOMETHING); MOVEMENT (PATH), TRANSPORT AND TRADE; WHAT IS TRANSPORTED and WHAT IS TRADED»;







– River barge in the natural horizontal position is the direct image as cargo ship; meaning «BARGE, VESSEL, SHIP; SHIP (adj.), MARINE».

All these dynamic hieroglyphs are not simply examples of writing complexity of the Phaistos disc, about which I have already said, the main thing is that – they show the **level of abstract thinking of the creators of this writing**.

(2) The presence in the text of double hieroglyphs, constructed on the same principle.

 (to take care) /  (to take care from beginning to the end, in other words constantly) sectors B19, B20, B21, B26 / A4

 (to provide) /  (to support from beginning to the end, in other words, completely) sectors A6, A7, A14, A20, A23, B2, B4, B12, B22 / A17, A29




 (abode) /  (from the first to the last house, in other words, settlement in whole) sectors: B5, B10, B25, A2 / sector B13

As we can see, the translation of double hieroglyphs is carried out on the same principle, that once again shows **the use of some rules of translation**, pointing to its **sequence, systematization – and therefore to its accuracy.**




(3) The presence in the text of complex two-part hieroglyphs:

Several simple (consisting of one sign) hieroglyphs in their combination with other signs form not a phrase (relationship between two meanings, semantic categories), but one semantic category – one complex semantic meaning or, in the language of alphabetic writing, one concept:

sectors: A3, A6, B20, B24, B30:

 union +  woman = union with woman  (**family**);




sectors B18, B21, B24, B26:

 fruit-bearing +  woman = fruit-bearing woman  (**pregnant**);



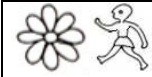
sectors A15, A21:

 wildly +  behaved = wildly behaved  (**wild, illiterate, uneducated, uncultured, in other words, the barbarian**);



sector B7:

 spiritual +  food = spiritual food  (in other words, knowledge, faith, traditions – **culture**);

sector B12:

 True (light) +  behavior (lifestyle, affairs) = light (good) things, true (in other words, righteous) lifestyle  (**righteous lifestyle**);

In this sector B12 there is the example of generating not of two-part hieroglyph as a noun or adjective, but as a verb:

 to provide +  path = **to set on**;

sector B22:



ability (skill, craft) +



trade and marine = ability to transport (mainly by water) and

to trade =  (**transportation and marine**);

I recall that in the modern language, the terms «transport», «transportation», «trade» are different and independent. In the text of the Phaistos disc the hieroglyph «river barge located vertically with its prow downward» means both these three meanings within one common semantic volume with the basis – «the movement, distribution». This is graphically shown in the image and exactly of river barge, located vertically with its prow downward, in order to focus attention on its function to move anything.

sector B29:

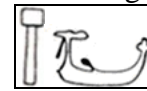


ability (skill, handicraft) +



vessel (vessel, ship) = shipping skills as navigation (control

and maintenance of vessel) and shipbuilding (the art of ship building)



(**navigation and shipbuilding**);

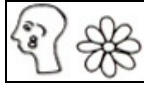
sectors A28, A31:



special priest (messenger) +



Heaven (Light, Truth) = messenger of Heaven, messenger

of Light, priest of Truth, in other words, Prophet  (**Prophet**)*.

Simple hieroglyphs for generating two-part hieroglyph could connect not only with each other but also with *the signs (conventional symbols)* that are not the hieroglyphs (they don't show the real thing)**.

In alphabetic writings, for example, in the Russian language there is no such that the sign of syntax, comma, gives the rise to a new meaning of the word.

In the best case, it concerns the whole sentence as a whole, such as:

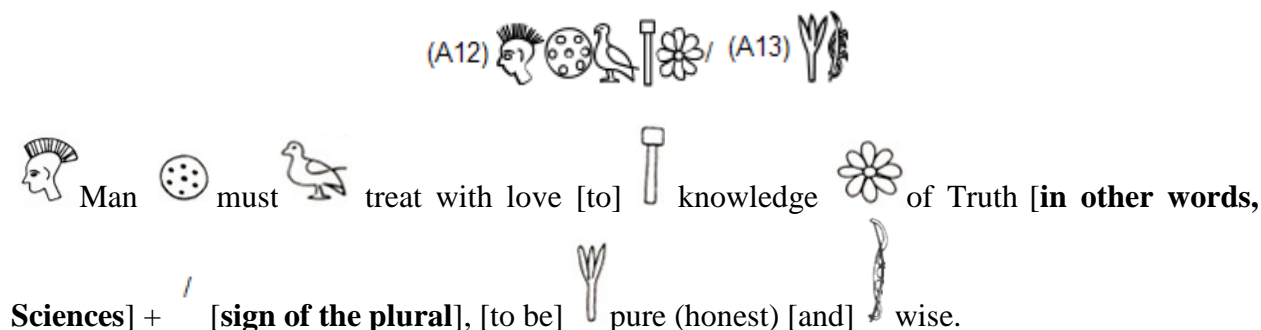
«Execute, it is impossible to pardon – Execute it is impossible, to pardon».

* But for today's people it is hard to understand the last example, because the higher is the self-esteem of the society and the people themselves, the further they are from the time of the prophets. Today crew of the new marks of vehicles with sirens, carrying «Holy...», **at best, can muddy standing by the side of the Prophet, rather than see him**. Yes, and how in our society can be appreciated fasting (no meat-eater), leading an ascetic life, able to meditate, poorly dressed, and even teach people to the path of true knowledge. Do you think it will show as an example to all on TV? Do you think that if this messenger of God will come to the area, the clergy throw all their «great» of the case, give up their wealth and go after him? Yes, do not make me laugh! If they know, as I see it, – **that there is a way of Christ**, but they don't follow it, then they will not follow it and as they say, a «made man of Christ». Especially since his arrival they put off at will from now on the far-distant future, before which (end of the world) to request the faith «must do» to them. In fact, God always sends to the world his prophets, because he loves them created in the image and likeness of people, and **this is not the deal of the clergy of all stripes to decide for God whom and when to send to the world**. They have no such right. But they have provoked... Moreover, it seems to me that today's religious leaders have taken too much on the name of God, and in fact only teach others how to follow in the footsteps of Christ, not following in his footsteps themselves. **This is, in my opinion, the best hypocrisy**, for which they will certainly answer to God, and not all together in a crowd, but each of them individually. As well as they respond to lie about religious genocide of ancient cultures and ancient knowledge - banning and burning of books, persecution and physical destruction of the people, for attitude to the people as slaves and serfs (remember that one of the churches was a major ruler of the serfs, so to speak, «*loving*» your neighbor as yourself). Therefore, I say to readers – be afraid **of wolves in sheep's clothing** ...

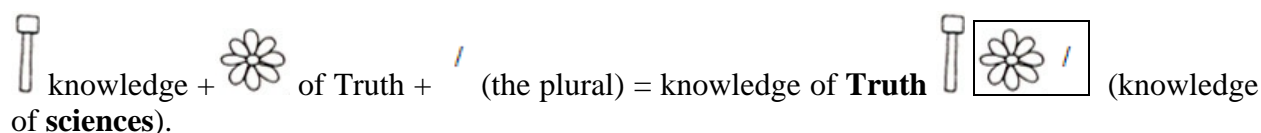
** The ratio I showed you on the pages 183-184, 194, of this work.


In hieroglyphic writing sign – conventional symbol, such as, slash as indicator of the plural, beside the reference to the plural *is able to generate a new meaning*.




Here is the example of connection of *simple hieroglyph* with not the another hieroglyph, but with another sign which is *conventional symbol* (then I show the whole finished semantic connection – sentence in the language of alphabetical linguistics):



In this finished meaning, consisting of 2 semantic turnovers:




As we can see, the hieroglyph, expressed by the sign «octatomic symbol - a type of flower» , from its meaning «truth» generates in connection with the sign of the plural – the word «truths», which in semantic (meaning) context of the entire sentence is seen only as the word «science».

It is obvious that one hieroglyph  in (1) connection with sign-conventional symbol  and (2) within the one semantic sequences of text (in other words, not abstractly, but concretely) sent its semantic meaning, resulting in new a two-part hieroglyph  / – «truth» within the meaning of «sciences».

This means that there is the rule of hieroglyphic writing – **hieroglyph derives from itself (in volume of its meaning – of its semantically given volume) and transmits concrete idea of the author in the interaction with other hieroglyphs only in writing.**

It is simply impossible to understand the rule of modern science apart all other knowledge of hieroglyphic writing. Only many times making sure that the system of hieroglyphic writing in such ideographic, and not syllabic form, **really works** – only then the perverted minds of modern scientists will not understand, but only likely to admit it, as it is said, «driven into a corner».

Concerning the sector A12 it also should be noted that it is in terms of content the concentrated indicator **exactly of natural philosophical substance** of the text Phaistos disc, which reflects it, you might say, most importantly, in terms of content, the hieroglyph – .

This hieroglyph does not mean some zoomorphous «god» from the myths of modern science and, therefore, not just some of the priests and shamans with tambourines in hand, endlessly worshiped polytheism, as seen by «sensible» view of science. This is another song that science has not even started to listen.

Little useful digression

In the past, the path of knowledge was the one: it did not share separately on *the path of religion* and *the path of science*, at least in the medieval, at least in the modern interpretation. That's why the knowledge of the truth was not directed to non-existence – not in the abstract space, but exactly to the man, and the Truth was seen even in religion, at least in science – exactly as one Truth, as well as one Faith, as well as the only one World. That is, the unity of the world meant the unity of the Truth and, therefore, the unity of the Faith.

📖 «The perception of the idea that God is unified with simultaneous agreement, that there are several faiths – is schizophrenia. Faith, as well as the Truth – are the one» (The Author).

Although some wild people still think that «everyone has his own truth», so expanding not only faith, but also their conscience. So it's time to remind people that:

📖 «Plurality of opinions – is not the plurality of truths. Truth as it was, and remains unified (the one)» (The Author).

Moreover:

📖 «Truth does not change from its recognition or non-recognition by somebody and it remains the truth, even if it is written on the fence by no one knows who and no one knows when» (The Author).

Here I am going to tell you what has long been written in books of prophets, which, unfortunately, are inaccessible to modern science, which does not have even basic knowledge of hieroglyphic writing:

📖 «The Truth – this is the reason and ultimate aim of all knowledge about the Universe, formulated in one sentence, both on paper and in the heart of man» (The Author).

📖 «The Truth consists in the fact, that the human nature embodies the unity of all the regularities of the Universe, the disclosure of which in man leads to the true incarnation of the living unity of this Universe, it is precisely from this Truth everything proceeds and everything returns to it» (The Author).

Therefore you should always remember that:

1. 📖 «Faith – is the logic of the soul, while the Science – is the logic of words, both of these logics, they are equally important and essential for the human mind» (The Author).

2. 📖 «Faith and knowledge have been existing before all the religions and will exist after them» (The Author).

However, further the vector of knowledge of the Truth has been artificially **redirected from man to faceless crowd – "I" was replaced by "We"**. This "we" still believes that the world, of course, cannot be known by each of them individually, but for some reason is always learned by all of them en masse (modern science), as well as before God, they say, man appears not in his lifetime, and only after death (religion). Reason is one – either Truth or God in the lifetime of these people **completely ignore it**, and the whole created world – is not the evidence for their weak minds. I say:

📖 «Each of us, by our own birth, has already appeared before God, and holds before him an exam of human life long» (The Author).

In result of vector redirection of knowledge from the man in the future secondary (who came after) religions, merged in ecstasy with the government completely perverted the original basis of Knowledge and due to its ignorance more and more filled with *fictional weird moments*, perceiving every day knowledge itself, especially scientific one, **as heresy**.

Just then the scientific knowledge and scientific path of knowledge have gone underground and were separated from religion, which has become more and more distorted version. Further the ancient science, driven by religious fanatics «humanely» burnt on fires, and does become isolated cultural phenomenon of whole nations.

After several centuries to justify not divine affairs of their fathers, these very religious leaders hiding to this day the depth of their ignorance, began to present knowledge of ancients, *not as the scientific, not as science, but only as myths and polytheistic of handful of magicians*. As science in XVIII, and in XIX centuries depended on religion (as in the field of chronology depends on it till now), then by **historical inertia and traditional passivity of science**, the scientists ,they say, «*was led on occasion*» – agreed with almost all myths about ancient knowledge proposed by church, especially knowledge about the Egyptians.

As a result, almost all the ancient knowledge about the regularities of nature are still being shown to the world from churchmen, and from scientists **only in the form of myths with a lot of not the forces of nature, not the constellations of the sky, not the titles of laws, but fictional, especially in the middle ages mythical characters**.

Further details we discuss with you, dear reader, in the separate chapter – «*The true face of the Barbarians and Civilization*» in the paragraph «*Gods*» before Greek of myths of science».


Now it should also be noted that this sector A12 is **the cornerstone of modern science**, which because of their tales does not see sciences of ancient peoples and used to represent them exclusively as continuously praying fans for countless number of «*gods*».



Such approach of science, which has always considered ancient scientists *the superstitious priests*, is paradoxically, but perfectly gets on in the minds of historians with the knowledge that these supposedly superstitious priests have built structures (pyramids) that **on the level of knowledge half-secular Europe was not able to build even after thousands of years**. Not to mention the fact that the level of the ancient medicine (especially of Egyptians) was also not comparable with the level («*dark*») of centuries of the uneducated Europe.

The indication of this approach of historians – at the same time of admiration and of humiliation of ancients in attributed to them religious ignorance is the fact, that today there is no and there **was no one study about the sciences of the Ancient Egypt**, the mention of which there is by almost all ancient writers.

By modern scientists there are thousands, if not millions of works on myths, which are appeared to them in almost every symbol and in every point, as if the same pyramids were built not by the complex mathematical and geometric calculations, but by waving the magic wand of magician.

I am sure that in this sector there are «**good people in mantles and robes**», which did not completely understand any hieroglyphs or hieroglyphic (ideographic) approach, will at once

begin to prove that the hieroglyph  does not mean the word «*Truth*», but exactly the word «*God*», moreover, in the invented by them supernatural meaning. The connection of the word

«*knowledge*» –  with the word «*Truth*»  will be interpreted by them, of course, as «*the knowledge of God*», in other words, «*religion*», which is in the form of myths appears to them in every aphorism of the ancients.

Moreover **some people will say that this the religion – is heresy, and people in mantles of scientists will fill its contents with tales, and will declare in the end that all this is – myth**, and as before throughout human history, they will be satisfied with their scientifically educated ignorance*.

* Some of them (judging by the ardor of their speeches to academic departments) will receive from this ignorance the pleasure verging on orgasm.

Exactly this violent inventing and guessing led the science to the fact that in the image of the common wild man – of the barbarian as half man-half horse, they saw a real centaur. Because **it was developed like that in science – to present ancients for idiots, and their knowledge for myths pure and simple.**

However often with surprising regularity before the eyes of such «enlightened» scientists appears the Truth, not completely destroyed by the «holy» Inquisition, that:

– «in reliance on Greek and Roman historians, scientists are wrong to think that the religion of Egypt was only in the rough and ridiculous adoration of known animals and plant species. Their religion **was based on the elevated metaphysical principles, which in the eyes of the people were clothed in symbolic actions...**»¹;

– «they argued that **the beginning of everything is the substance and from it there are produced four elements, in the end all possible creatures are appearing...** they don't know guise of God. They believe that **the world has a form of ball (sphere), that it was born and it is mortal, that the stars are made of fire..., that eclipses of the moon are caused because the moon falls into the shadow of the earth...**»²;

– and «truly divine, sacred and very necessary for us the **word of truth, symbolically** they represent, [they – the Egyptians] rested in inner sanctum of their temples...»³;

– «Hermes... surpasses philosophers and scientists, and by antiquity, and whom Egyptians **honored as god...**»⁴;

– «...**he wrote in many books** [where are these books of Hermes, which Lactantius read? Who has destroyed them?] relating to the knowledge of divine affairs, which approved **the greatness of Almighty and Single God, calling him with the same name as we do – the God and Father...**»⁵;

«...Trismegistus, come upon, I do not know how, almost all of truth, **has repeatedly described the power and majesty of the word** [where only this description destroyed by “holy” Inquisition of fans of "god"]»⁶. «As for me, I have no doubt that **Trismegistus comprehended, anyway, the truth**, because he expressed about God-Son so many things, contained in the divine mysteries»⁷.

When the Truth, like sunlight through the mist, begins to penetrate, so the modern science puts on a semblance of «*intelligent*» *shy thief*, who steals from the humanity the most valuable – the Truth. Doing such semblance, then it is simply silent without feeling absolutely no desire to seek the Truth and to explode myths, created by it, although no one has canceled one of the 3 main methodological functions of science – **searching for errors in existing knowledge.**

You, dear reader, should not be **so abnormal scientists** focused on barbarity, and not on Civilization.

¹ Clot-Bey A.B. Egypt in the former and its present condition. Essay. Part one. St. Petersburg, 1843 / http://www.vostlit.info/Texts/Dokumenty/Egipet/XIX/1820-1840/Klot_bey/vved.htm

² Diogenes Laertius. About the philosophy of the Egyptians (Book I. Introduction. 1-2, 10-11) / Diogenes Laertius. About the life, teachings and sayings of famous philosophers: Trans. M. Gasparov. Moscow, 1986. P. 55 / http://www.modernlib.ru/books/laertskiy_diogen/zhizn_ucheniya_i_izrecheniya_znamenitih_filosofov/read/

³ Clement of Alexandria. Stromata. Book V. Chapter 4 / The text is taken from the publication, Stromata, the creation of a teacher of the church Clement Aleksandriyskago (trans. N. Korsunskago). Yaroslavl, 1892 / <http://www.egyptology.ru/antiq/Clyment.pdf>

⁴ Lactantius. Divine commandment / http://biblia.org.ua/apokrif/hermes/germ_6.shtml.htm


⁵ Lactant. Inst. civ. I, 6 / <http://gelena-eva.livejournal.com/146656.html>





⁶ Lactant. Inst. div. IV, 9 / <http://gelena-eva.livejournal.com/146656.html>

⁷ Lactant. Inst. div. IV, 27 / <http://gelena-eva.livejournal.com/146656.html>

(4) *The presence in the text of the Phaistos disc of the triple hieroglyph.*

For this text (but not for the hieroglyphic writing in general) is the unique case, when the first two simple (single-composed) hieroglyphs form a complex concept, more precisely semantic category (two-part hieroglyph), and then this two-part hieroglyph by connection with another simple (single-composed hieroglyph) generates the new meaning. It does it, of course, within **the one single semantic orientation**.





So simple hieroglyph, expressed as of two wavy lines merged together  (the symbol coition, at the same time of combining of the two elements (beginnings, units) together), has the meaning of «union, unification, together».




By connecting on the letter of this hieroglyph  with the hieroglyph woman  these two hieroglyphs – «**union**» and «**woman**» form **one complex concept «family»**  , as really union (of man) with woman.















In the text of the Phaistos disc there are several places (A3, A6, B20, B24, B30), where this complex hieroglyph «family» is used, that does not allow to confuse its meaning with any other and with anything else.

















Moreover, in the sectors A6, B24 this is about the meaning of this term only as «family», and by its use in the plural – «families» (sector B24).

In sectors B20, A3 there are already observed *some semantic shifts*, when we use this semantic category exactly in the plural:

[Man]  takes care [about]   families [in other words, all families – nation as **complex of families**]  [sign of the plural].






(B20)   








(A1)      / (A2)    (A3)    (A4)   

 man  must  protect  to be able  own  [sign of the plural]:  abode [and]  posterity [- this is his]  duty,  to be attentive [to]   **families (familias) [in other words, to the nation as complex of families]** +  [sign of the plural],   always to take care [about their]  well-being.

Of course, we can say that in these sectors (A3 and B20), the interpretation of this two-part hieroglyphs not just as a «family, families», but as «complex of families», in other words, of the Nation, it looks like literary exaggeration, designed only to raise the meaning and to brighten up the text.

Here in the sector B30, apparently, we are talking about the conscious use by the author or authors of the disc of this two-part hieroglyph within the meaning of *the people as the complex of all families*:

(B29)    (B30)  

 Especially (completely) take care [about]  prosperity  of skills (craft)  of shipping [as well as maritime and ship affairs]   by family [**in other words, by our families (familias) – of our nation as complex of families**] +  [sign of the plural].









After all, how else we can interpret: «completely take care about the prosperity of maritime and ship affairs by **families**», where the semantic category «family» in the plural is specifically isolated in the separate sector?

Therefore, this phrase has every right to be translated as:

«To take care, completely, about the prosperity of maritime and ship affairs of [our] **nation**»,

- where the two-part hieroglyph, with the meaning – «family», in the plural, of course, means «families» as «nation» – as complex of all families.

Thus, there is the process of double conversion of: (1) single-composed hieroglyphs (**union** and **woman**) in two-part (**family**), (2) and after the addition to the two-part hieroglyph of conventional symbol (slash as the sign of the plural) – in the three-part hieroglyph (**nation**):

 **union** +  **woman** =   (**family**) +  [sign of the plural] =    (families, familias, **nation** as the complex of families).

By the way, this is clear example of what I call «**dialectical generation of meaning**», that embodies one of the laws of the hieroglyphic writing, seven of which I will point out at the end of this paragraph.

In this case it is also seen that:

- Each hieroglyph carries the definite meaning, but the specific idea of the author, arising out of this total meaning, it transmits on letter only by its interaction with other hieroglyphs including **through generation of meaning by the result of such cooperation**;


- preceding and following hieroglyphs always functionally specify *particular semantic and grammatical meaning* of the hieroglyph as a part of its *permanent total volume of meaning*;

- Grammatical meaning is transmitted *no by hieroglyph, but only by hieroglyphs together* - in their interactions with each other.

(5) Universal hieroglyphs  «man in motion» and  «hammer»:

These hieroglyphs of text of the Phaistos disc are special because of their **versatility and extensionality of its meaning** but, as with all hieroglyphs in very clear semantic range of their meanings. That is, the graphic sign of hieroglyphs reflects the real world object, which associatively linked in the human consciousness with quite specific functions. Associative set of these functions, as well as semantic volume, is strictly limited.



As a result, in conjunction with other hieroglyphs it creates specific meaning from its single semantic volume.

Actually, **man in motion**  is a symbol of movement, behavior and actions of man – what he does. In semantic level, this can be described with such basic concepts for the associated set, like – «to do, to be able, to make», and also connected with them – «to be able to (within the meaning of to do); to transfer; to prepare (about actions); to behave themselves (about the behavior, lifestyle life)».

Which of these interrelated and linked to the picture meanings should we choose?

The answer to it gives the dialectical character of hieroglyphic writing (about which I always tell), so all of these meanings are attached to preceding and following hieroglyphs, concretized by them. For example:





Sector B7, B8:

...  to protect  to be able ...




Sector B15:

 watches [looks after]  food  making = preparing










Sector B17:


 man  keeps knowledge [and]  provides [according to traditions]  its transfer
[from generation to generation] ...

Sector A11:

 transmits [also] health  to children  by woman
[in other words, as we would say today – «with mother's milk»]

Sectors A14, A20:



 man  provides  spread  of knowledge [and]  craft  of his own [among]
 wild  behaved [in other words, among illiterate...] +  [sign of the plural]

Another such universal hieroglyph hammer  is the symbol of processing and creation, skills (possession of knowledge) and art (remember the Hammer of Hephaestus).





Meaning of this hieroglyph is as well as volumetric and semantically strictly directed – «to perform (create); to process (teach); to inure (bring up and teach); to be experienced, experience, skill (mastership); skill (craft, trade); to be able (to possess knowledge); to perceive, the knowledge».

In this case, based on dialectical character of writing, it is also seen that specific meaning of the hieroglyph as a part of its single semantic volume is attached and is derived from preceding and following hieroglyphs:





Sector B3:

 Man  growing plants (agriculture)  is taught  from childhood...

Sector B22:

 provides  prosperity  **of skills (knowledge, mastership)**  movement [in other words, transportation (transport) and trade]





Sector B25:

[Exactly]  woman  **is skillful** [in]  her own  house (household)









Sector B28:

 husband [as well as]  wife  by Nature  **are created (born)** [exactly]  by woman










Sector B29:

 Especially (completely) take care [about]  prosperity  **of skills (craft)**  of ship [maritime and ship affairs]








Sectors A14–15, A20–21:

 man  provides  distribution  of knowledge [and]  **craft**  of own [among]  wildly  behaved [in other words, among illiterate, wild people (nations)] + / [sign of the plural]

Sectors A17–18:

 man  must   completely (from beginning to the end) provide  according to the Nature (natural cycles)  agriculture [and]  eminence of canals for irrigation, [and also is engaged in]  fishing  **craft (trade)**

Sectors A26–27:

 man  must  protect  to be able [and]  **possess knowledge** [about existing]  forces  of the Nature + / [sign of the plural]...

(6) The repetition of phrases in the text of the Phaistos disc on order to strengthen their meaning.

Sectors A20-A22 repeat exactly sectors A14-A16, so to strengthen the meaning I inserted the phrase «repeat that...», especially as the author / authors of the disc are **really repeat these statements**.

It turns out that even in the text of the «golden age» there are felt the notes of *pre-crisis character*, when the author of the text has to repeat *persistently* some of the rules and responsibilities, intensively teaching the boys to perform them obligatory.

Unlikely that such repetition is casual, and even more this is no typo. I think that this is done specifically in order to concentrate on these specific social responsibilities those, to whom this set of responsibilities was intended.

A14 – A16: | [Every] man provides spread of knowledge, [and] of the own craft | [among] wildly behaved [in other words, illiterate, wild people (nations)] | man must follow [these] traditions |





A20 – A22: | **[Repeat, that every]** man provides the distribution of knowledge, [and] of the own craft | [among] wildly behaved [in other words, illiterate, wild people (nations)] | man must follow [these] traditions |








One more example, where I give the repetition (accentuation of attention) through the alternation of concepts of «must» – “is obliged” (strengthening of imperativeness), which fully corresponds to the principles of hieroglyphic writing, and also semantic volume of this hieroglyph:

A17: | [Every] man **must** completely (from beginning to the end) ensure, according to the Nature (natural cycles), the agriculture [and] eminence of canals for irrigation |




A29: | [Every] man **must** completely (from beginning to the end) ensure, according to the Nature (natural cycles), agriculture [and] eminence of canals for irrigation |

(7) The presence in the text of clear distinction of the laws according to their types: natural laws different from the laws (rules) of civil, in other words, created by people

(A24)   / (A25)  

[And]  wife [for these clothes]  her  to spin fabric  is skillful – [this is]  important  rule [and]  obligation [public].







After the word «obligation» I put the specification «public», because at this point of the text we are talking about the public duty, not about natural obligation arising from the Nature itself. About the second type of duties it is referred in the sector A8. Compare these sectors:



A9: [– this is]  important  law [of the]  Nature itself [in other words, by nature]

A25: [– this is]  important  rule [and]  obligation [in other words, on the rules of society].

(8) The peculiarity of semantic change of hieroglyph in its repetition in the same sentence.

When there is consistent presentation of one thought – of one sentence consisting of several sectors, so the repeated use of the same hieroglyph transforms its semantic meaning, for example, like here (sectors A1-A2):

 man  **must**  protect  be able to  own¹ [sign of the plural]:  adobe²

[and]  posterity [– this is his]  **duty**.

This once again confirms *the dialectical character of hieroglyphic writing*, I would say, it creates a new look and hitherto unknown for science world of *united* and at the same time *movable* language semantics.




(9) The evidence of use in the text of the plural.

It is strange how bright minds of science were not able to see in the slash, repeated many times in the text (17 times+ 2 times restored), the conventional symbol, denoting the plural.

I think that there are absolutely no difficulties not only with the understanding of this meaning, but also with the restoration of this sign in such sectors as:
















(restored¹ drawing of the slash with account of the translation content)

 To provide  burial  of the deceased + / [sign of the plural]



(in the sector B8 is restored² the drawing of the slash with account of the translation)

 To plough (to cultivate) the land [as]  woman [in other words, with care and attention],  to protect  to be able  own / [sign of the plural]:  planted  [and] grown crops,  fertile lands  transported [what we transport and what we trade, in other words, people, products and other goods],  women,  houses [and]  children  by Nature (naturally).

However, in order to understand the significance of the slash, the scientists had to analyze all logical uses of hieroglyphs, from the ideograms and ending letters and syllables. Alas, the science did not decide to solve it – it was flowing smoothly, so it is flowing smoothly in its «syllabic» ideology, which was once formulated by Frenchman Champollion (Jean-Francois).

Although he was not guilty, because after his death in 1832, it has passed now 180 years, and during this time it was quite possible to find the way «in 3 pines». *However so far there is no one translation of the hieroglyphic text with such level of details that I give to you.* And consequently not under any monument to ancient Egyptian writing (and there are hundreds of thousands), there is no translation, where **each line and each hieroglyph** have been translated.

Here we have such «science» of Egyptology, and we have no Science of Hieroglyphic linguistics, as well as understanding that all of Crete, ancient Egyptian and Hittite hieroglyphs are written by the same principle, only with different graphic identity, inherent to this culture.

¹ Hieroglyph with the meaning «the old man (deceased)» on the bottom of the Phaistos disc is erased, and the sense of reading it that the text does not specifically addressed to anyone, so I restored probably erased slash, meaning the plural, and read the phrase as «provide the burial of the deceased».

² In this sector B8 the space following right under the edge of the bottom of the sign «dimensional diptych» is erased. Within the meaning of reading the next sector is listed «planted [and] cultivated harvest, fertile land...». So I allowed myself to recover, probably erased slash, meaning the plural, especially since in the A1 sector, with the same scheme of sentence the slash is present.

(10) The peculiarity of the content of semantics of separate hieroglyphs by their translation.




1) In the sector A7 there are some difficulties with the transfer of meaning and interpretation in relation to the fact, that the burial in ancient times and the burial in our time is not the same on the content of the event.


In our time, the phrase «the burial of old men» is meaningless, and we can talk only and exclusively about the «burial of the deceased». In ancient times the burial meant not so much the inhumation of the body, as, first of all, the preliminary caring of the old man during the life about his burial place (tomb), its construction, preparation of special funerary objects, etc.




Therefore, the sector A7 is literally read as follows:



(drawing is restored by the slash in accordance with the translation content)

 To ensure (in other words, to perform)  [care about] burial  **of old men** + /
[sign of the plural].


However, the semantics of the hieroglyph, expressed by the sign «turban» , in connection with its use, including this meaning, I included the meaning “deceased”, that’s why I translate as:

 To ensure (in other words, to perform)  burial  **of the deceased** + / [sign of the plural].

I underline once again – in our time the burial begins from the moment of death. The authors of the disc, like many ancient nations, especially the Egyptians were prepared for burial *sooner*. Therefore the burial includes not only the inhumation of the dead body, but also the preparation of burial places (construction of crypts and tombs), making things for them. Not to mention that the subsequent periodic implementation of the rituals on this burial place – *rituals of ancestors honoring*.

2) Even more difficulties arise with the expression of meaning of the phrase of the sector B16:



 The wife  by Nature (naturally)  loves [and]  **spiritually**  **feeds** [in other words, spiritually enriches].

The meaning of the phrase «feed the wife spiritually» in our time is untranslatable. I know its meaning, but if I will translate it (detailing even more), I will be accused of second-guessing, as contrast to all the other hieroglyphs in this case, I cannot bring material traces of this translation and show its subject-associative relationship. So I'll leave the literal translation as it is, and let science to conjecture the details of the phrase “feed the wife spiritually”, as the leading specialist in the field of second-guessing.

The main thing is that the science has not imagined between these hieroglyphs any centaurs or Tyrrhenian pirates, rode for help of their intelligent «power» in the field of hieroglyphic writing.

3) In the sector B9 there are some features of hieroglyph semantics, expressed by the symbol «river barge located with its prow downward». This hieroglyph, as a whole, shows the archaic concept of «trade» and idea about it, identified, if not exclusively, but increasingly, with the barter of some goods for other:

(B8) (B9) (B10)

To plough (cultivate) the land [like] woman [in other words, with care and attention], to protect to be able own [sign of the plural]: planted [and] grown crops, fertile lands transported [what we transport and what we trade, in other words, people, products and other goods], women, houses [and] children by Nature (naturally).

So the sign is used by the authors of the disc in the meaning of «distribution, movement, transportation», and «transportation» includes everything that we transport and what we trade. While the meaning «trade» is archaic and is mixed with the carriage and distribution of something worldwide.

(11) The question about the nonrandom character of erosion of the sign in the sector A8.

Even when the entire translation has been read, we cannot ignore the obviously conspicuous suspicion, that the sign in the sector A8 is **erased not coincidentally**.

(A8) (A9)

(the erased sign is in place of the text, where there are two questions)

man must wife have < **only one** > [- this is] important
rule of [the very] Nature




Why does it catch the eye?

First, because all the other signs-hieroglyphs in the text are intact, or slightly erased, but not to such degree that it is not possible to understand what it was originally shown.
















Second, the meaning of this sentence suggests the idea that the change of cultural tradition (and naturally of the religion), but namely, *monogyny* to *polygamy*, this hieroglyph was **forcibly erased in order not to remind the commandment of the Prophet**, whom they refer.

Then everything falls into place, and the effacement of this sign has under itself completely plausible logical explanation, that fits in the meaning of the text, and in understanding of the fact, that monogyny did not like many derivative (who came later) traditions and religions of the world, in comparison with the original beliefs, based on traditions of the prophets.

Here I cannot resist not to show, which particular hieroglyph designated the word «one», in this place it is erased:

such –  (one), or such – , or such –  (unity, unified).

Variants of the original mark are the following:


	man		must		wife		have		one;
	man		must		wife		have		single;
	man		must		wife		have		unified.

The modern science, alas, has not matured to the extent of knowledge of hieroglyphic writing and the ability **to restore the ancient texts**, so this topic will be continued only by translation of ancient texts, and not only of hieroglyphs of the Phaistos disc. We are definitely going to do it, so that science could finally realize the essence of the Egyptology that I slowly open to you, and it was able to distinguish it from the modern sort of «Egyptology», which is based on fantasy of Champollion*.

So, I showed you (I) the main feature of the text, (II) the general features of the text, and (III) particular features of the text. All these features, I brought only to make one important conclusion: **hieroglyphic writing of the Phaistos disc is complicated and developed system of writing, that did not, does not and will never have anything to do with the syllabic (based on the analysis of hieroglyphs as letters and syllables) translation of the science.**

All those who say otherwise, I consider to be dreamers and I would strongly for the second time recommend them to see the feature film «A Beautiful Mind» (English, A Beautiful Mind), where the main character is the utter personification of modern science in terms of the knowledge of its hieroglyphic writing.

Dear reader, you must understand that in relation to the above mentioned opposition Champollion – Surnin, actually: **the names do not mean anything, but the truth – everything!** Therefore, all these conventions have absolutely no value. So remember:

 «**Every second, nature reads to all of us its book of life, so that by opening our hearts, we could combine this knowledge together in our minds, perceive the Nature (plenty) and God (Unity)**»;

– However, among people **conventions and traditions** in many cases, unfortunately, replace mind and common sense;

– They are at the same time the best option to preserve the stability of society and the worst variant of development of each member of society;

– Therefore they should always be used against education and knowledge in the limited sense – only in respect of external rituals and activities, but not for the inner spiritual development of the person;

– Because the traditions themselves have never and nobody lead to the knowledge of the Nature and God, but only to various kinds of wars and misunderstanding of people» (The Author).

* Fantasies, where a small proportion of the truth outshone the whole truth by turning Egyptology into a cinder and a memory.

4.1.2. The meaning of hieroglyphic text on the example of one classification

«For blind men a morning sunrise is big news» (The Author).

Because of barbarism and genocide of entire cultures with the corresponding combustion of books and people, unfortunately, only scarce and scattered descriptions of hieroglyphic writings come to us. However, even in these few residues it is possible to find something. Thus, among the scattered on various centuries historical descriptions of *Diogenes Laertius, Heliodorus, Diodorus of Sicily, Maqrizi and others* it is possible to find the explanation of Clement of Alexandria¹ (the orthography of the quoted text is retained):

Stromata, Book V, Chapter 4.

...Egyptians are truly divine, sacred to us and much-needed message of truth, symbolically represented at rest in the inner sanctum of their temples... to enter into the holy of holies, raising for this the mysterious veil, was possible only to people specifically designated for it, that is, to devoting themselves to God... That's why not everyone was allowed to mysteries, but only after a prior purification, praying the sins, and after the instruction.

...Getting the Egyptian education begin the study of the system of **Egyptian** letters [correct – the «Egyptian signs»²], the so-called **epistolographic**.

Over the time, they get from the translation to the study of the hieratic characters... [the study of the hieratic writing or hierogammatic signs], which are in use by the priests, who write about the sacred things.

They finish the education with study of letters [correct – «signs»] **hieroglyphic** [on another translation – «and only after that they studied the **perfect writing** – the hieroglyphics»³] The last are divided into two classes: one is the class of letters [correct – «signs»] elementary and their assigning express their own sense of the words; the letters of this type [correct – signs] are called **kiriologic** [κυριολογικη / kuriologikh]. The letters of the other type [correct – signs] in hieroglyphic writing are called **symbolic**. Symbolic mode of writing is divided into **three kinds**: [1] one – subject portrayed in the form of own imitation of them, [2] on the other – should be linked with the images already figurative sense, [3] The third way is entirely moved in allegory expressing the known concepts enigmatically.

So, if the Egyptian wants, according to the **kiriologic** way, to give the concept to the sun for example, he draws a circle; but if to the moon, he draws a crescent shape. **By the method of figurative writing** they give name to items and give them the concept of analogies, sometimes slightly changing the image of the object, sometimes exposing it to different transformation... Here is an example of the third kind of writing that can enter into an understanding of the use of mysterious hints. Egyptians depict some of the stars in the form of snake bodies because of the curvature of their way...

¹ Clement of Alexandria. Stromata. Book V. Chapter 4 / The text is taken from the publication, Stromata, the creation of church teacher Clement of Alexandria: Trans. N. Korsunsky. Yaroslavl, 1892 / <http://www.egyptology.ru/antiq/Clyment.pdf>

² As in the translation of E.V. Afonasin / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

³ Ibidem.

Now, this classification of Clement is detailed on the example of the Phaistos disc.

Clement of Alexandria: Getting the Egyptian education begin the study of the system of Egyptian letters [correct – «Egyptian signs»¹], so called **epistolographic**. Then they go to the study of **letters** [correct – «Egyptian signs»] hieropatic... [«the study of the hieratic writing or hierogammatic signs], which are in use by the priests, who write about the sacred things.

Detail of translation: Getting the Egyptian education they begin to study the system of Egyptian signs from so-called epistolografic [usually written, i.e., alpha – επιστολογραφικά [epistolografika]² – «is usually written», «usual system of signs written in the form of letters», which could also act as «Coptic» writing, and as «the Greek» writing]. Then they move to the study of the **hieratic writing** [ιερατικά [ieratika] – of hieratic signs³, i.e., cursive hieroglyphic writing, which is conditional-hieroglyphic cursive italic, like the modern Japanese language, when the image of the real objects is not visible – it is impossible to identify the originally portrayed subject in the hieroglyph – impossible as everything is blurry and heavily stylized in italics], which are used by the priests, who write about sacred things. They finish the education with the study of the system of letters [correct – «signs»] hierographic [on another translation – «and only after that they studied the perfect writing – the hieroglyphics»⁴].

Actually, gradually opening the veil of wisdom for novices:

first they taught to read – usual⁵ alphabetical (popular) writing (γράμματα ἐπιστολο-γραφικά⁶), as a rule, the Coptic⁷ (but it could be the ancient Greek, as on the Rosetta Stone);

then they taught not only to read, but to read scientific (priestly) stylized hieroglyphic texts in italics – the writing of the priests⁸ or «writing [of all, including the priests] of grand people»⁹, «the king's writing»¹⁰ (γράμματα ιερα-τικά);

and then they slightly opened, and for some they opened completely, the veil of nature of hieroglyphic texts – hieroglyphic¹ writing (γράμματα ιερο-γλυφικά¹).

¹ As in the translation of E.V. Afonasin / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

² ἐπιστολή² – «the written epistle, letter», precisely that, what is set out in writing in a normal form of alphabetical letters / See.: Ancient Greek – Russian dictionary / by. I. H. Dvoreckiy. V. 1. M., 1958. C. 637.

³ "The term γράμματα ιερατικά occurs by Heliodorus, but it definitely means the hieroglyphic writing, they are also called" the king's letter "/ Heliodorus, IV, 8.

⁴ As this sentence is translated from ancient Greek by E.V. Afonasin / See. Op.sit..

⁵ This is clearly said by Porphyry, "the first of which represents the common language [in other words, by letters, by regular letters] "(see: text is translated according to the publication: Porphyry. Pythagorean Life // Diogenes Laertius. About the life, teachings and sayings of famous philosophers. M., 1986. P. 417-418).

⁶ Or "letter to the people» (gra / mmata dhmotika), says Herodotus about this kind of writing (see: Herodotus, History. Second book. Evterpa: trans. and notes by G.A. Stratanovsky. P. 36).

⁷ "Most of the writers venerated Copts descended from the ancient Egyptians» / § 4 tribes living in Egypt // Egypt in the former and its present condition. Essay Klout Bay A.B. Part 1. SPb., 1843// http://www.vostlit.info/Texts/Dokumenty/Egipet/XIX/1820-1840/Klot_bey/text2.htm

⁸ Priestly or "holy", as quoted by Porphyry (see: Porphyry. Pythagorean Life // Diogenes Laertius. About the life, teachings and sayings of famous philosophers. M., 1986. P. 417-418)..

⁹ About it the historian of the Late Middle Ages Macrizy is talking (see.: F. Wustefeld, Makrizi's Geschichte der Kopten, Göttingen, 1845. S. 140; Korostovtsev M.A., Introduction to Egyptian philology / Red. Struve, M. 1963. Pp. 60).

¹⁰ As it is called by Phoenician Heliodorus - grēmata basilica (royal letter) / See: Heliodorus, IV, 8.

It is clear that as well as translation of hieroglyphs has no relation to the inventions of modern science, so the demotic (epistolographic) writing of the ancient Egyptians did not have anything to do with the modern inventions of it, as derivative of the hieratic writing form.

Popular (demotic) writing – this is a common alphabetic writing, which is completely dependent on the dialect of the area and could be not only the Coptic, but also ancient Greek, because it does not act as a single for the ancient Egyptian form of writing. For example, known to you «Rosetta Stone»^{*} is written top-down: (1) **hieroglyphic writing**, then (2) **hieratic** (not demotic as modern Egyptologists decided) and then (3) **ordinary (alphabetical) people (demotic) writing** – epistolographic, which at this location (near Alexandria) was the writing of **ancient Greek letter**. In most part of ancient Egypt as epistolographic writing served Coptic inscriptions.

Now I will not touch this delicate topic to Egyptologists, because they are, as in the joke: «*Every squirrel finds himself an agronomist*». Moreover, that:

📖 «*If there is a point to hit certain evil (preaching half-truths and lies) forces of this world, then be sure to hit from the cannons for its original truth to shone light, and it was not lost again in the sea of historical errors*» (The Author).

So I am not going to talk about the ancient forms of writing with a detailed sources and bringing proof of how ancient Egyptian teachers trained novices (we discussed it quietly in the separate chapter V of the volume).

Let's move on to the part of the classification of Clement of Alexandria, which relates *directly to the hieroglyphic writing*.

Clement of Alexandria: They finish the education with the study of the system of letters [correct – «signs»²] hieroglyphic [according to the other translation – «and only then they study the perfect writing – the hieroglyphics»³].

Detailed translation: [Who learn wisdom of the Egyptians] graduate [his] education with the study of **the system of hieroglyphic signs** [«perfect writing»].

Comment: Here we are talking about the same by principles of building hieroglyphic writing as the hieroglyphs of the Phaistos disc. While another translator (Afonasin E.V.) correctly calls it in his translation «*perfect writing*».

In fact, hieroglyphic writing, *in comparison with the usual (alphabetical) writing is perfect: i.e., not the made-up strokes, but the reflects of the real things of this world, which, of course, are closer to the laws of nature, rather than the artificial alphabetical language*. Because of this the properties of objectivity (graphical reference of hieroglyphs to real objects) the ancients isolated it, calling «God sent down», «divine», «holy», **in other words, if it depends of something, then definitely not of the discretion of the man's will**.

¹ Or "symbolic writing" (gra / mmata sumbolika), as it said by Porphyry (see: the text is translated according to the publication: Porphyry. Pythagorean Life // Diogenes Laertius. About the life, teachings and sayings of famous philosophers. M., 1986. P. 417-418.

² Incidentally, even this evidence that the writing was epistolographic was national writing, hieratic – was the writing of nobles and priests, and the hieroglyphic – only of the priests, that is, they were clearly of the estates and a matter of education – and so it does not prompted researchers to understand that the text of the Rosetta stone could not in principle be identical to each other, because they were addressed to different classes. Therefore, neither of which trilingve the Rosetta Stone could be no question, in principle, by definition. Consideration of the text of the Rosetta stone in the light of authentic texts – is nonhistorical nonsense, that soon science will understand. These "Egyptologists" at least ask the question – why write the same, in their view, text in hieroglyphs and in demotic, if someone who knows how to read hieroglyphs, probably could read also the demotic text? But even this elementary and lying on the surface conclusion did not come in their heads, and they have decided that, for nothing, the same text is written in hieroglyphs, and in demotic writing.

² As in the text translation of E.V. Afonasin / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

³ As this sentence is translated from ancient Greek by E.V. Afonasin / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

Thus, it was put closer to Nature and its regularities^{*}, than variative and alphabetic forms of writing^{**} depending on the writing exclusively of human will.

Clement of Alexandris: The last is divided into **two classes**: the one – is the class of letters [correct – «signs»] elementary, and their assignment expresses the own meaning of the words; the letters of this type [correct – signs] are called **kiriologic**.

Detailed translation: These last [hieroglyphic signs] are divided into **two classes**: one is the class of elementary signs [**graphically simple**], and their assign to express their own sense [precisely definition] of words, the signs of this type are called **kiriologic** [κυριολογικη / kuriologikh].

The word κυριολογικη (kuriologikh), unfortunately, despite the wealth, including Greek language, the modern science has not been able, to its shame, to translate. I have to do instead of them, using the most elementary Ancient Greek-Russian dictionary. The word is derived from the κυριολογικη (kuriologikh):

κύριος – «approved, unalterable; definite, **as used in the main or direct, in other words, its literal meaning** (ὄνομα Arst.); **Gram. attached to only one subject, i.e., the proper** (δνομα Piut.)»¹

+

λογική – «logic, the science about conclusions»; λογικός «related to speech, **arising out of the mind, built on reasoning, logical**»; λογικώς – «under the rules of conclusions, **logically**»²

= κυριολογικη, which literally means the **actual** (kurio-) **logical** (-logikh), **that is logically derived, arising directly from the logic**.

Since κύριος among their most spread meanings contains «*having a power, dominating, ruling; sovereign, lord*», it is amazing how science could not see in **kuriologikh**, at least, the meaning «*dependent on logic*».

Instead, in all dictionaries, with reference to the same source («Dictionary of foreign words that are included in the Russian language», Chudinov A.N., 1910) it is stated:

«**Kiriologic** (Greek) – *is a natural, non-symbolic and non- allegoric image*».

In their own studies, these learned men, with the reference, according to the historical tradition, not on the proof, but only to each other, they add, «*...what are "kiriologic" signs, it is explained by Clement extremely vague. This obscure place (Stromat V) only later was interpreted by renowned Hellenist Letron in favor of the presence among hieroglyphs purely alphabetic signs (Précis, p. 378 on the right)*»³.

^{*} Let me remind you that all regularities disclosed by the ancient sages, barbarians still consider the "gods", composing their fictional myths about them and shamelessly putting these myths into the mouth of the ancients.

^{**} To alphabetical writing (as opposed to hieroglyphic) are concerned almost all modern types of writing, and traditionally considered the hieroglyphic (Chinese, Japanese, etc.) letter has long lost its primary hieroglyphic meaning (in hieroglyphs is impossible to know the items that they originally portrayed) and turned into conditional-hieroglyphic letter (hieratic).



¹ Ancient Greek-Russian dictionary / comp. I. Kh. Dvoretzky, Vol. I (A-L). Moscow, 1958. P. 999

² Ibidem. P. 1033.


³ Champollion's great discovery // <http://www.egyptology.ru/lang/Frank.pdf>


Naturally, *they have* no relation to the statement of Clement of Alexandria about *alphabetic signs*.

Kiriologic (kuriologikh /κυριολογικη), **that is, in fact, actual-logic or directly logically derived** signs are called simple logical forms, reflecting (pictured) object, that's why Clement of Alexandria, as for void of understanding children, explains:

«So, if the Egyptian wants to give by the **kiriologic [actual-logical]** way the concept, for example, of the Sun, so he draws the circle []; if of the Moon, he draws the shape of half-moon []».

Not understand this can really only a very narrow-minded, also scientists – historians, constantly talking about the ancient Greece, but for which the word «logic» and «Greek» are as alien matters as «the question of life on Mars». We are moving on. In the text of the Phaistos disc **kiriologic (actual-logical) signs** are shown in the following inscriptions:

 – «*thread with knots*» as the symbol of the sequence, including in respect of written statement of thoughts that follow one another – the meaning is «*sign of the beginning of the presentation of each of the sides of the disc, as the beginning of reading of hieroglyphs placed one after the other*»;

 – «*vertical separator line*» as the good method of distinguishing something – the meaning is «*separator of sectors of the disc as syntax sign separating turns within the common consistent meaning*».

Clement of Alexandria: The letters of the other type [correct – signs¹] in hieroglyphic writing are called **symbolic**. Symbolic mode of writing is divided into **three kinds**: [further I have made the numeration and underlining]:

[1] one – subject portrayed in the own form of imitation of them;

[2] on the other – should be linked with the images already figurative meaning;

[3] The third way **is entirely moved in allegory** expressing the known concepts enigmatically.

Here, the reader should note that defining two types of hieroglyphic signs – kiriologic and symbolic, Clement conducts their division not on one ground, as it is customary in modern logic, because also kiriologic (such as the Sun in a circle – an example of the Clement) and symbolic signs, of course, are symbols. No wonder other authors, such as Porphyry, combine the two types of signs in the same group as «*of the symbolic writing*» (γράμματα συμβολικα)².




¹ As in the text translation of E.V.Afonasin / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

² Porphyry. Life of Pythagoras // Diogenes Laertius. About the life, teachings and sayings of famous philosophers. Moscow, 1986. P. 417-418.















However, for himself, Clement still clearly isolates kiriologic symbols in a separate group, showing their direct logical (ie kiriologicheskuyu) form as *the minimum symbolism*, which is certainly closer to the system of the ancient Egyptians.

Detail of translation: Signs of other form (category) in this hieroglyphic writing are called **symbolic**. Mode of symbolic writing is divided into **three kinds**: according to the first objects are represented:

[1] **in their own form through imitation to them** [or according to the translation of Afonasin¹] – «imitate directly the pattern», in other words, it is copying – pure copying of the object (and not only of its form, like by kiriologic signs), when hieroglyph literally means (calls by name) its depicted subject, for example, in the text of the Phaistos disc there are such **substantive hieroglyphs** – hieroglyphs, **that call**

the subject, are:  (wife),  (barge),  (house) and others];

[2] in another way images **must be associated** with the figurative sense [tropikw, in other words, **not to mention the subject**, shown by this hieroglyph, but identify the subject in the figurative sense – **figuratively*** – not show the name of the object (not its name) but the main, which lies on the surface and the first comes to mind functional meaning associated with the subject in terms of its practical purpose; such **functional hieroglyphs** in the text of the Phaistos disc are:

 (scrotum – *posterity*);  (yoke – *to wear*),  (plough – *to plough the land*),
 (root – *to plant*),  (woman's breast – *woman*),  (child – *childhood*),  (plants in a wisp
– *harvest*),  (pick-spade – *to dig*),  (clay kneading – *pottery*),  (bird – *sky*),
 (skin – *to sew clothes**),  (feather – *to write, skill to write*),  (hammer – *to perform, to
create the things, to create*),  (plants in a wisp – *harvest*) and so on];

¹ As in the translation of E.V. Afonasin (translation from Greek and comments of E.V. Afonasin. Publisher Oleg Abyshko. St. Petersburg, 2003 (in 3 volumes) / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

* In the aforementioned (early) Afonasin translation and he translated this part of the sentence – "a symbolic letter... **is sometimes figurative...**" (Ibidem / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm). In the later translation (2005) Afonasin already translates this phrase as follows: "The symbolic message sometimes directly mimics the pattern ((kuriol ogei tai kata mi mhsin), sometimes as a trope (tropikw)..." (second online edition, revised and enlarged © Afonasin EV, 1999-2005 / <http://www.nsu.ru/classics/stromateis/strom5.htm>). In the modern language TROPE (Greek Τροπος, turnover) – is a stylistic term for the transfer of the meaning of words, using of the word in a figurative, allegorical meaning (<http://feb-web.ru/feb/slt/abc/lt2/lt2-9841.htm>), that is **TROPE – is the indirect (figurative, figurative) meaning of the word or expression, as in our case, the hieroglyphic sign**. Clement of Alexandria, using the word "trope" (tropikw) defines it as "a statement, in which the emphasis shifted from the primary to the secondary meaning of [that is, standing behind it – figurative meaning] for reasons of composition or to achieve certain effects, decorating the speech" (see: Stromata, 129, 3 / <http://proroza.narod.ru/Stromateis-2.htm>).

** Naturally, in the broadest sense, including the manufacture of leather shoes.

[3] **The third way is entirely moving in a sphere of allegory expressing known concepts mysteriously** [«sometimes is a mystery, expressed metaphorically»¹, in other words, it is not about literal (as in the first method), not about figurative (as in the second method), but about more complicated conceptual **culturological** (that is, a consistent system-associative within the given culture) sense, those **system hieroglyphs** in the text of the Ph. disc are:



inverted hoof of an animal as **culturological (system-associative within the given culture) symbol** of the difference between man and animal – it is a symbol of wildness with the appropriate meaning – «wild (uneducated, unlearned)»;



sprout as **culturological (system-associative within the given culture)**, the symbol of awakening of nature, symbol of being and of nature in general, the meaning is – «nature, by nature (naturally), and according to the nature (in accordance with the natural cycles)»;



bone as **culturological (system-associative within the given culture)** symbol of health, it is not for nothing known even today, the phrase «bones are intact» as a statement of fact of the health and safety of bones with the meaning – «health»;



animal skin as **culturological (system-associative within the given culture)** symbol of clothing and prosperity, as clothing has always been a measure of prosperity (remember that «a good dress is a card of invitation») with the meaning – «to provide (materially); clothes; to make clothes»;



feather of a bird **culturological (system-associative within the given culture)** symbol of writing as a symbol of the ability to write, as a symbol of writing / knowledge – meaning «to write, writing (writing skills), writing; knowledge»;




hammer of blacksmith as the symbol of the processing and creation, of skills (the possession of knowledge) and art; remember Hammer of Hephaestus and **culturological (system-associative within the given culture)** sense, so the meaning is – «to perform (create); to process (to teach); to inure (to educate and to teach); to be experienced, experience, skill (mastership); skill (craft, fishing); to be able (to possess the knowledge); to perceive, the knowledge»;



Round buckler as **culturological (system-associative within the given culture) symbol** indicating the civic duty, first of all to protect the fatherland with the appropriate **system-associative within the given culture** sense (meaning) – «obligation (duty); to be obliged, must».

¹ As in the translation of E.V. Afonasin (translation from Greek and comments of E.V. Afonasin. Publisher Oleg Abyshko. St. Petersburg, 2003 (in 3 volumes) http://krotov.info/acts/03/1/kliment_aleksandr_24.htm


Describing the third kind of symbolic way of hieroglyphic writing that translators call «enigmatic»¹ (in other words, mysterious, incomprehensible), Clement of Alexandria completes its description and gives him famous example:

Here is an example of the **third kind of writing** that can enter into an understanding of the use of mysterious hints. Egyptians depict some of the stars in the form of snake bodies [**among** the ancient Egyptian hieroglyphs there are dozens of images of snakes, but Clement had in mind this – ] because of the curvature of their path*.

Clement of Alexandria, by this example shows the complexity of the translation of hieroglyphs of the third kind, which is designed for the specific associative-cultural level – belonging to the culture, in particular to this system of education and knowledge. Although, in my opinion, in this case, Clement has *too-remote and little-understood example*, it is likely due solely to the fact that this particular example, surprised Clement, he remembered the conversation with the ancient Egyptian scholar-priest, told him about the hieroglyphs.



Particularly interesting the next place in the story of Clement, where he speaks of the associative principle of characters, and the method of creating characters themselves.

Clement of Alexandria: By of the figurative (symbolic) method of writing are called objects and given the concept about them by analogies [**in other words associatively**], **we have changed the concept of some items, and exposing them to different transformations.**

The same hieroglyph of the first kind of the classification of Clement –  (river barge, shown in its natural state, horizontal) has the meaning – «barge, boat, ship; vessel, shipping». However, due to the fact that the ship is a symbol of movement, as well as in the use of barge for transportation (movement) of people and goods (primarily commercial), this symbol is the change in direction of the sign («transformation» in the words of Clement) gets even the meaning «the spreading (of something); transportation (road); transport, trade», becoming the new hieroglyph.

That's one *hieroglyph – of the first kind by Clement*, «**a little changing the concept of the objects [shown on it], has generated**» the another hieroglyph – *of the second kind of classification of Clement*.


This happens, as correctly observed (more likely transmitted that he has heard) Clement – «**a little changing the concept of the objects**».

The same concerns the hieroglyph «abode, house» –  , that having undergone «**different kinds of transformations**» as Clement understands it, it has become, through its duplication in the double hieroglyph –  «settlement (village, town)».


¹ "Here are some examples of the third, **enigmatic** type of letter. Some stars are due to the curvature of the way they portrayed as a snake sign, and the sun is compared to the scarab beetle" / As in the translation of E.V. Afonasin (translation from Greek and comments of E.V. Afonasin. Publisher Oleg Abyshko. St. Petersburg, 2003 (in 3 volumes) / http://krotov.info/acts/03/1/kliment_aleksandr_24.htm

* In fact this cause is not the main.

This is because, and thus, Clement even as external observer* drew attention to this on the grounds that the hieroglyphic writing is **mobile dialectical writing**, so all of the typologies are generally *conventional and general*.

For example, the hieroglyph, depicted in the form of animal skin , combines functional (f) and system (s) types, if we use the methodology of Clement –the second and third kinds:

skin → **clothing** → **to make clothes (f), have clothing** → **to provide (s)**

Also combines the functional and system type of hieroglyph, depicted in the form of a bird's feather  :

To write → **writing, writing skills (f)** → **the writing** → **knowledge (s)**

It is possible to select in this semantic range of border of subject, functional and systemic hieroglyph **only conditionally**, as well as the colors of rainbow can be pointed just conditionally, coming into each other without any spacing and intervals. However this convention does not mean that it is not necessary to distinguish them, as well as the colors of the rainbow.

Fully all words of Clement, about the general classification of the ancient Egyptian writing, I will explain by the direct examination of Egyptian hieroglyphs. Now, for you, dear reader, it is important to understand the following : even from words of the ancient external observer Clement of Alexandria, who was not privy to the mysteries of ancient Egypt, but only heard of them, *you can get the general idea of the hieroglyphic writing quite well*.

You do not need to have knowledge about the whole system of hieroglyphic writing, which I give to you. To do this, you just need to know how to read. Yes, yes – to be able to read, because many cannot do even that. So in the very scientific literature very eminent scientists who love not to analyze sources, but to refer to each other as to the authorities, by the examination of the classification of Clement stated:

«commenting the thoughts of Clement of Alexandria about the Egyptian hieroglyphics, Ts. Todorov [Todorov 1998: 26] stresses the importance of contrasting types of symbols – (kiriologic) direct, tropologic (figurative) and allegorical (in the form of mysteries)»¹.

As you can see, these authors, making up for Clement, identify *kiriologic method and the first kind of symbolic method* of hieroglyphic writing, which the author clearly distinguishes. They do it in order for the «system of Clement» fit into the illusion that they have created. Thus they live from day to day.

* Judging by the statements of Clement, he did not have knowledge of the translation of ancient texts, and only heard about it, providing their (traditional for ordinary people) guessing. Here are his words of purely external observer: "So when they want to express their kings such praise, it is mixed to praise these stories about the gods, and for writing or use anaglyphs and bariliefs, prominent signs ... but they are also written in the form of the sun beetle because this insect, the mixture in a circular heap pomet ox, its movement during the return, rolls it out for itself. They think that the beetle spends six months under the ground, and the rest live on the earth's surface. They add, though educated beetle embryo injected it into a spheroid, and thus is born a new beetle, there are no female beetles"(Clement of Alexandria. Stromata. Book V. Chapter 4 / The text is taken from the publication, Stromata, creation of church teacher Clement of Alexandria (trans. By N. Korsunsky). Yaroslavl, 1892 // <http://www.egyptology.ru/antiq/Clyment.pdf>

¹ Karasik V.I. Linguo-semiotic modeling of values / Political Linguistics. Ekaterinburg, 2012. No. 1 (39). P. 43-50 // www.philology.ru/linguistics1/karasik-12.htm

For education of such scientists there are lovely Sophias, although if they did not understand the words of Clement, then to hope that they will understand my words, you can only on God:

📖 «*The Enlightenment is the highest good for teaching people, that gives the ability to **not only be able to listen, but to hear; not only to be able to reflect, but to think; not only to know, but to understand and to realize***» (The Author),

That's why

📖 «*Learn to hear, not just to listen, learn to reflect, not just to be able to think, learn to understand and to realize, not just to know – then everything else will do the divine nature, built into every one of you*» (The Author),

because

📖 «*Every person was created in the image and likeness of God, which main purpose is to reveal it, so **he should not only be able to listen, but to hear, not only to be able to think, but to reflect, not only to know, but to understand and to realize***» (The Author).

Apparently, I have repeated the same phrase three times and I say – I have a recurring desire not only to write it several times, but to capture it on the forehead of some eminent scientists, I think that this would be of a great benefit to science.

We are moving on. Here is the classification* of Clement in the form of the table:

CLASSIFICATION OF SIGNS, studied by Egyptians, according to Clement of Alexandria						
Writing types (type of signs)		Writing mode (class of signs)		Kinds (types) of writing	Modern detailedization	
I.	Epistolographic					
II.	Hieratic					
III.	Hieroglyphic					1.
		2.	Symbolic	a	hieroglyph literally means (<u>calls by name</u>) the depicted real object	
				B	calls not the name of the object, but defines its <u>main functional sense</u>	
				c	it is about the expression of a hieroglyph of <u>cumulative image of the subject, comprehensible within the knowledge of the world of this culture</u>	

* Full detailed table is given by direct consideration of ancient Egyptian hieroglyphs.

For hieroglyphic writing according to this table are clearly visible the modes and types (kinds of writing):

I. **Kiriologic (actual-logical) mode.**

II. **Symbolic (indirectly-hieroglyphic).**

And we can clearly see **three kinds of indirect-hieroglyphic (symbolic) writing**, where are present:

1) hieroglyphs, directly naming the object (**subject hieroglyphs**) – they are talking about direct hieroglyphic name of the object, when the hieroglyph immediately calls the represented subject, so they are **subject or object-associative hieroglyphs**;

2) hieroglyphs, revealing not the direct, but figurative meaning of the object (**functional hieroglyphs**) – in which there is not the literal name of the depicted object, not the name (title), but about the function of the subject, so they are **functional or functional-associative hieroglyphs**;

3) hieroglyphs, revealing complicated system associations (**system hieroglyphs**) – they are talking about terms of total (integral) meaning of the depicted object as a part of the culture, so they are **systemic or system-associative hieroglyphs**.

As we can see, it is easy and simple to understand:

In the first case, it is **about the name of the object** (*hieroglyphs respond to the question «what is it?»*);

In the second case – **about the function of the object** (*hieroglyphs respond the question «What is the function of the object or its purpose?»*);

In the third case – **about the relationship of the subject with the abstract concept that represents the subject as a part of the particular culture, being its holistic (systemic) concept, in other words, about the general culturological symbolism of the meaning of the object** (*hieroglyphs respond the question «what is the combined symbol* of this subject?»*).

So, on the example of the classification of the hieroglyphic system of Clement of Alexandria, I tried to convey the meaning of writing, which has been hidden for centuries from people because of *the barbarism of medieval churchmen and ignorance of modern scientists*. Although the general description of Clement of hieroglyphic system is accessible to everyone, but everyone did not see and did not know even the little, that the history of the barbarians has preserved, so they translation of the words of Clement now looks like a miracle, but what we can do...

📖 *«For the blind the morning sunrise is the big news» (The Author).*

The question about the reasons of this barbarism and ignorance of the scientific community has yet to be learned what is called “*with sense, with feeling and with deliberation*”, of course, if they represent really the science, and not street Egyptology for tourists, telling fable about scarab beetles.

You and I, dear reader, let’s briefly summarize the getting knowledge about the hieroglyphic writing, first formulated the concept of keyword of writing – «Hieroglyph» and then stated some of **its laws**, gradually creating the true science of hieroglyphs – **hieroglyphic linguistics**.

* It is the object, but not the sign, which depicts the subject, that is, never confuse the object (object in the real world), as a symbol of something (eg, scrotum – a symbol of offspring), and a graphical symbol that symbolically represents the real object (For example, the image of scrotum is a graphic symbol of scrotum, but it is clear that it is not the scrotum). In the first case there is a connection of object world and the meaning (semantic relationship, semantic symbolism), the second – the connection object and pictorial display (graphic communications, graphic symbolism).

Hieroglyph – is a graphic and associative image of the object (real object of the world), which always has a specific meaning.

Hieroglyph – is the unity of external –graphic and internal-associative images of the subject.

The depth of the associative semantic (meaning) determines the amount of the hieroglyph and its type: **direct associative concept** (subject hieroglyphs), **figurative associative concept** – simple figurative (functional hieroglyphs) and complicated figurative (system hieroglyphs).

Simple associative figurative concept describes generally the function of the object (that's why – functional hieroglyphs), but *complicated associative figurative concept* expresses the total (system) meaning of the subject within this culture (that's why – System hieroglyphs).

The main thing you need to understand is that: The hieroglyph «conveys not the phonetic structure of the word, but its associative meaning, the concept»¹.

In relation to our subject, it means including the fact that all hieroglyphs of the Phaistos disc, as well as all **ancient** – Egyptian, Hittite, Chinese and other hieroglyphs, initially, and for some types of writing – always, **were exceptionally the ideograms**².

So when in the encyclopedia «Wikipedia», as well as in most of the scientific literature, the definition of «Hieroglyph» they place its ideographic basis to the end of the definition, like this:

«*Hieroglyphs can mean the individual sounds and syllables (elements alphabetic and syllabic writing), as well as the morphemes, the whole words and concepts (ideograms)*»³, it is equivalent to putting panties over the head. To somebody this may be convenient, to me – it does not; that's why not those «language masochists», for whom it is comfortable, performed the translation of the Phaistos disc.

Except the formulation of the concept of «Hieroglyph», I do not see any point to talk about its background, at least now.

Why?

Because the expression γραμματὰ ἱερογλυφικὰ «is taken from Clement of Alexandria» (II-III cent.). Yes, yes, from Clement of Alexandria whose classification of hieroglyphs the science still has not been able to understand, but it was able to declare that γραμματὰ ἱερογλυφικὰ is composed of the words ἱερός «**sacred**» and γλύφω «**I cut out**», «I carve»⁴, and that **exactly this meaning** was attached by Clement in the term γλύφω. And for greater dust in the eyes he indicates that “this sentence has spread in ancient times: the work of Heremon (I century) and Horapollon (V century) about the Egyptian writing [none of them came to us in the original language], they have the same title «ἱερογλυφικὰ»⁵. If they would not be too lazy and (1) open any elementary vocabulary of Greek language, and then (2) read about the ancient and later meaning of the word ἱερός, (3) they identify his translation used in the ancient texts, (4) found out, why this letter was called first γραμματὰ ἱρά, and then γραμματὰ ἱερά, (5) and they compare meanings ἱρά and ἱερά, (6) would give to all this the full detailization and qualification, and at the end (7) compared the current meaning of the word «sacred» and the meaning which the ancients put into it, and not just the ancients, but exactly the Egyptians (at worst, the Greeks of Alexandria) – **then this would be appeared the different picture before the eyes of scientists.**

We'll talk about it in the volume, which will be specifically devoted to the ancient Egyptian writing.

¹ Chinese hieroglyphs / <http://rbardalzo.narod.ru/4/ki/kit.html>

² Ideogram – is a written sign designating (as opposed to letters) not the sounds of any language, but a whole word or root / The Great Soviet Encyclopedia // <http://slovari.yandex.ru/~книги/БСЭ/Идеограмма/>

³ Hieroglyph / The free encyclopedia "Wikipedia" / <http://ru.wikipedia.org/wiki/Иероглиф>

⁴ Korostovtsev M.A., Introduction to Egyptian philology / Red. V.V.Struve, M. 1963., P. 27; Hieroglyph / The free encyclopedia "Wikipedia" // <http://ru.wikipedia.org/wiki/Иероглиф>

⁵ Ibidem.

4.1.3. The acquaintance with laws of hieroglyphic writing

*«It is strange to see how modern science,
floundered in captivity of their errors, could not understand
that in the world there were dialectical writings, which were able to teach how to think
at the level of each individual sign!?»
(The Author).*

In addition to the above mentioned sophia I will not give any other information. Go directly to their presentation, because all laws of hieroglyphic writing directly derived from the meaning and features of writing, which are set out in the preceding paragraphs of this chapter.

Laws of hieroglyphic* writing:

The first law

(«The law of objectness»)

Hieroglyph always reflects the real, not imaginary object: the meaning of each hieroglyph is expressed by a graphic sign, so each hieroglyph always reflects only the *real world object* (*person, animal, thing, their parts, and so on*). This law could also be called «the law of the binding to the real object».

The second law

(«Associative law»)

Meaning of the hieroglyph is always derivative from its depicted object of reality: the meaning of each hieroglyph is defined in the mind solely on the object of reality depicted by this hieroglyph and it is *completely derivative* of visual form, function, or the aggregate of culturological image of the object.

The third law

(«The law of meaning, but not of the letter»)

Each individually hieroglyph generates meaning: each hieroglyph is an entire and whole *semantic category*, which is expressed by *one or several interrelated concepts* within *one common semantic meaning*. No relation to the letters and / or syllables as writing systems the hieroglyphs do not have, though some hieroglyphs (in ancient Egyptian writing) are able to express sounds in writing.

The fourth law

(«The law of the unity and consistency of meaning»)

Each hieroglyph carries only one semantic meaning: each hieroglyph is expressed by one or more concepts, but always it has *only one semantic volume of the meaning (meanings)*.

The fifth law

(«The law of addition of meaning from meanings»)

Hieroglyphs do not connect words and especially not grammatical sentences, but only meanings: hieroglyphs connect meanings in successive thoughts among which stand out semantic turns (parts of sentences) and composed of them completed chains of thoughts (complete sentences), of which the whole texts are formed. Hieroglyph carries and transmits only *content* and not *grammatical form*, as it always happens in the alphabetic writing with words. This law could also be called «the law of content, not of form».

* Not to be confused with hieratic –conventional- hieroglyphic letter.

The sixth law

(«The law of the dialectical production of meaning»)

Hieroglyph derives from itself (its semantic volume) and gives concrete idea of the author only when interacting with other hieroglyphs: each hieroglyph has its definite meaning, but the specific idea of the author, arising from its semantic volume, it passes only by its interaction with other hieroglyphs. Preceding and following hieroglyphs always functionally specify *specific semantic and grammatical meaning* of the hieroglyph within its *constant volume of meaning (single semantic volume)*. That is, the grammatical meaning transmits not one hieroglyph, but only hieroglyphs together – by their interactions with each other. This law can be well described as «the law of dialectical writing».

The seventh law

(«Law of relation of sign, symbol and character»)

Each hieroglyph carries the symbol and is a graphic sign, but not every hieroglyph is a graphic sign, not every symbol is hieroglyph: all *signs-characters, signs-symbols and signs-conventional symbols* are graphic signs. In the world there are not only graphic signs. All hieroglyphs are symbols and they are graphic signs, but not all graphic signs are symbols, and not all symbols are hieroglyphs. In addition to the symbols among graphic signs there are conventional symbols, and besides hieroglyphs among the symbols there are those signs-symbols, which are not hieroglyphs, as they are not elements of writing. Each hieroglyph in the writing could be expressed in one or several graphic signs (single, two-part, double, and so on).

These are seven of the 12 laws of hieroglyphic writing.

If now **I'll give the science the translation of the Phaistos disc** as the most simple basic model of translation of ancient Egyptian texts, **I will show them the laws of hieroglyphic writing and give on a silver platter Dictionary of Egyptian hieroglyphs**, without any exaggeration, **Science will receive that standing point by which it will completely change the world of history:**

- there will be no blatant slander about polytheism of the ancient Egyptians, and lies about chosenness of individual nations;
- all fantastic conjectures about the chronology of the world will be scattered like mist;
- finally, it will rise up to the surface of the people's memory the forgotten names of the ancient Prophets;
- the world will see the real roots of early Christianity, and it will be able to compare it with what it is like today;
- there will be no such primitive representation, bordering with a feeble mind, about the sciences of the ancient Egyptians;
- modern physicists will be surprised about the depth of their* knowledge, and they will personally contemplate brightness of the physical picture of the world, accessible for ancients, and able to teach all of us today.

That's why my main work, where translation of the Phaistos disc is only entering, is called «THE BOOK OF EGYPTIAN: basis of fundamental Egyptology or key to the understanding of history, philosophy and religions of the world».

After its complete publication they will no longer exist in the form, in which they exist now, presentations about history, science, religion: **the world will clarified from Lies and will get Truth**, if, of course, the world strives for it.

* And preceded them nation which I don't want to call now, that the barbarians are not tarnished his name, just as they did to his spiritual heritage.

4.2. Hieroglyph as a whole semantic category

*«The fate of any truth is to be ridiculed before being recognized»¹
(Albert Schweitzer).*

In the previous paragraph, I pointed out that the main feature of any of the ancient hieroglyphic text and the whole hieroglyphic writing as a separate type of writing is that each **hieroglyph serves here as an independent semantic category, which transmits the meaning of a concept within a single semantic meaning (volume).**

I repeat that it is very important for the understanding of hieroglyphic writing to know:

📖 *«Letters, unlike the hieroglyphs do not have translation, and only together – in the form of a single word they form meaning» (The Author).*

Hieroglyphs, on the contrary: **even when it is alone, it always carries a specific content (semantic) meaning and has its own translation.**

Old Chinese*, as well as ancient Egyptian hieroglyphs, as well as hieroglyph of the Phaistos disc or Hittite hieroglyph, *never at the level of system (as basis) of the writing meant any letter or syllable – but at least the word itself.* Because hieroglyph depicting any object always carries the meaning directly connected with this object in the culture and by people as such, in other words, having the same overall physiology and needs. Of course, each nation has its own approach to drawing, to the style, and so on, as well as you can eat foods with fingers, spoon or just by mouth, but the process of absorption and digestion of food, as well as **the principle of hieroglyphic writing – is the one.** One, despite the fact that the hieroglyphic way of writing has been changing during the time and on the example of Chinese writing it changes now too, and not to the best side for hieroglyphs.

Therefore, for a deeper understanding of the essence of hieroglyphs – **that what they originally were and what they have turned later**, understanding how they relate to each other at the level of the essence of hieroglyphic writing, it is useful to read the following inquiry² about hieroglyphs known to science – **Chinese ones:**

- It is well known that the Chinese people write with hieroglyphs;
- In modern China, the number of the most used hieroglyphs is about 3755, total consumed – they are around 6763 according to the national standard «The basic set of hieroglyphs encoded for use of computers» (1981);
- Direction of Chinese writing is usually left to right (in ancient times they wrote from right to left and top down);
- There are no spaces between words, there is no ending;
- In antiquity punctuation marks «were absent as the class»;
- **Originally hieroglyphs, as usual, had the form of images, by which it is likely to guess the contents, since they represented the real objects (people, animals, things, etc.);**
- there are total (including ancient) over 80,000 hieroglyphs, but most of the hieroglyphs in modern Chinese are not used, they are found only in the ancient texts and indicate pushed into oblivion objects and concepts;
- In the process of evolution (stylization) of writing Chinese hieroglyphs took an increasingly **conventional form (!)**



¹ Circulus vitae (Circle of life) / Comp. G.N. Ponomarenko, V.A. Sokolov. SPb.: Publishing Center "Baltika", 2004, P.119.



* I underline, that I speak exactly about hieroglyphs, but not about signs in general, which are similar to hieroglyphs.



² Chinese writing, Chinese hieroglyphs / <http://www.primavista.ru/rus/dictionary/abc/kitaysky>;

About the global stylization of hieroglyphs and making them hieratics (conditional-hieroglyphic) signs.































Today Chinese people write with stylized hieroglyphs, when it is impossible to understand and to identify the original image. And before that in ancient China, hieroglyphs were very close to the object (thing, person, animal, a part of something, and so on), they depicted *on the same ideographic principle as hieroglyphs of the Phaistos disc*.

For example, the “mouth” was represented as **semicircle, convexity, with a cross-line on top**; such is the origin of the hieroglyph  *kou* «mouth»¹. To find out in the modern inscription of this hieroglyph the mouth – it is just impossible. There is no longer any semicircle, with any convexity downward or any cross-line on the top. If this is a  mouth, so the mouth of the crying (judging by the grimace) robot.

In the literature, it is even impossible to find the ancient mark of this sign. Or take the ancient Chinese hieroglyph  «tribute» (*dàn*) – «sunrise», «morning»², where you can see the sun (a circle with point) and the horizon (line), and now it has become in this modern conditional-hieroglyphic (hieratic) sign – , and it is also impossible to recognize the sunrise even to understand that this is shown «The Sun», and not some kind of «ladder on the floor».

If before the form of the Sun in a circle with a point or line in the center –  was associated (connected) with the Sun (Eng. *sun*) – with meaning «Sun, light», then now who will be able to guess that the modern mark of this Chinese hieroglyph in the form of the strange wonder-ladder –  is «The Sun»?

The same was happened with all the other hieroglyphs. Here are some examples³:

	oracle bone <i>Jiaguwen</i>	greater seal <i>dazhuan</i>	lesser seal <i>xiaozhuan</i>	clerkly script <i>lishu</i>	standard script <i>kaishu</i>
<i>mǎ</i> (*mrā?) horse					
<i>yú</i> (*ŋha) fish					
<i>shān</i> (*srān) mountain					
<i>rì</i> (*nit) sun					
<i>yuè</i> (*ŋot) moon					
<i>yǔ</i> (*wǎh?) rain					

As we can see, other Chinese hieroglyphs have also become **unrecognizable**, and therefore has only conditional-hieroglyphic (in other words, hieratic) form.

¹ Gurin M.V. Features of Chinese hieroglyphs /



http://www.pglu.ru/lib/publications/University_Reading/2008/VI/uch_2008_VI_00009.pdf

² Amazing Chinese hieroglyphs: "sunrise" and "to watch" / <http://www.epochtimes.ru/content/view/24161/4/>

³ Evolution of the Chinese writing / <http://jazyki.clow.ru/page/0115.htm>

Simplification in the understanding of hieroglyphs at their simultaneous stylization.

Stylization has led to that even linguists (and maybe the Chinese themselves, I have not tested it) really believe that, for example, the ancient hieroglyph signifies the word

«to stand», depicts a man . No, it's not just a picture of a man , because under his feet it is clearly present line as a symbol of the surface. This is an image exactly of **a man standing with the legs on the surface** – and here is the meaning «to stand».

To understand clearly what we mean when we say that «Chinese hieroglyphs have took the conditional form», they have turned, in effect, in the conditional hieroglyphic writing, I give an illustration of «evolution» of this hieroglyph «to stand»:




As you can see, the image of a man standing (the sign on the left) initially could not understand not only the Chinese, but any sighted person. Now (the sign on the right), this hieroglyph can be understood only by those who memorized Chinese writing – mostly Chinese person himself.

Even in this presented “evolution” it can be clearly seen, that *the hieroglyph of the visual image of the real object would indeed become a purely conventional mark, only distantly indicating its distant hieroglyphic past.*

Remember last stylized mark of the Chinese hieroglyph «to stand» (the sign on the right), you can only by learning it, they say, *by heart, in other words, this is not the hieroglyphic writing, but conditional-hieroglyphic writing.*

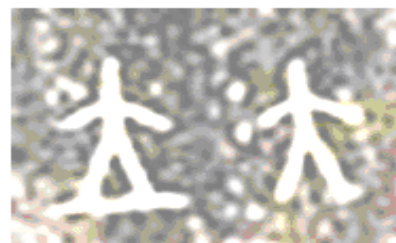
However, linguists write the following:

«Hieroglyph  lee [modern unrecognizable, and therefore conditional-hieroglyphic or hiero-grammatical mark] initially looked like a picture of a man standing with legs apart, the horizontal line is added to the image below, but this figure does not represent the image of a man as such, but **his poses**, and it meant «to stand»¹.

In fact, originally a man and (single hieroglyph) a man standing on the surface (the other hieroglyph) was depicted, which therefore had the meaning «to stand». It was out of question any poses, even by the original inscription of this hieroglyph. There were depicted these 2 (two) hieroglyphs – «man» and «standing man», even at the same time, for example, as follows (negative of the image «Ancient Chinese writings from the cover of the bronze container»²):



increased



¹ Chinese writing / The free encyclopedia "Wikipedia" / <http://ru.wikipedia.org/wiki/CJK>

² Ancient Chinese writings from the cover of bronze vessel / 1027-717 B.C.E. preached by science of chronology of Scaliger-Pentaviusa // <http://fotki.yandex.ru/users/resurs3sergiy/view/205729?page=7>

Naturally, when I see a complete lack of understanding of these obvious facts by those who call themselves the linguists who know the Chinese language, I have a very obvious question: *Do they know all the mechanisms of hieroglyphic writing in contrast to alphabetic (letter and / or syllable)?*


After all, they still did not even bother to make a catalog of **Chinese hieroglyphs-ideograms**, (though in the case of ancient hieroglyphs-ideograms it is «much of a muchness»), and they are satisfied with existing nowadays **Chinese hieratism (with conditional-hieroglyphic signs** as unrecognizable stylized representations of real objects, and sometimes even with deformed marks of ancient ideograms)!?


After two or three examples of these (where the object itself is seen) ancient hieroglyphs – hieroglyphs-ideograms in the full sense of this word, obviously does not save the whole history of Chinese writing, is not it? Especially in this history it is an established the fact that in the XVIII-XIX centuries old Chinese chronicles, written with half-forgotten **hieroglyphs** were translated to the new hieroglyphs (**Chinese hieratism**), but by translation translators already hardly understood meaning of what they read!


Therefore, there is a variety of interpretations of the same text.

The changing of associative perception of objects within the culture:

This stylization of hieroglyphs: the **transformation of hieroglyphs in conventionally hieroglyphic signs – hieratism, and hieroglyphic writing – in hiero-grammatical** should be imposed also features of the associative perception of each culture. Only then the picture with the evolution of hieroglyphs for some and degradation for others will become more or less clear.

For example, an ancient complicated hieroglyph  «Jia» (jiā) means «house», «family» (consisting of two ideographic images), which shows the roof and walls as a symbol of the house, inside of which a pig is shown – so it is the meaning «the pig in the house».

Clearly, not only today's stylized image of this hieroglyph , but its old drawing only the Chinaman could understand and associate with the word «family¹». I would call such

group of hieroglyphs – associative-cultural, type of hieroglyph  «turban» of the Phaistos disc.

Because exactly in its culture, exactly «*in ancient China a pig was pointed from the other animals. In traditional folklore of Northeast China the pig is chanted like a very courageous animal, even more courageous than a bear and tiger. With the pig in China is also associated prosperity and wealth, as in ancient China, to eat pork only the rich people could afford [that is why the pig in the house meant prosperity in the house, and wealth was associated with the concept "happiness"]*». Since having many children before in China it was considered a sign of a happy family, that's why a pig, which usually gives the birth to large quantities of piglets, has also become a symbol of family's happiness².

The problem of hieroglyphic writing without hieroglyphs.

So, who can read, not knowing the Chinese language, the modern Chinese hieroglyphs that have long lost their **recognition** as hieroglyphs (ideographic lost their essence) and became only the signs of **conditional-hieroglyphic** type?

¹ Amazing Chinese hieroglyphs: «family» / <http://www.liveinternet.ru/users/rinalay/blog/page1.html>

² Ibidem.

Yes, they continue to be difficult in drawing and maintain the overall clean graphically hieroglyphic style, however by the semantic recognition they are no more ideograms, but conventional squiggles and dashes, where it is not seen any associative image of the subject.

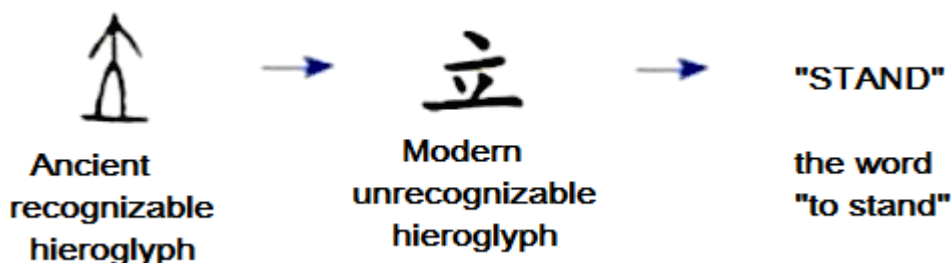
Compare for yourself the ancient Chinese coins with inscriptions¹ (fig. 1 and 2) and modern Chinese inscription (fig. 3), the more with half-italic (fig. 4):



Here it is the gap between the past and the present!

In the end, the reproduction of hieroglyphs became *conditional* and it is impossible to understand the meaning of the absolute majority of modern Chinese hieroglyphs² by their mark.

Yes, these signs are a little more complicated in the schedule, **rather than the letters, but now they are just like letters bear absolutely no graphical sense** – they do not reflect the real object of the world, which was originally portrayed on them, so it is impossible to understand their meaning without the bare memorization:



From hieroglyphs (in the center) it is remained only that (compared with hieroglyph on the left) they represent the whole word, and the letter of alphabetic writings reflects only part of it. But it does not save hieroglyphs from their transformation into hieraticism and hieroglyphic writing (γράμματα ιερογλυφικά) in hieratic writing (γράμματα ιερατικά).

In order for me not to be accused of denying the Chinese hieroglyphs, I explained that there are Chinese hieroglyphs, but the mechanism of perception and understanding of these hieroglyphs in comparison with Chinese **antiquities has changed radically**, and not for the best for the expression of hieroglyphic essence.

Exploring the question of radically changing of the *essence* of hieroglyphs observed in the last 100 years in China, on one of sites in the Internet, I came across with the absolutely correct definition, without which hieroglyphs cannot exist as the hieroglyphs.

¹ Coins of China: Fig. 1. Coin-hoe, 2 chin, with inverted inscription: 'city Agni'. Fig. 2. Coin-hoe, lot Liang, 5 jin (V-IV centuries B.C. E.) / <http://vsemonetki.ru/books/item/f00/s00/z0000005/st002.shtml>

² According to the Japanese, as their written language are related: Japanese is derived from Chinese / Definition of hieroglyph, the history of creation of Chinese hieroglyphs // http://forexaw.com/TERMs/Society/Culture/190_Иероглиф_hieroglyph

This definition is the following:

«*Hieroglyphs –are ideographic signs in the drawing of which some, **at least symbolic similarity** with the depicted subject **is retained**. Ideography turned out to be fairly stable system of writing, and in some cultures it still exists (Chinese writing)*»¹.

That is, ***without symbolic similarity with the subject hieroglyphs, exactly as hieroglyphs in the full sense of the word, do not exist***. They may be called in the modern Chinese by tradition as hieroglyphs ***but they are no more hieroglyphs***, in other words the signs, which meaning the culture's carrier is able to identify by their visual perception (in other words, get to know them).

This means that in every sense, and without any exaggeration only such writing system can be called hieroglyphic (γράμματα ἱερογλυφικά), where its hieroglyphic first principle is not destroyed by the time – the original ideographic mechanism of psycholinguistic perception – is **direct connection between the image of a real object and purpose**. However the distant external similarity to the hieroglyphs is not enough for the qualification of writing as a hieroglyphic.

It is already understood by Clement of Alexandria, who did not relate to hieroglyphic writing the hieratism as conditional-hieroglyphic writing, which is so stylized that it is impossible to know hieroglyphs in signs (ideograms) as images of a real objects, especially when it comes to the later stylizations (demotic writing of Egyptians and Chinese italics). If, just as science usually does, stretching the meaning of the concept of «hieroglyph», the modern Chinese hieroglyphs are still hieroglyphs, but they are a new stage in their development. From the point of view of *relativism* affairs can be represented as follows, because:

📖 «*Historical science has learned a long ago to pull the condom not only on a limb, but also on the head of an elephant*» (The Author).

In view of *real and stable dynamics of degradation of signs of Chinese writing as hieroglyphs*, hundred years more – and they finally become in clean as in the alphabetical writing, **conventional-symbols**, but with more complicated drawing. However, hardly the character itself of the mark will allow, to prove scientifically and to turn these conventional-symbols in hieroglyphs.

Now, you can say «encyclopedic» (a certificate from the «Free encyclopedia «Wikipedia») statement of the fact of **the tragedy of hieroglyphic method**, initially taught people to think even at the level of simple perception of hieroglyphs (in this case Chinese):

«*Over the time, images were schematized, and, finally got a modern look where **from the original pictorialism it is remained not a trace**. A single hieroglyph has not been preserved in the form in which it had a direct clear pictographic expressiveness. The meaning of all of drawing signs and, consequently, of all the simple lexically important elements of the hieroglyphic is quite **conditional***»².

This happened because the original form and structure of hieroglyphs **are stylized not for pictures** – more and more corresponding to their depicted objects, and **are stylized for conventional symbols, which are not already known the depicted subject**.

Unfortunately, these effects of *stylization of hieroglyphs* are typical for Ancient Egypt in the past, and also for quite modern (starting from the XVIII century) history of China.

¹ Japanese writing / <http://stud.ibi.spb.ru/132/sobsvet/html/pismennost.html>

² Chinese writing / The free encyclopedia "Wikipedia" / <http://ru.wikipedia.org/wiki/CJK>

Surprisingly, how the ancient Egyptian writing in contrast to the Chinese, *has long been able to maintain the parallel existence of the hieroglyphs, as well as of hieratism (conditional-hieroglyphic writing)*, not to mention the fact that in Egypt there were also existed in parallel the normal alphabetic (epistolographic) writing in the form of «Coptic» and «ancient Greek» writings.

In China, the stylized hieroglyphs could not coexist with ancient font style, which is now almost completely forgotten forever.

That's why Chinese researchers to *their general shame* could not translate, especially **a simple and basic for them the text** of the Phaistos disc.

Here it is – one of the results of the change of hieroglyphic writing in China to conditional-hieroglyphic (Chinese hieratism, which in the future will be changed even by more stylized – Chinese demotic). This is the result not only of stylization of signs but also of multiple reworking of the ancient chronicles. Here are the facts of the past of China foreseeable by historians, which in ancient times also repeated many times:

«Manchu rulers, imitating Chinese dynasties, formed a special committee to produce stories of the preceding the Ming Dynasty... Manchu government responded to the activities of opposition philosophers, philologists and historians with decisive measures: they were subjected to the repressions – execution imprisonment, exile. These repressions were used repeatedly in XVII-XVIII centuries <...> Disagreeable to the Government books were removed and those responsible for their hiding have passed strict punishment...»

Since 1772 it was undertaken the collecting of all printed books ever published in China. Collecting lasted 20 years. In this way was formed a huge for those times library of 172,626 volumes (10,223 titles)... After a few years 3457 titles have been released in a new edition, and the other 6766 titles were [only] described [I wonder where they gone away] in detail annotated catalog.

...This event had its downside. In fact, it was a grandiose operation... in falsifications of texts. In published new editions were removed all the unwanted places, even were changed the names of books»¹.

In this respect, the spiritual culture of China suffered *huge losses*, because at the moment it* does not represent all common roots of hieroglyphic writing. However, these losses simply are not comparable **to full scale and systematic genocide of heritage of ancient Egypt and Crete**.

What did it remain of the original hieroglyphic mechanism?

For us now in this entire «song» about evolution, or, on the contrary, the degradation of hieroglyphic writing, another thing is important – meanwhile still retaining and in our time the distant **image not of the objects, but only of the hieroglyphic writing itself**: in form of the Chinese hieroglyphs it is impossible to know a graphical object but, as before, most of the of hieroglyphs mean just the whole semantic category (**word or several words**). In the help of the Chinese writing it is correctly stated:

«... Chinese writing is less than any other writing systems associated with the actual language itself. Because it conveys not phonetic structure of the word, but its associative meaning, the character.

¹ China under the Manchu dynasty. Chapter XIII. / Historiography. bibliography // <http://historic.ru/books/item/f00/s00/z0000034/st013.shtml>

* Also, it does not imagine that *Fu Xi* - the legendary first emperor of China, which laid the foundation of Chinese written language is the same person as the legendary *Seth* (reading the name *Fu Xi*, as well as vice versa), also laid the foundations of writing. As well as *Huang (Huang Di)* – one of the five Chinese emperors (the Prophet, since he founded Taoism), "sent" floods has the same name *Noah* (reading the name of *Juan*, as well as vice versa) – **one of the five prophets** also send down the flood. This is not just an analogy, but we'll talk about them in another book, maybe.

Thus Chinese writing was a very convenient means for international communication... Chinese writing is indifferent to the many very different dialects of Chinese (the same hieroglyph can be read in different ways, but the meaning is not changed)¹.

That is what will remain, perhaps, **the only single thing that unites ancient Chinese hieroglyphs**, and almost already established *modern conditional-hieroglyphic system of Chinese writing*, the same conditional-hieroglyphic as hieratic writing (γράμματα ἱερατικά) of ancient Egyptians. Although it is retained some of the mechanisms and the laws of hieroglyphic writing. Like earlier complicated hieroglyph consisting of two or more simple hieroglyphs is based on the same principle of derivation.

For example, the modern Chinese hieroglyph with the meaning «grandfather» (tsu fu²) is composed of at least two meanings (concepts), expressed by signs:




祖父

Modern Chinese hieroglyph with the meaning «grandmother» (tsu mu³) also consists of two meanings (concepts), expressed as individual hieroglyphs.

祖母




Even unfamiliar with Chinese hieroglyphs person can guess that if the two-part hieroglyphs represent the words «grandmother» and «grandfather», so their right parts – 父 and 母, of course, are related with the designation of a man (or father) and the woman (or mother).

As you can see, each of these hieroglyphs has its separate conceptual meaning and together they form a new one – a two-part hieroglyph and, therefore, the new meaning, as well as hieroglyphs of the Phaistos disc:



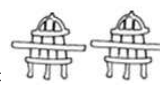
 – pregnant ( fruit-bearing +  woman).

Moreover **dialectic – a thought-provoking (mentally combine images)** method of construction, though it is varies, but its essence is shown in each case. Therefore, the unification of hieroglyphs is happen, and was happen, not mechanically, but always accompanied by **the certain associative logic** – the fact that the natural outcome of the visual perception of objects that are displayed in the form of hieroglyphic signs.

For example, in references to the Chinese hieroglyphs to the class of ideograms are those that have resulted from «unification of the same signs», «such ideograms are constructed as rebus formula A + A = B (**tree + tree = not «two trees», but «orest»**)⁴:

 (tree) +  (tree) =  (forest).

Does this associative logic applied to the hieroglyphs of the Phaistos disc remind to you anything? If not, then let me remind you:

 (house, dwelling) +  (house, dwelling) =  (town, settlement)

This *associative logic* permeates the whole kernel of the ancient Chinese hieroglyphic writing and concerns part of modern Chinese hieroglyphs.

¹ Chinese hieroglyphs / <http://rbardalzo.narod.ru/4/ki/kit.html>

² Chinese hieroglyphs and their meanings/ <http://hieroglyphs.ru/letter-d/2168-ieroglif-ded.html>

³ Chinese hieroglyphs and their meanings/ <http://hieroglyphs.ru/letter-b/2169-ieroglify-babushka.html>

⁴ Chinese hieroglyphs/ <http://rbardalzo.narod.ru/4/ki/kit.html>

Some examples of the Chinese and Egyptian hieroglyphic writing, compared with the writing of the Phaistos disc.

In the text of the Phaistos disc there are no complicated hieroglyphs, which would be formed from *the graphic confluence of several simple hieroglyphs*. Also in the Chinese hieroglyphic writing, as well as in ancient Egyptian, such hieroglyphs – there is just a lot. But it is absolutely not changing the way of hieroglyphic writing even per billion percent, pointing to the more or less ancient hieroglyphic writings.

Let me explain what I mean on the example of modern Chinese (less old) and ancient Egyptian (it is clear that more ancient) hieroglyphs.

Chinese hieroglyphs:

«... when the word fei 非 except for the meaning "bad, negative, evil" acquired the meaning "slander", a new sign was created (complicated hieroglyph) 誹 by adding ideogram (separate image with separate meaning) 言 yang «word»¹.

As a result of the confluence of these two graphic characters there is obtained:

非 + 言 = 誹 in other words, there is obtained the hieroglyph, fusion of the two into one.

Or, for example, another hieroglyph, about which I do not know, if the experts can guess: «arc with convexity upward and points under it displayed the image of the sky and drops 𩇛; this is the original form of hieroglyph 雨 yu «rain»².

If it is right – this is one of the simple hieroglyphs 𩇛 (drops), to which was added another simple hieroglyph 下 (bottom), and so there were obtained two hieroglyphs, but of one meaning, therefore they graphically fused it together in writing and received one integrated hieroglyph – 雨 (drops falling down, dripping drops, in other words «rain»).

$$\text{𩇛} + \text{下} = \text{𩇛下} = \text{雨}$$

This means that in fact the hieroglyph 雨 yu «rain» is the complicated hieroglyph, because it consists of two simple ideographic images:

𩇛 – «dripping drops» and the hieroglyph 下 «bottom, down».

By combining these two simple ideograms (and not mechanically, as in the text of the Phaistos disc 𩇛下, but by graphical confluence) into one sign – like this 雨, it turns out the hieroglyph yu «rain».

Accordingly, the evolution of this hieroglyph is not the following³:

yǔ (*wɦa?)
rain 𩇛 𩇛 雨 雨

and has the view like this:

yǔ (*wɦa?)
rain 𩇛, 𩇛 + 下 = 雨 雨










¹ Chinese writing / <http://ru.wikipedia.org/wiki/CJK>

² Chinese writing / The free encyclopedia "Wikipedia" / <http://ru.wikipedia.org/wiki/CJK>

³ Development of the Chinese writing / <http://www.kitaionline.ru/interesting-about-china/168-razvitie-kitajskoj-pismennosti-istoki-zarozhdeniya.html>; Evolution of the Chinese writing / <http://jazyki.clow.ru/page/0115.htm>;










Hieroglyphs of the Phaistos disc.

Among the hieroglyphs of the Phaistos disc there is no one *integrated sign* (graphically fused from several hieroglyphs), all the hieroglyphs in this respect are *simple*, each of which is – one ideogram (the meaning, the concept). Complicated meanings are created in the text of the Disc not by **graphical fusion** of two or more symbols in one sign at level of single image, but by **the simple mechanical unification (eclectic addition) of meanings of two separate hieroglyphs**, the semantic fusion of which in the text is not graphically highlighted:

 union +  woman = union with woman  (family);
 fruit-bearing +  woman = fruit-bearing woman  (pregnant);
 wildly +  behaved = wildly behaved  (wild, illiterate, uneducated, uncultured, in other words barbarian).

Ancient Egyptian hieroglyphs:

In addition to Chinese writing, we find the variety of examples of graphical fusion of signs into one integrated hieroglyph also among the ancient Egyptian hieroglyphs*. Here is an example of one line of them, by the way, as well as translation of the Phaistos disc, unknown to the modern science:

								
knife, to cut, sharp	to cut into parts	to chip	sharp- edged sickle	sharp dangerous) movement (step)	acute (sharp) sound	***	***	***

*** It is prematurely to give you the meanings of the data of hieroglyphs, because they require detailed explanation.

I understand perfectly that the above mentioned line of ancient Egyptian hieroglyphs for the modern science is like a computer for the aborigine – mildly speaking, it is unknown. Yes, how it may be known for it, if not just in Russia – but *all over the world for today there is no single full graphical classification of ancient Egyptian hieroglyphs***.

At the same time the understanding of Chinese hieroglyphs for science is not new, as they are not new for the Chinese themselves. It is therefore surprising why the **Chinese specialists have not been able to translate the text of Phaistos disc**. In this case, it is not about correct *translation of details* (I admit that many of the Chinese ideograms of the Phaistos disc could not be identified) but about its essence and orientation, *about the mechanism of the translation of hieroglyphic writing*. I can explain it to me only that theme of the Phaistos disc for the Chinese, among their far more important urgent problems, is, apparently, **not interesting**.

* While the first volume is only an introduction to the book, and I'm a little ahead, but sometimes it is useful to sow seeds of information in your mind and to make your mind, regardless of your faith, to think and to analyze in advance. By the way, in the modern Egyptology, there is no single study where classification of hieroglyphs would be drawn into groups based on their visual (graphical) identification.

** Attempts to establish at least some classification (but not graphic but thematic) were (example, <http://www.ccer.nl/>), but with the death of enthusiasts, they have no way of development, were not accepted by science, have not been brought to the end.

What conclusions follow from the understanding of hieroglyphs as entire and whole semantic categories?

Reference on Chinese hieroglyphs and some discussions about them, I led not only for the reader to understand and see themselves the reality of the hieroglyphic method of translation. I did this in order to show – **the method of translating of hieroglyphs of the Phaistos disc is not new for the modern science of the planet Earth**, because it is well known with ancient Chinese hieroglyphs.


It is just under the hypnosis of its *imaginary achievements* in translating of Egyptian hieroglyphs **forgot about the true nature of hieroglyphs**, as well as of the difference between the ancient Chinese hieroglyphs from the modern conventional-hieroglyphic writing. **This casts doubt on the scientific approach** of the science to the hieroglyphs in general, and to the hieroglyphs of the Phaistos disc in particular.

I draw your attention that, giving the examples of Chinese hieroglyphs, I did not make an aim to show hieroglyphic proximity of the Phaistos disc and Chinese hieroglyphs. No. I translated the text of the Disc based on the knowledge of the mechanism of action of Egyptian hieroglyphs, but not the ancient Chinese. Here are the same examples of Chinese hieroglyphs because *at the moment of the translation of the Disc they are known to you, in contrast to the ancient Egyptian*. Once again I remind, that science mistakenly «reads» the ancient Egyptian texts as well as the Phaistos disc, through *its utopian syllables only with small addition of the «castrated» ideograms (the determinative) – in other words, it has absolutely no idea about hieroglyphs*.

Now, before the complete translation of all ancient texts, my purpose is – to demonstrate and to prove that **ideographic method is not fiction, that the hieroglyphs as meanings, as whole concepts (including complicated) are existed and still exist for at least hundreds of years, and at least in the Chinese hieroglyphic writing**.

Therefore I tell you, my reader, about the nature of hieroglyphic writing to let you in the end, recognize the depth of the disease of modern science, which has repeatedly stated that the ancient Egyptian, as well as the Phaistos hieroglyphs are not the whole concepts or terms, so ideographic approach to their translation, they say, «**has long been hopelessly out of date**»¹.

In fact, as we can see, there are hopelessly outdated brains of scientists rather than ideographic (hieroglyphic) method. And all their «convincing evidence» is not worth a doit, this already proves the translation of the Phaistos disc and will prove hundreds of thousands of translations of ancient Egyptian texts, starting with their favorite text of the Rosetta stone. Therefore I am sure that ideographic approach will survive them, and their «science» and that it was initially laughed, so this should not be surprising, because:

 «*It is the fate of every truth to be an object of ridicule when it is first acclaimed*»
(Albert Schweitzer),

- Because the science itself (and scientists representing it) is acquainted with its declared methodology only by hearsay.

Most of all, it is inexcusable because the Chinese could not read the Phaistos disc, as well as ancient Egyptian texts, knowing hieroglyphic method of translation, it is inexcusable that scientists, probably for «versatility» and «objectivity» of their studies, **fully ignore the hieroglyphic (ideographic – consideration of hieroglyphs as whole concepts) method of translation**, being, in fact, like blind kittens, who are seeking for mum's nipple to satisfy hunger...

In fact, here the process of this search is too long.

¹ Molchanov A.A. Ambassadors of dead civilizations: Writings of ancient Aegean. Moscow: Nauka, 1992. P. 99, also Koparev E. Ancient dialects of the Russian language: Preliminary results of decoding. P. 10-11 / <http://ustierechi.ucoz.ru/load/4-1-0-86>; also Anoprienko A.Ya. Ariadne's thread: decoding of the model system of the Phaistos Disc <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>;

4.3. Hieroglyphic method of thought transmission and its difference from the alphabetic

«The difference between the letter and the hieroglyph is the same as between the dumb and that who knows how to speak» (The Author).

Due to the fact that modern science threw out without any reason to landfill the ideographic method of hieroglyphs recognition, I repeat these words about the difference between hieroglyphs and letters (syllables) *for the third time*.

Like to little children I repeat several times, and I'll repeat this *elementary truth* to the science. After all, the difference between the hieroglyphic writing is that **each unit – each hieroglyph has meaning**, and in alphabetical writing **the letter does not convey the meaning, for this it needs the whole combination of letters and / or syllables – the whole word**.

In the alphabetical (alphabetic or syllabic) writing to convey the minimum meaning, you need to write a *word (consisting of several elements of writing)*, and in the hieroglyphic writing you need to inscribe *hieroglyph (one element of writing)*. These elements of writing in the form of hieroglyphs are already at once – each individually has the meaning (the image), and *by letters and syllables, alas, there is no semantic meaning*. Then, when they combine with other such elements (letters and syllables) and generate the word, only then they will create the meaning.

*Therefore the psycholinguistic effects of assimilation of **alphabetic** and hieroglyphic writing – are not the same*. Yes, people are the same, and the consequences are different.

Why do I tell you, my reader, about this?

The reason is simple – the significant *retardation of modern psychology in human knowledge* and its complete impotence in influence on educational and social processes of mankind*. That is, about it one could not say if science knew about it and, most importantly, gave it any significance. So we have to say about the following points of psycholinguistic mechanism.

1. During the development of human language, especially in the life of the first language, there is the **«programming» of the brain** (it is given many times repeated skill) to the type of linguistic perception of information (type of linguistic reaction). This programming determines the number of significant features with further perception and processing of information by the human brain, especially during sleep. **This is an axiom**. The human brain, which originally learned only language of gestures (finger language) receives and processes information not as the person who originally learned any alphabetic form of writing (any alphabetic language – Russian, English, etc.). In the sleep of such people the main stimulating to behavioral reactions sources of information are: by the first – movements and gestures, by the second – streams of voice information. In this case I'm talking about the basic *essential line*, and not about thousands details that modern science even occasionally chews, but does not see, unfortunately the main thing behind them.

2. When the same person as **the first language of transfer of signs** learns the hieroglyphic writing, the main linguistic matrix of associative images in it serves neither gesture (as by dumb) nor letters and syllables (as by representatives of the alphabetic writing system), namely the **image of the real object of the world in the form of the hieroglyph**. That is when the brain sees artificial (invented by people) combination of strokes in the form of the letter, it did not associate the letter with some real object of the world. But when the brain sees the hieroglyphic sign depicting the real thing, then, regardless of the willingness or unwillingness of man the association with the subject automatically appears in his brain, which «depth» depends on the level of cultural development of this person.

* This we will discuss in detail in the chapter, concerning the ancient Egyptian methods of psychological knowledge.

3. Scheme of hieroglyphic programming of the brain in terms of psycholinguistics is simple:

Natural-associative mechanism of the hieroglyphic writing

WORLD – OBJECT OF THE WORLD (IMAGE) – ASSOCIATION – MEMORY

(dismatch
of image of the word
with the reality)

(natural:
revival of the image
of the known object)

(effective:
regulation
of information)



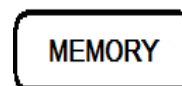
Woman's
breast



Hieroglyph
«woman's breast»



Dominant
association – woman



Memory

(!) Equal sign means almost direct identification and identity of association.

In contrast to the hieroglyphic type of knowledge the alphabetical is not a direct, much less identical. It is perceived by the brain, due to the lack of identical associations through more protective barrier – «with an effort».

Artificial-associative mechanism of alphabetic writing

WORLD – WORD (IMAGE OF LETTERS) – ASSOCIATION – MEMORY

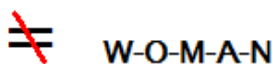
(dismatch
of image of the word
with the reality)

(artificial:
memorization of background
information)

(ineffective
regulation)



Woman's
breast



Word
«w-o-m-a-n»



Absence at the moment
of memorization the association
with dashes «w-o-m-a-n»



Memory

(!) Crossed out equal sign means the absence at the moment of **first memorization** of identification of graphic spelling «woman» with the actual object in memory, that is, not the identity of the association. Then, when the memory will remember (in other words, systematized and brought in a specific memory cell) entered information, only then there is an association.

As we see, the hieroglyphic type of perception and recognition by the brain of semantic information from the psychological aspect on the effectiveness in several times exceeds the alphabetical due to its almost identity – the direct associative way of the recognition and regulation of information in memory. In fact:

Language of hieroglyphs is maximally close to the language of human subconsciousness!!!

That is why these two languages (hieroglyphs and subconsciousness) can build their relations more efficiently rather than ligament «alphabetical language – the subconsciousness». That's why when talking about the hieroglyphic writing, I use categories such as «*image*», «*direct association*», «*associative logic*», «*dialectical character of writing*», and about alphabetic and conditional-hieroglyphic writings I can only say one thing – *memorization* «*with an effort*», which is called «*traditionally*».

However the comparison of these schemes is applied only to the *true* hieroglyphic languages, *where every hieroglyph is an ideogram*, and not to the later *conditional-hieroglyphic writings* like modern Chinese. I recall that in modern Chinese conditional-hieroglyphic writing the primary mechanism of hieroglyphs is no longer valid*.

However, this inactive mechanism does not mean that the laws of the Nature do not work and the general laws of human psychology. But they tell us that more than half of people (about 70%, but the numbers called by researchers are different) are visualists, in other words, they are particularly sensitive to visual information, which serves as the impulse basis for their psychology.

When this visual information is **conditional** (invented by man in the form of dashes and lines), so the subconsciousness of the person **does not take it seriously**, it brings only slightly in the deep archives of memory with the object that is identified by the word in alphabetic writing. That is why in the sleep of those people their subconsciousness does not teach speech by the side, it does not show pages with texts, but it only transmits images on its special language of the subconsciousness – the image in the form of motion of the objects of the world (dynamic images as their hidden meaning).

It happens so, because **the subconsciousness of the person does not think in words and not in textes, but only in images**. When this information is adequate (graphical image of the object corresponds to the subject or directly connected with it associations, taken from life, and constantly repeated), so the subconsciousness of the person begins to communicate **with pleasure on understandable for it language of images, once again, through these images themselves**.

Now in the modern society of alphabetic and conditional-hieroglyphic writing everything is different: a man sees in a sleep the same hieroglyphs, images – pictures of real world objects, but he is not able to read the images by his mind. He cannot, because his mind is accustomed to read only conditional-fictional signs in the form of alphabetic letters or hieroglyphs stylized beyond recognition of the images of objects on them. This is fundamentally varied psycholinguistic type of programming used for input by the brain – it differs conditional kinds of writing (alphabetic, conditional-hieroglyphic) from directly hieroglyphic.

For this reason, the adherent of the alphabet cannot get out of the depths of the subconscious all the information that the world sends constantly to it. That prevents it from doing so, it is mostly internal artificially created barrier – **alphabetic system of identification of information which is the obstacle between the images of reality and the meaning**, and therefore in the dream the meaning of such person is fragmented, accidental, and amenable to minimal explanation by sleeping adherent of the alphabet.

When such adherent of the alphabet awakes, he intuitively feels that Nature has created the dreams not accidentally, he tries to decode the dream, which is beginning to create any kind of dream books, to turn to fortunetellers, etc. In other words, you know, like a dog – feels, understands, but cannot say anything.

The modern discipline of psychology can offer nothing regarding this. Nothing on in this regard can offer also the very Nature. After all that Nature has sent information to the brain of the adherent of the alphabet according to his programmed alphabetical system, at first it would have to convert the images reflected the objects of reality in artificially created words of **each language of the world**, and then, using these words, to influence the association of this man in the dream.

The Nature has never been engaged doing it, is not engaged now, and I would argue, will never be. It has created much better and perfect mechanism, which requires no replacement, but the study, understanding and awareness by the man.

* Although the memorization of Chinese hieroglyphs is significantly different from any learning the alphabet writing: complexity of visualization trains memory, and motor skills develop hand tracings.

From this it follows that never on the level of system and constancy* the separate voice will talk with you in the dream, write to you letters and texts, and even in each artificially created alphabetic language.

As the laws of the Nature it transmits through the dream only the universal language of images, because in the dream throughout the dream you do not write and do not read the texts, but exactly throughout the dream **you think in images** – just as the very Nature has taught and teaches you every night.

In this respect, in fact:

Language of hieroglyphs – it is the way for man to meet with own subconsciousness!!!

The top of connection of this conscious and subconscious hieroglyphic «speech» – the top of this acquaintance belonged only to the ancient Egyptian priests, which some historical period were called «Prophets»¹.

Although in reality, these priests-prophets just made more effectively **the connection between their consciousness and subconsciousness** in terms of processing the information coming into the brain, including in the prognostic (if you want in the prophetic) plan.

I have such «gift», unfortunately, only in very limited form and meaning, but I hope that one day at least one child of the Earth will be brought up from birth only** on hieroglyphic writing, in order to be able to hear all the depths of his “I”, which would be at sensible approach «United and integrated We»***.

So this is not a joke my following words:

📖 «Bring up at least one person, who will possess the hieroglyphic method of knowledge from birth, and there will be the prophet among you» (The Author).

Exactly with such people – with the ancient Egyptian priests the barbarians fought, in every way destroying any manuscripts about ancient Egyptian writing as heresy. Everything what the barbarians did not understand by their limited intelligence was foreign to them. Therefore, in view of the peculiarity and incomprehensibility of the work of this mechanism for the majority of the ancient people who were familiar only with the alphabetical writing system, representatives of these people, by watching the way, have called the hieroglyphic writing as the *sacred*. Especially because the fruits of this «writing» *never were formal means of communication* and oblivion of this writing was for the priests of ancient Egypt equivalent to the very distortion of the very perception of the world.

That's why **hieroglyphs in contrast to alphabets have always been regarded as sacred writings – inscriptions caused by Nature itself** («pleasing to God» – $\epsilon\rho\acute{o}\varsigma^2$) – **like the logical letter in contrast to the artificial alphabetical** (epistolographic in essence and popular in content).

Alphabetical type of psycholinguistic programming of the brain work in contrast to hieroglyphic connects in thinking only **occasional** – conventional symbols invented by people, which could be one or the other (in other words, to vary), and that therefore every nation has its own.

* Exceptions as single manifestation of this connection is, but this is an exception, not the system.

¹ Pierre Monte. Egypt of Ramesses II. Priests. P. 80/ <http://lirk.ru/biblio/041/080.htm>

** At present successful experiments (at practice) on special education of children, other than the popular, are held only in China, but they are based solely on the preliminary, through testing, on identification of talented children and easy for them to create the best conditions for development. In the U.S., there are these experiments also, but they have not systematic character.

*** I do not the hope that you will understand the last sentence, although the real physicists are familiar with the latest developments of quantum mechanics and, therefore, the concept of the wave of unity of the world, maybe something to think about and, of course, if this book gets into their hands.

² Ancient Greek-Russian dictionary / comp. I.Kh. Dvoretzky Volume I (A-L). M. 1958., P. 815.

Hieroglyphic type of psycholinguistic programming of the brain connects in the thinking the **pattern** – images of real objects reflected by people, which, although are represented by a man, but are created by Nature.

When a man draws, for example, the horse, *he does not create the image of the horse*, he just **copying it from Nature**, which created even before him the image at the level of the real object – at the level of reality. A man is only at the level of reaction of visual reflection impresses by his consciousness this image and transfers it to the letter, quite natural tying with it his specific associations, due to the properties of this object and its role in human life.

Thus, hieroglyphic writing acted not only as the written language, but as independent, and special **way of understanding the world**, developed by our ancestors at the instigation of Nature itself (in other words, «pleasing to the gods»).

Yes, yes – it is **the way of knowledge**, because exactly it linked *in a special way* the human dreams and awakens in them the knowledge of the universe never seen before! Just as me, awoke in my brain the translation of ancient Egyptian hieroglyphs, of hieroglyphs of the Phaistos disc and of number of ancient writings.

This is not a miracle! This can be done not only by the elected or prophet.

In truly enlightened society everyone can make it:

📖 «*Every man can become like the Universe, but not everyone is ready to give up his flesh for it and get out of the shell, which holds back the spirit from growing up*» (The Author).

As well as:

📖 «*Everyone is ready to listen the wisdom for hours, but not everyone is willing to grow wiser – that is, to follow this wisdom itself*» (The Author).

Therefore such – truly enlightened societies are just a dream, but in practice and in history, it was organized at best only at the level of individual schools, monasteries and churches. Masonic secret schools are also trying to assign themselves the possession of this knowledge, but they do not have and never had. Have you heard? Yes! Tried to emulate? Yes! But never had.

Although it does not need special sacrifices and self-torture in the desert – **just common sense and strong will** – the few things that distinguishes men from barbarians.

You can not be a little barbarian, as well as a little pregnant!

In general, I find it hard now to talk about it, because I do not see any common ground between me and modern science in any of its versions. For it (science) this is based solely on the alphabetic writing, with its incredible features of **relativism** – complete *perversion and adaptations of the basic fundamental concepts of science, beginning from the word «Science»*.

To establish this conversation between alphabetic and hieroglyphic writing is equivalent to try to arrange the conversation between two people, one of whom shares his *feelings about chewing popcorn by watching the movie «Dumb and Dumber»* (English Dumb & Dumber; United States, 1994, appears in the media as **cult** American comedy), and the other – talks about his *feelings during deep meditative absorption*.

Both of them involved basically the same brain and the mechanism of attention (excitation and organization of the nervous system activity), but the attention of one is ruled by a chance, and by the other – law – **this is the meaning of the differences of these civilizations and cultures**. Of course, you can state that type of psycholinguistic programming has nothing to do here and the translation of the Phaistos disc I realized by chance, as all what is done in science, such as falling of apple on Newton's head, and indeed the evolution of man.

Let it be so, but I hope nobody canceled sanity and common sense in science! We will discuss them in the next chapter.

**Chapter 5. The difference between science
and science-likeness
on the example of the Phaistos disc**

«Methodological dream of science – is the most dangerous crisis
in the world, the main feature of which is
a complete misunderstanding of sleeper that he sleeps»
(The Author)

5.1. Sanity and common sense as the basis of science in general and knowledge of hieroglyphic writing in particular

«Sanity and common sense as the basis of all knowledge is always and at all times appreciated» (The author).

This paragraph of my book is constructed according to the scheme (a) about sanity (b) about common sense, (c) about the logic. The purpose of this arrangement – is to induce the reader to think about the question – *Do you know how to think?*

Modern science says that a person learning to speak, automatically learns to think, and therefore the question – *Do you know how to think?* – for the modern science it looks like ravings, accordingly, no one studies it either in school or at universities. I have another attitude to this law for existence because I think that:

📖 *«The skill to think and the ability to think – is not the same thing» (The Author).*

That is what I am going to show now.

A) ABOUT SANITY

For anyone interested in ancient written monuments, Egypt or hieroglyphs there are known writings, called by R. Lepsius «The Book of the Dead»¹. Today's translation of this book is better not to read, or because of the «correctness» and «wisdom» of that translation you will really go to the grave early. We will translate it, the reader, but not in this volume. Now the question is about other.

In fact, moreover not in my opinion but according to the science itself these writings or this book is called «Chapters about the Procession to the light»² (translated by Wallis Budge). Now, *as you see, dear reader, which of the two titles the science has chosen «Chapters about the Procession to the light» or «The book of the Dead»?*

That's right, science has chosen the title «The book of the Dead». Like, if papyrus, its components, were originally found with the mummies, then let it call the following. Exactly as t «The book of the Dead» it appears in almost all the scientific literature and, therefore, at the level of the **whole public consciousness**. Now if you ask a person who had heard about «The book of the Dead», what is «Chapters about the Procession to the light», he did not just understand what is being said.

Question: if the ancient Egyptian «Chapters about the Procession to the light» were found hidden **in the ancient toilet** that they would call it «**The book of the toilet**»?

Have any idea how calmly the Science humiliates knowledge of the ancient Egyptians, and turns the book «Chapters about the procession to the light» in «The book of the Dead».

This is equivalent to the detection of the Gospel in the hands of the dead to call it not the Alive Gospel, but «The book of the Dead», due to the fact that the book has been compressed in the hand of a dead man. Would have liked this title to modern public opinion?

Then, millions and billions of people around the world will be watching TV and identify the Gospel explicitly with death and the dead, to which alive people are **unlikely to have traction**.

Here is how alone **fictitious name of labor** creates the **whole ideology (lies raised to the power of axiom) and inadequate attitude to almost entire culture of Egypt** because, they say, well, we got in the science, it happened, and we have so. Including on this occasion I have one wonderful phrase:

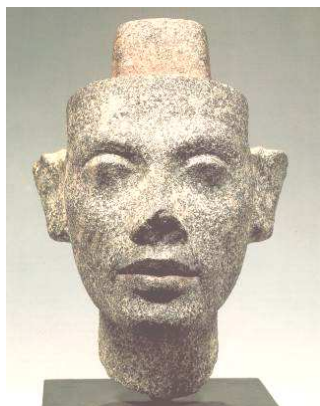
📖 *«I do not care what is accepted or not accepted in the science, but I do care – what is accepted or not accepted in Nature» (The Author).*

¹ Ancient Egyptian Book of the Dead / The free encyclopedia "Wikipedia" // http://ru.wikipedia.org/wiki/Древнеегипетская_Книга_мёртвых

² Ibidem.

B) ABOUT COMMON SENSE

Here we have the bust that people who consider themselves Egyptologists are called incomplete picture of the queen by the name of Nefertiti.



<p>Around 1350 B.C. E. Height 23 cm Granit From Tel el-Amarna. Now - Berlin. The Egyptian Museum [The New Kingdom: Sculpture. P. 36. Art of Ancient Egypt, P. 1529]</p>	<p>About 1340 B.C.E. 36 x 19 x 19 cm Quartzite From Amarna (workshop of the sculptor Thutmose.) Now - Cairo. The Egyptian Museum [The New Kingdom: Sculpture. P. 20. Art of Ancient Egypt, P. 1513]</p>	<p>Around 1350 B.C. E. Height: 30 cm Silicified sandstone (quartzite) From Tel el-Amarna. Now - Berlin. The Egyptian Museum [The New Kingdom: Sculpture. P. 45. Art of Ancient Egypt, P. 1538]</p>
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What is it really?

Try to guess it yourself, dear reader. Here are some hints:

- *it is always small bust (20-40 cm),*
- *it is always without top of the head and it is exactly in such «unfinished» configuration;*
- *at the same time it is found in several pieces and always in such «unfinished» form;*
- *it is found in different locations and even different historical strata (epochs);*
- *it is found among the objects that belong to different people, moreover to both men and women.*

Are there not enough hints? Then this is the main:

- *it is easy to put on it a wig, which was widely used by the ancient Egyptians.*

And, lo and behold!

Yes, you're right, dear reader, (compared to the entire modern science) this is **the stand for the wig** that «Egyptologists» with incredible tenacity of donkeys identify with the concrete person – woman named Nefertiti, because masters have embodied the female standard of beauty in this stand for wig.

How did think these «Egyptologists» and this science?

1) Did the masters of molding and cutting of stone gave them an expert opinion that the head is molded or is cut like this – first the basis of the head, and only then they put skull. Yes, it can be put, but only by masochist. Any sane sculptor says that a human skull is not done in isolation from his forehead.

2) Did the mathematicians have confirmed that it is possible to find dozens of the same product in different eras with exactly the same degree of incompleteness? Yes, «they confirmed» as in the anecdote that judge who stated suicidal of person from 40 stab wounds – they say, he fell on the knife, and so 40 times.

Imagine, how much the Science must be drugged - its ideology, its lies, built in the axiom, to completely forget all common sense and not to see the obvious – **the top of the head was never intended to be completed and serves exclusively practical purposes of the stand for wig.**

Here are Egyptians in wigs and here is the wig itself.



<p>Two statues of Sepa and statue Nes About 2670 B.C. E. Height 159, 165 and 152 cm Limestone Probably from Saqqara. Now - Paris. Louvre [Ancient kingdom: Sculpture. P. 5. Art of Ancient Egypt. P. 258]</p>	<p>Women's wig About 1550 - 1185 B.C.E. (18/19 Dynasty) Length of 50.5 cm Human hair London. The British Museum [The New Kingdom: Arts and Crafts. P. 63. Art of Ancient Egypt. P. 1349]</p>
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In all references on ancient Egypt can be found that:

«From different eras, especially the New Kingdom, came a lot of women's wigs. As a rule, they are made from human hair, fixed in a cap made of linen. For fixation the beeswax was used»¹.

In order that the reader was versed to the end, look at the sculptural bust of a woman, which Egyptologists call with the name «Nefertiti» and which is attributed to the above mentioned stand for wig:



<p>About 1340 B.C.E. Height 48 cm Limestone, gypsum, paint From Amarna (workshop of the sculptor Thutmose, the house P 47). Now - Berlin. The Egyptian Museum [The New Kingdom: Sculpture. P. 49. Art of Ancient Egypt. P. 1542]</p>	<p>About 1340 B.C.E.. Height 48 cm Limestone, gypsum, paint From Amarna. Now - Berlin. The Egyptian Museum [The New Kingdom: Sculpture. P. 50. Art of Ancient Egypt. P. 1543]</p>
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Now you understand, **in what common language it is possible to communicate with these unfortunate Egyptologists, even if the stand for the wig they still do not recognize?**

¹ New Kingdom: Artistic handicraft. P. 64, The Art of Ancient Egypt. P. 1350.

I sometimes get scared thinking that if they cannot understand this, then in what language I need to explain them something *to open their hearts and bring it to their mind*. Probably only by wiping well their eyes previously. Judge for yourself on this same bust of Nefertiti (left) and on the stand for wig (right):



Even the blind man can see what it is, if we take the stand for wig the bust of concrete person, so in comparison with the bust of Nefertiti their faces – **are the faces of different people**. Well, one person *before and after* plastic surgery on lips, nose, ears, and on lengthening of the neck. However by the quality and detail of sculptures the Egyptians had no equal (as demonstrated by all of their monuments), so they could not be wrong. This means – bust on the right does not clearly belong to the woman whose bust is on left (Nefertiti). This brings to mind simple but at the same time capacious words:

📖 «Tell the truth – and you will be the original»¹ (Alexander Vampilov).

Do you want to laugh (but for me it is laughter through tears) further?

Here's before you the relief of the eastern wall (II yard) of the tomb of Horemheb, called by science «Troop scribes».



About 1325 B.C.E. Limestone, traces of paint
Saqqara, the tomb of Horemheb [The New Kingdom:
Monumental relief and painting. P. 111.
Art of Ancient Egypt. P. 1073]

On the relief, according to the clothes, there are shown even not young men and girls, but *boys and girls*. Some of them are sitting with writing implements, and others – raise their hands to answer.

How do you think *what is it shown*?

Of course, the ancient Egyptian school!

What we read by «Egyptologists»?

You would not believe – «*the image of troop scribes*». Yah! Because science considers the ancient Egyptians either as morons, or as pedophiles, who in the army among adults male warriors molded not alone, or even not two, but about a dozen of scribes, and even of such young age. However I think that pedophiles are clearly not the Egyptians!

¹ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov. Moscow: AST, 2005. P. 814

C) ABOUT LOGIC

Do you know how many Russian fairy tales begin? Like this:

«Long ago in far of lands lived a king...»

Like this the Science begins, just instead of «*King*» in it is its «*Gnoseology*». In the most basics, in the depths of entire modern science lies the **fundamental question of knowledge**. Thus, the «Gnostics» (why this word is taken in quotes I will tell later) reduce the question of the knowability of the world because of its «fundamental», «scientific» and, of course, the «objective» approach only to the *symbolic knowledge*, knowledge through science – *its numbers, words and methods*.

In their intellectual plane this question looks as:

«*Is the world knowable in principle?*», «*Is the surrounding human reality knowable?*»¹.

The definition of the concrete subject in this issue

To show the roots of stupidity in this question, let's start clarifying this issue, because this issue really needs clarification: knowable by whom? By society or individual person?

Then wording of the questions is as follows:

«*Is the world knowable for whole society?*»;

«*Is the world knowable for the part of society?*»;

«*Is the world knowable for individual person?*».

The question, *whether the world is knowable in general – that is, by everybody at the same time by nobody*, I do not formulate, as it is clearly intended for people with problems of rationality.

So, if this subject of knowledge is **the society (or part of it)**, it is clear that it will never be able to know the world as it does not possess any general physical collective intelligence. At least, it is not established science fact and, therefore, it is not able to know the world, simply because they do not have a single subject which would be at a certain time in the morning got up, stretched, and noted the fact that, yes, the world is already known by him. That is, even if we assume that the society will ever get to know the world, then not being the particular subject it will not be able to integrate into its brain (which it did not have in the physical plan) the whole knowledge of the world and to state this fact. This means that knowledge of the world by the whole society, where each of its members has only a part of the knowledge, it is just physically impossible. For absolutely void of understanding scientists it can be explained as follows:

📖 «*Without brain –there is no knowledge*» (The Author).

To veil the subject in this basic question, some scientists have invented a new subject – the Science itself, they say, the world is known by the Science². This kind of «fundamental» statement looks like the statement that «The library reads books». Yes, in the library there are a lot of books, there are readers, but it does not read books, as well as Science does not know the world.

Only people can know (as a process, but not as a result) the world!

If we are talking about this subject as about **the concrete person**, not about society or its part, so the question of the knowability of the world is: «**Is the world knowable through science by individual person?**»

Modern scientists («Gnostics») answer it positive – *that is, yes, the world is knowable by symbolic method – namely, by the language of science, and the man will be able to know this world sooner or later*.

¹ The free encyclopedia "Wikipedia"/ <http://ru.wikipedia.org/wiki/Гносеология>; Kopnin P.V., *Gnoseological and logical foundations of science*. M.: "Thought". 1974, p.55/
<http://www.runivers.ru/bookreader/book138461/#page/33/mode/1up>

² Can science understand the world (philosophy and natural science: lines of intersection)/
<http://www.lomonosov.org/friend-esses/fourfriend-esses414354.html>

Those are «Gnostics» (or their part) in sober mind and memory believe that the day X will come, when a particular person will place into his brain (because the society has not physically brain) all the knowledge about the world. Furthermore, they believe that, apparently, such man who ever puts before him such task will appear on Earth. Until now not a single person either in the past or in the present did not set this more than Napoleon task – to put in his brain all the knowledge about the world. Or according to their logic, it is appeared the supercomputer that will summarize all acquired knowledge in its electronic «brain» and the people will decide that the world is already known.

Determination of results of knowledge in relation to the subject

Further doubts about mental health of «Gnostics» occur when you try to learn from them – *who exactly as the subject of cognition for today knows at least some of the World through the established by the science knowledge?*

«Gnostics» again quite seriously say that we must look at how much knowledge of the World the modern Science has! Indeed, it contains a lot of knowledge. The question was not about that, but about **who from the subjects of knowledge (individual person, society in general or part of it) possesses today, as well as at any given time, THE WHOLE knowledge about the world?**

Individual person? Who? The current President of the Russian Academy of Sciences, Nobel laureate Jaures Alferov, perhaps each of the scientists or even someone from living people? Or it already studied knowledge they possess all together, but no one in particular? You know how in the Soviet period – the bright future for all, but at the same time – for no one!

I hope that it is clear – in particular nobody possesses, and therefore, all together they also do not have this knowledge, especially as part of the general knowledge collects dust on the shelves, and nobody of living is interested in it. Also, as in ancient times, when the manuscripts were kept in the monastery, but nobody could just translate them.

This means that knowledge in the form of books and other media (and not only), if I may say, **is stored on the shelves**, though most of this knowledge is created by those who is already in the grave – *in other words, today, as the subject of knowledge it is not and it will not be.*

Even those who are interested in knowledge, are interested in it selectively, because they need the knowledge to implement their current needs, and not just to know everything about everyone and always. This means that at any point in the past as well as at present, neither *living* scientist in particular, nor all of them together did not possess and do not possess this knowledge!

Yes, they could and can get access to it, could and can read these books, but none of them can accommodate all the knowledge, as all together could not accommodate it. Moreover, at a certain stage of human development it was objectively the situation continued up to date, in which knowledge has become too much, and there are much less people who want to learn and to know.

Certainly professionals in the field of historical linguistics could understand, because they can see themselves, that in this special area at the death of one or two more professionals nobody can simply replace them, because the modern youth is not interested in these ancient writings.

Or historians do not know examples where whole national languages die out due to the death of their latest carriers?

So, when they say that today part of the World is cognized, the question arises: by whom, individual scientists? No! By all the scientists? All the more, no!

So by whom is it cognized?

Science without scientists, in other words, by heap of books?

That's what the science has reached, and «science» can (in quotation marks) in their declarations and cries about the knowability of the world.

At present there are no proven facts that anyone of imaginary subjects of knowledge has even cognized that part of the world, knowledge of which exists already, not to mention the fact that this person has cognized the whole World.

When they say that **every day we (scientists) come to know (as the process) the World** – it just means that we study the world, but it does not prove that any one of us or all of us together have known even the studied part of the world. Knowledge of this studied part of the World – Yes, they created, but to create knowledge, and to have this knowledge for everyone (especially to possess by everybody) – **it is not the same thing**.

Definition of the object of knowledge

Now it is useful to ask the question – what should people know? The whole world at the level of all its constantly-changing casualities and regularities?

If the whole world at the level of all regularities and casualities that (casualities) are continuously changing so that they all cannot even be fixed, it is obvious utopia, because then you have to be like the world itself.

If not the whole world, but only the regularities then the question about the knowability of the world should look like this:

Are all regularities of the world knowable by man through the science?

Then it comes to the knowledge of not only the world – not all regularities and casualities, but only part of them – part of the world that immediately pulls the «Gnostics» from «heaven on earth».

However, the «Gnostics», following their «fundamental» «scientific» and, of course, «objective» approach disdain to descend from «heaven» to this point of detail. In their view, it should look like **common blurry and abstract**, so to manipulate everything successfully. Anyway, leave their moral properties and go on.

Arguments of «Gnostics» about the possibility to know the world by that subject

As proof the «Gnostics» lead just killing argument: *if scientists every day, step by step, grain by grain gradually get to know certain multifaceted manifestations of the world (this is evidence), then sooner or later they will know the whole world (this is the belief).*

The formula of «Gnostics» is the following:

**Proof of knowledge of the world + Belief =
The axiom of the science of the world knowability, made into the law.**

Arguments of «Agnostics» about the impossibility to know the world by this subject

The formula of «Agnostics» is based on the fact that they do not mix part of the world and the whole world, when there is the question of knowledge of the world, they are under the auspices of knowledge of only part, and they do not carry these findings to the whole world. They realize that the whole world and part of the world – **this is not the same**, so it is impossible to juggle, because if a person eats a part of the bull, it does not mean that he can eat the whole bull, and exactly not all the bulls in the world. Oh, and why would he do it? Not one person of the world, neither in the past nor in the present will ever set such a task for himself.

Argument of «Agnostics» is: *to mix knowledge of the part of the world and the whole world is logically incorrect, but today the whole world is not fully known by anyone – it is the fact, so the belief that one day the concrete person will wake up and all knowledge of the world will be in his head – this is unproven utopia.*

The formula of «Agnostics» is:

**The world is not cognized by anyone (this is the fact) + Belief is not the proof =
The axiom of the science of the knowability of the world – is the myth.**

Qualification of arguments of «Gnostics» and «Agnostics» or scientific scales

For the «Gnostics» and «Agnostics» the authority is the Logic as the basis of all Science. Exactly it qualifies statements as *definitive* or *probabilistic*, which determines the final validity of judgments and the validity of theories. So let's look at the table of arguments of both groups in terms of this classical Logic:

No	«Agnostics»	«Gnostics»
Facts:		
1.	The whole world is cognized by nobody	<i>Evidence to the contrary, does not exist</i>
2.	Knowledge about the part of the world of exists but all of it has neither individual scientists nor society as a whole, especially as much of it just collects dust on the shelves	Part of the world is cognized but exactly by whom the Gnostics did not know, so they propose to consider this subject the Science – everybody and at the same time nobody in particular
3.	Society does not have brain, so it cannot hold in it (because it does not exist) all information about the world and to state this fact	<i>Evidence to the contrary, does not exist</i>
4.	The particular person had never and does not have goals to hold in his brain all the knowledge of the world	<i>Examples to the contrary, do not exist</i>
Probabilistic judgments:		
5.	The human brain cannot hold all the knowledge of the world	The human brain can hold all the knowledge of the world
<p>The conclusion from the point of view of the scientific qualifications: the statement that the world is unknowable is <u>more than probabilistic</u> judgment, rather than statement that the world can be known by both the particular person and society as a whole.</p>		

Here it is – the scientific scales. Now dear readers, guess what conclusion, «following» the science of Logic and, of course, without any ideology in itself, has chosen the modern science – more *probabilistic* or *less probabilistic*?

Announce and elaborately explain again, so to speak for an encore, for modern science:

1. Hitherto no one, moreover society as a whole, *did not cognize the world – it is the fact*, as opposed to *probabilistic, hypothetical judgment* that the world will sooner or later be cognized.

2. To fix the moment that the world will be cognized, it is necessary in the brain of one particular person to combine all information about the world, even at the level of knowledge not about the world, but only of its regularities.

I hope it is clear that only a madman would believe that one morning *a person will wake up and have all information about the world in his mind, which will allow him to conclude that, yes, the world is already cognized*. If you take into account the properties of the very **symbolic scientific knowledge**, the properties of the very symbolic information *endlessly increasing in the mathematical progression*, so the question of human knowledge of the world in general will come down by science itself to «plus infinity».

It is recognized by many great scientists, remember K.E. Tsiolkovsky – «*all our knowledge – past and future – is nothing comparing to the fact that we will never know*» or P.S. Laplace – «*what we know it is limited, but what we do not know – is infinite*»¹.

¹ The life circle // Comp. G.N. Ponomarenko, V.A. Sokolov. SPb.: Publishing Center "Baltika", 2004. P. 84, 86.

Do you know who resembles the science to me, announced that it will sooner or later cognize the world? Professor with the beard, which, for clarity, went to the ocean with a spoon, scooped up the water several times and said:

- *Because I draw the water, sooner or later, I can draw the whole ocean out, write it down.*

When one of the students said to him:

- *Professor, but if I drink water, it does not mean that I can drink all the water in the world, the more so that the liquid flows out of me again and turns into water, as water pours out of your spoon and then falls into the ocean!?*

The professor put his hand on shoulder of student, looked into his eyes and said:

- **Write it down, I say.**

All students like disciplined students, followed his command, throwing all doubts out and guided by his great authority.

Do you know why? Because science is eternal bunch professor-student, authority-not the authority, where the professors can say:

📖 «*People are wrong, not because they do not know, but because they imagine themselves to be knowing*» (Jean Jacques Rousseau)¹,

and about students:

📖 «*People usually think it is better to be mistaken in the crowd than alone follow the truth*» (Claude Adrien Helvetius)².

In essence of the question follows that the statement (and not in general, but in terms of the science of Logic) that *the world will ever be known by some particular person, clearly looks as if the man takes a spoon in the hand and begins to try to draw the whole ocean out.* This is the fun for psychiatric patients, whose ward can be called «Gnostics».

Yes, they can draw the ocean out, and they do it, but the belief in the purpose of the ladling, namely that with the help of a spoon the particular person can draw the whole ocean out, there is the visual qualification of *mental health of «Gnostics».*

Moreover, even to the fool it is clear that absolutely all information about the world the mentally healthy and sane person was never going and is not going to know!

📖 «*Man studies science and gets acquainted with the thoughts of other people not to know the whole world through words, but to learn how to think and to reflect about the world*» (The Author).

Moreover because there is objective limitation of knowledge of the world by the subject (person) – in other words, term of his life.

Tell me, can the man read all today, even *basic, knowledge of all the sciences* throughout his life? No! So how he does – the particular person knows exactly the whole World, especially at the level of all casualities and occurrences of the World?

Therefore, from this point of view the question about the knowability of the World looks absurd, because **nobody and never was going and is not going to cognize through the symbolic method in all its fullness and variety!**

You are not a patient at the ward titled «The Gnostics», you will never be able to unite in your brain all the symbolic information about the world, especially as anybody does not need it!

The whole utopia of Gnosticism is that they look like people who stand with spoons on the ocean, draw the water out, and water is poured back into the ocean, and fills it again, making their process of symbolic (through science) knowledge of the world **infinite**, and at absence in the science of the core of the main thing that should manage to know everyone – **it is meaningless.**

This question is not idle. Man was born, lived for 50-100 years and died.

¹ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov. Moscow: AST, 2005. P. 643.

² Ibidem. P. 393.

What exactly **should everyone manage to know**? What he – every person must absorb from science as a mother's milk? That is: *if has the Science formulated the main thing that should always know everyone during his life?*

Religions have formulated it: some – the Koran, some – the Gospel, etc.

What science could offer **in one main book** – of that knowledge that everyone should know, not just physics, psychology, biology, etc. in particular? Is that Multiplication tables or the alphabet? Yeah, not a lot against the rampant belief that man with the help of science obligatory knows the world.

Why is this happen and what is the main problem of this professor?

It happens so because modern science even at the level of its basic structures does not follow its proclaimed methodology, and namely – Logic.

The problem consists in that scientists are reluctant in relating art and music to one of the symbolic forms of knowledge of the world, they do not give any right to exist as a part of the Science to **extra-linguistic and non-symbolic methods**.

I mean the knowledge not by means of signs and symbols of science (numbers and words), and not by art, but by the internal immersion of person in himself – autogenic training (essence of meditation, autogenic training, yoga, and so on). While it is clear that *with their help a person perceives himself as a part of the world, and thus the world too, as besides the world around him and the world inside himself. This fact lying on the surface* is deliberately and shamelessly completely ignored by «Gnostics». As if it does not exist, while it exists!

*In other words the knowledge (of the world), deliberately **limited by «Gnostics» only by symbolic way, of course, is the roughest breach of Logic** as the basis of the methodology of science, since initially it castrates – deprives knowledge, taking from it one of the full method.*

That is why the word «Gnostics» is taken by me in quotes, because I think it is not correct to apply it to these people, because calling or considering themselves to be «Gnostics», they are doing themselves **everything possible, for the world not to be cognized by people through non-symbolic method of knowledge** – in other words, they deny themselves knowledge of one of the real method by their vibrant and intense activity.

It is generally very sad that:

📖 *«Among scientists the Logic has many fans, but, unfortunately, few followers» (paraphrase)¹.*

However there will not be more followers in the science, even after the science learns about its mistakes – like before everyone would like to go with one upstream and the logic and autogenic training will be taught only in expensive elite schools, but not for the knowledge, but to justify the degree of its high cost by increasing the number of items.

📖 *«Because the history, same as in the past, is managed by individuals, but the herd, even if this is the herd of scientists, it was, and remains the herd» (The Author).*

You, my readers, do not be like this herd, of course, if you want to understand the translation of the Phaistos disc, to translate ancient Egyptian hieroglyphs in the future and to get all of the knowledge of the ancient Egyptians hidden for centuries, including in the field of physics.

Nota bene: *Always, in addition to the symbolic method of knowledge, use another – non-symbolic method! Using these two ways of knowledge, remember that not faceless crowd cognizes the world, but specifically you. Do not seek to cognize the world in all its diversity, but only united regularity of this world – the same united as the world itself.*

¹ My paraphrase of the statement: "Virtue has many fans, but few followers" / The life circle / / Comp. G. N. Ponomarenko, V.A. Sokolov. SPb.: Publishing Center "Baltika", 2004. P. 129.

Nota bene: *Do not forget that for the knowledge of the rest – of everything accidental, you do not have simply time, because your life is short.*

In any study, even here, always remember:

📖 «*To cognize everything – means to cognize nothing!*» (*The Author*).

That is why in ancient times it was noticed:

📖 «*Does it need too much? It is needs – the one!*» (*Ancient wisdom*).

moreover which in itself

📖 «*Much learning does not teach understanding*» (*Heraclitus of Ephesus*)¹.

I understand perfectly that for some readers this concentration of aphorisms in this book is thorn in their side, because for me, Sophias – are everything, but for someone –are nothing. However, I will not adjust to someone else.

You know how in the song of Andrei Makarevich, «**Do not bend to the changeable world, it is better it will sag under us...**».

What is common among all of the mentioned examples and our theme about the Phaistos disc?

It is common that when by recognizing of each hieroglyph of the Phaistos disc modern science exactly lacked (1) sanity (2) common sense, and (3) the logic of those 3 whales on which rests, rather, should be based all Knowledge and the whole Science.

All of these examples, as well as the translation of the Phaistos disc, show one thing:

📖 «*We should strive not after fullness of knowledge, but fullness of understanding*» (*Democritus*)².

If you understand this, you will see the main thing that you, dear reader, will need to understand the hieroglyphic writing and translation of ancient texts as well as with me and without me.

5.2. The falsity of general attitude of scientists to the translation or where are you, the science?

*«The main enemy of science – is science-likeness,
The main danger of science-likeness – is in its «proximity» to science»
(Dmitri Likhachev)*³.

The one who was able in the previous paragraph to understand the «essence of the matter» – to understand the meaning of sanity, of common sense and logic for research can easily separate in matters of translation of hieroglyphic writing *truth from falsehood*.

So, the strategic mistake of all researchers who have studied the «Phaistos Disc», their **stumbling block**⁴ has been and remains that they **do not see it at close range** before them that there are not images of letters and images of syllables (combinations of letters), but images of entire and full words (meanings) – **HIEROGLYPHS**.

However the researchers of the Phaistos disc what is called *were led* to the authority of the Egyptologists with their *syllabic method of translation*. Therefore they tried and are trying to translate the text of the Disc based on the method of translation of ancient Egyptian hieroglyphs. Under this method, the absolute majority of Egyptian hieroglyphs are seen as *letters and syllables*, consisting only of consonants.

With these combinations of letters and syllables, with some admixture of ideograms, they allegedly translated the whole ancient Egyptian writing, seeing in these syllables word of *Coptic and other languages*.



¹ The life circle // Comp. G.N. Ponomarenko, V.A. Sokolov. SPb.: Publishing Center "Baltika", 2004. P. 105.

² Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov. Moscow: AST, 2005. P.113.

³ The life circle // Comp. G.N. Ponomarenko, V.A. Sokolov. SPb.: Publishing Center "Baltika", 2004. P. 104.

⁴ *Stumbling block (Latin *petra scandali, lapis offensiois*) - is popular expression that represents an obstacle to the achievement of a particular goal or solving a problem.*

Their story is (further from the authoritative among Egyptologists textbook of A. Kh. Gardiner): «As in other languages, the words in the Egyptian consist of consonants and vowel sounds, but... in the Egyptian hieroglyphic writing vowel sounds are not indicated.

Consequently [for example], two signs  can actually transmit sound combination was, wes, ews, awsa or any other combination of vowels with consonants w + s, allowed in the Egyptian language. Since we do not know the true pronunciation of early Egyptian words, **strictly scientific, may be recognized as the only way of transliteration – the transfer of consonant sounds only**, so in the modern scientific literature hieroglyphs  are simply transliterated as ws, without any indication of the vowel sounds that accompanied these consonants in each particular word... Thanks to meticulous renovations, scientists are managed on the basis of the Coptic language to determine the position and the amount of the initial vowel»¹.

So the Egyptologists (and after them, the researchers of the Phaistos disc) *live as in dream (a) first convert hieroglyphs into letters and syllables invented by their «ABCs»* (this is what they call transliteration), *(b) then fill them their invented syllables by vowels (vowelize), (c) and then connect these syllables in words, and (d) finally, translate words from various languages (not only the Coptic).*

In order not to fly off into the space of their fantasies, they still bind, rather, trying to bind their imagination to some of the hieroglyphs that they are still considered as *truncated ideograms* (generic determinative, as they call it). Everything looks pseudo-scientifically, even think that their translations are not working at random, but it is a kind of system, *but in reality it is not so.*

So Egyptologists *hesitate* to present their «great» translation to people because of their misery, and when you visit Egypt, no one under the stele with the hieroglyphs, except for signs of the date and the name of the Pharaoh – **it is seen nothing**. Descend into the tomb, where all the walls are inscribed with hieroglyphic texts and **there are no translations**, visit the ancient Egyptian temples, **and there is no translation**. Just guardians of this treasure seem silly and shameful to show tourists such «translated» texts: (Sin. R 8–11) *jw Xnw m sgr jb.w m gmw rw.tj-wr.tj xtm.w [Sny.]t m [tp]-Hr-mAs.t pa.t m jmw* [**this is transliteration of hieroglyphs**]: «Residence (royal) was in silence (*sgr*), hearts in sorrow (*gmw*), Great Gate was closed (*xtm.w*), the court – head-to-knee (*tp-Hr-mAs.t*), nobles in sorrow (*jmw*)» [**this is the translation itself**]².

The absolutely majority of translations, as well as this one, do not contain the hieroglyphs themselves, but only their transliterations, really, why Egyptologists need hieroglyphs, if they have their own invented transliteration. Here are the questions:

- *Do you, dear reader, understand anything in the language existed for more than 4000 years? However the linguists do not hesitate anything (including the Chinese, if they are, of course, ever paid attention to the ancient Egyptian hieroglyphs)?*

Egyptologists in their similar clumsy translations, which are closer to the content of the primitive tribes of Africa, rather than to the civilization, built the Great Pyramids, and so in them – **Egyptologists do not mind anything**. They considered themselves *sane, endowed with common sense and following science of logic*, they declare that not only culture, but it is specifically hieroglyphic writing, which developed by their standards **over 4000 years, was unable to obtain the clear, consistent and clear expression of thoughts of native speakers.**

¹ Gardiner A. Kh., Egyptian Grammar. 1957 / trans. A.E. Kulakov and M.I. Sokolova. Paragraph 19 / <http://www.egyptology.ru/lang.htm#Gardiner>

² Loprieno A. The initial and non-initial phrases (chapter from the book "The Ancient Egyptian language: Linguistic Introduction" (1995)), the translation of M.I. Sokolova / <http://www.egyptology.ru/lang/Loprieno.pdf>

You know, in Russia, in the far north of the Far East, live Chukchi, about whose simple way of life in Russia is composed of a lot of jokes. So, for the whole period of its historical development of stone structures they did not built anything, they still lead relatively primitive way of life, being, unlike Egypt, isolated by natural habitat. **However their language is much richer than those of primitive representations and translations of Egyptologists**, what they put into the mouth of the ancient Egyptian culture, which gave, as many historians of the past and present, **the basis of the foundations of modern sciences**.

So, how they could not have brain, how they could not respect the history of ancient Egypt and **the methodology of science**, to considered the ancient Egyptians underdeveloped – those who are surrounded by less-educated Romans, Greeks, Jews (they studied in Egypt, but not vice versa) and more dozen of cultures, because they could not achieve development of the language, so clumsily declaring their thoughts in writing.

Egyptologists are not of better opinion about their students, offering them as *homework* to translate from the modern language into ancient Egyptian the same irresponsible and disconnected phrases (from the same grammar book):

«Exercise. Translate into the Egyptian, adding to hieroglyphs the transliteration:


(1) In another place. (2) To Ptah. (3) There is another thing there. (4) In this name. (5) There is Ptah there, in that place. (6) Together with another name. (7) There is the thing in this place. (8) Ptah says about this thing»¹.

And the students of Egyptologists take and translate these magnificent texts based on this **letter-syllabic approach**. Yes, how here not to say that:

📖 «*The Methodological sleep of Science is the most dangerous crisis on the Earth, the main feature of which is a complete misunderstanding by the sleeper that he sleeps*» (The Author).






Now come closer: here is a **mini-test on logic, sanity and common sense**, about what I just tired to write. Here is a set of ancient Egyptian hieroglyphs:



A common feature of this set is the sign  , graphically correctly identified by science as the *knife*, and semantically – nothing, because, I recall that in the hieroglyphs the science sees no semantic categories (words, concepts), but only the letters and syllables. Semantically hieroglyphic meaning of this sign – is «sharp, to cut, knife».

As you can see, the image of the subject alternates with images of other objects, though *the knife is present in each of hieroglyphs*.

The objects are the following:

-  – piece, part of anything;
-  – dry branch (wood);
-  – sickle;
-  – walking legs (movement, step);
-  – stringed musical instrument (music, perform (music)), etc.

¹ Gardiner A.Kh., Egyptian Grammar. 1957 / translation A.E. Kulakov and M.I. Sokolova, Lesson I. Paragraph 21. Exercise 1/ <http://www.egyptology.ru/lang.htm#Gardiner>

Now this is the stumper:

*How do you think the Egyptians, depicting the knife, **tried to designate by it some syllable**, as it is considered by Egyptologists, and, accordingly, we have a set of syllables?*

Or we have a set of separate semantic categories (words, concepts), which basis of the associative meaning is the image of knife, expressed in concrete, not random graphic system?

If you find this hieroglyphic set the *simple accidental set of meaningless syllables*, and at the same time, the ancient Egyptians not only void of understanding, but also masochists:

- who in the dungeons of their graves with candles taken out *with extreme precision each line of the hieroglyph*, designated only syllable (although for syllable such accuracy is clearly not necessary);




- who applied tremendous forces thousands of years in the scorching sun in gouging in stone short *syllables* rather than *entire concepts*, and, again, with the same incredible accuracy;

- who spent on the mark of 1 letter or 1 syllable much more efforts than other modern nations (in other words, they do more complicated the most simple things), –




If you think so, I recommend you not to read on my book, as I do not see any point of this for you. Because the test of common sense you did not pass, and everything that you have read before, and translation of the Phaistos disc was just a pointless air shaking for your mind.




If in this set of hieroglyphs (and there are dozens of such sets^{*}) you see the specific **meaning and the linguistic regularity, not the coincidence** – the image by using symbols of the whole concepts, in terms of system, not *everything is lost for you*.




In this case, you will be able to understand not only what the symbol the *knife* means «knife, sharp, cut», but in every connections of this sign with another it is formed new meaning – **new semantic category**, simply speaking, separate concept (word) :

 «knife, sharp, to cut» +  «piece, part» =  «to cut into pieces»;

 « knife, sharp, to cut» +  «dry branch, wood» =  «to chip»;

 « knife, sharp, to cut» +  «sickle» =  «sharp-edged (sickle)»;


 « knife, sharp, to cut» +  «movement, step» =  «acute (dangerous) movement; dangerous step»;


 « knife, sharp, to cut» +  «sound, to perform music» =  «acute (sharp) sound» and etc.

* Only now they are unknown to science, because it has not yet found time to organize and classify the ancient Egyptian, as well as the hieroglyphs of any other ancient writings.

As you can see, each is not only the separate concept, which meaning is expressed by one or more words, it is also the connection of simple (consisting of one image) hieroglyphs in complicated hieroglyphs (consisting of two or more images) always creates a new word or a new meaning. I can give you dozens of such examples of ancient Egyptian hieroglyphs, because it is their (the ancient Egyptians) hieroglyphic vocabulary. Even the hieroglyphic set of hieroglyph «knife» I gave you in brief form*.

Now in modern Egyptology there is no such systematizing of hieroglyphs, because **there is no system**, because there is no regularity in hieroglyphs of these pseudo-linguists.

Sign  (the symbol of the part of something that is in the understanding of Clement of Alexandria the kiriologic (self-logical) sign) it is for them the image not of a *part of something*, but exactly of the *rib* and exactly of the *animal*, which they transliterate¹ in consonant *gs*, *im* or consonant sound *m*:

Sign	The depicted object	Transliteration	Conditional reading
	Animal ribs	<i>gś, im</i> <i>m</i> from XVIII dyn.	M

This concerns all other hieroglyphs of given set.

The very image of each hieroglyph for modern Egyptologists is absolutely nothing – **they see no semantics in the image as the image**, as well as in the hieroglyphs of the Phaistos disc. Instead of meaning (concept) they see in most hieroglyphs only a *letter or syllable*, turning everything at the end, into the syllables, that's why their approach is called **syllabic**.

That's why I had in details, what is called in «syllables», to chew for them the translation of the Phaistos disc.

Why do I bring this test?

It was need for simple straightforward orientation of the mind of the reader, because you should know that *the ancients were not fools*, how the modern scientists are trying to present them – they were not going to draw **complicated graphical symbols** (whole hieroglyphs) for the transmission of **simple linguistic signs** (letters and / or syllables).

It is clear that single word (concept), denoted by a single hieroglyph, **has meaning** – the meaning of the word, and a single letter or a single syllable **has no meaning**, because only by the subsequent addition of letters and syllables occur meanings.

It is the main their difference, as well as the difference between the syllabic method from hieroglyphic method (ideographic)!

For you, dear reader, now it is really important.

Why?

Because those who still have not been able, as they say themselves, *to decrypt the Phaistos disc*, hard (with the stubbornness of known animals) continue to see in the hieroglyphs just letters and syllables, going the already «developed» by Egyptologists ideological ways:

- First the search in the text of the **proper nouns** (like, name of the Cretan city of Knossos, because the Egyptologists once «found» the name «Ptolemy» and «Cleopatra»);

- Then creation in own mind (but not in the actual state of things) the **matrix of the syllabic translation**;

- Finally, the binding of such invented translation to the same fictional matrix.

This is indeed, how an accident of selective search of letters and syllables can be transformed in the «regularity», raising the flag of science.

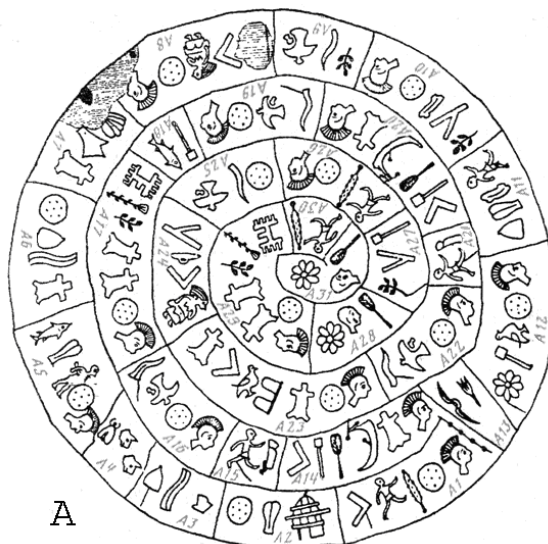
* The width of the page contained only 9 signs, but in reality there are much more.

¹ Petrovsky N.S. Egyptian language. Introduction into hieroglyphics, vocabulary and grammar sketch of the middle Egyptian language. Leningrad, 1958 (Paragraph 16) / <http://www.egyptology.ru/petrovskij.htm#Petrovskij1>

Look on **the algorithm of «translation» of the Phaistos disc** by one of the prominent Russian scientists.

(1) A.A. Molchanov: «*Identification in the text of the disc words, that are **toponyms**^{*}, is very essential, for today it is perhaps **the only one possible way** to create an artificial bilingual (in other words, **artificially constructed bilingual inscription**, the reading at least of part of words is known for decrypted written monuments) through the identification of proper nouns, in this case, geographical names*»¹.

(2) Next is the drawing of the side of the Phaistos disc:



To each hieroglyph, as it is done by the Egyptologists, is added the fictional (taken from the ceiling) syllable, adjusting the whole writing artificially created by Molchanov algorithm, where «... shall be taken:

A2			(KO) –		(NO) –		(SO)	=	KO–NO–SO = Κνοσσος,
A25			(TU) –		(RI) –		(SO)	=	TU–RI–SO = Τυλισσος,
A6			(A) –		(MI) –		(NI) –		(So) = A–MI–NI–SO = Αμνισσος».

(Let me remind you that the A2, A25, A6 – are the conditional identification disc sectors.
Latin letters – are designation of reportedly found Molchanov syllables of the side "A").

With such decoding – every hieroglyph gets the designation in the form of syllable. For example, the hieroglyph was taken as the syllable 'KO', and go – to victories of artificial linguistics! The researchers in translation of the Phaistos disc (taught by the «experience» of syllabic decoding of Egyptologists) introduce, so the syllables, not only based on the *ancient Greek language*, but in general on *the languages of the world*, depending on *what people get authorship of the Disc*, in other words, from the Greek (Molchanov, etc.) to the Slavs (Grinevich, etc.). On the basis of this «scientific» method of the Phaistos disc, **if you wish, you can even translate from the modern English.**

* Toponym -is the proper name, denoting the name (identifier) of a geographic object.

¹ Homepage of Lagutin Vladimir Alexeyevich / "Cretan writing. Decoding of hieroglyphic and Linear A writing " – // <http://www.cryt.narod.ru/book1.html>

(3) In these assumptions, the matrix of the translation of the Disc itself is based on the following: «Archaeologists believe that at the time of writing of the disc the main city of Crete was already Knossos. Therefore, we can assume that if in the text of the Phaistos disc is mentioned the cities, so the main city, the royal residence must necessarily **be remembered at first [faith, or rather the ideology – is the most “sacred” in science today]**. The assumption is extremely risky, but **there is no other arguments** [rather they simply do not see it], and it becomes determinant. If the assumption is correct, then it becomes possible to move on ...»¹.

Then these researchers (followers of syllables) added almost prophetic words:

«... **if there is a mistake**, then all the possible constructions **would be soon destroyed**»².

They were destroyed in translation of the Phaistos disc made by me as the author of this book. I should mention that those «scientists» who sees in pictures of the Phaistos disc, as well as in the hieroglyphs of ancient Egypt, *letters and syllables*, and *not entire semantic concepts*, are out of the way with people who have common sense, and not just the titles of scientists, that's why I note specifically that:

📖 «In the sphere of methodology for the people it is high time to take a common sense shampoo and wash all this dandruff away from its head» (The Author).

Do you know why? No, not because the science (if it is the science) has *the principles of comprehensive research* (considering of all the logical variants), at least according to it, scientists **just had to** consider the hieroglyphs **not only like letters or syllables, but as whole concepts**.

These «scientists» believe that the ancients were fools, and to transfer *several dozens* of letter-sound they invented *hundreds of hieroglyphs*, and even drew them with the utmost precision and complexity of the image. They do not just draw, and by the example of ancient Egypt they drew thousands of years, not seeing or noticing these inconveniences. They are such linguistic masochists, disguised by *sanctity of hieroglyphs-syllables*.

In the case of the Phaistos disc **realism of the image, the lack of simplifications and stylizations** also had to testify in favor of the hieroglyphs as a complete meaning – the whole concepts. However even critics of all existing types of syllabic translations of the Disc are able to accept up to the fact that:

«As this kind of writing is reflected in the monuments of Crete, **obviously, in the very beginning of syllabic writing development**, as this is said by **the realism of images, the lack of simplification and stylization...**»³.

That is, even here they are ready to sacrifice everything, in order to pull by «ears» the syllabic method, and if it is absurd, at least to say that it supposedly was only «*at the beginning of development*». It turns out that they only formally recognize «*the realism of images, the lack of simplifications and stylizations*», but still ready to agree exactly **with the syllabic** nature of writing, even in the early stages of its development.

Then just strongly believe that «...it is possible to **find the connection** for some number of hieroglyphs **between the name of subject and the phonetic sound of the sign**»⁴. That is, they are trying not to translate the meaning of each hieroglyphs, but to stick to it **artificial letters and syllables (combinations of letters without any meaning)**, which supposedly mean actually hieroglyphs. Then, adding these pure (no meaning) combinations of letters they get the word.

Just like in the song:

«I have made him from what I had, and then loved it what I had...» – so it is here. So let's take closer look at what they have made.

¹ Homepage of Lagutin Vladimir Alexeyevich / "Cretan writing. Decoding of hieroglyphic and Linear A writing " // www.cryt.narod.ru/book1.html

² Ibidem.

³ Homepage of Lagutin V. A. / Passions of the Phaistos disc // www.cryt.narod.ru/article_passions.html

⁴ Ibidem.

5.3. Previous inventions about decoding, is it good or bad?

«Pluralism of opinions – is not the plurality of truths, the truth as it was, and remains the one» (Author).

During the first few decades, since the discovery of the Phaistos disc (1908), it became clear that, despite the previously stated decoding of all ancient Egyptian hieroglyphs, the science cannot translate the Disc: it received the stamp of ancient and at the same time mysterious writing. The Phaistos disc immediately became the object of various interpretations, and in recent years – the time of «global pluralism of opinions» has attracted the attention of charlatans who, how strange it is, are more and more attractive for television, Internet and all sorts of media. In this case, the more complicated the syllabic translation is, the more links to this source there are, the more interest it causes by the audience.

Now write that the text of the Phaistos disc – *is the prophecy*, where it is mentioned, the written by syllables *Pu-tin*. Add a little bit of pepper to explain the presence of this word in the ancient times that we are talking about the ancient prophecy, and as *it is in the text, in the future this man will change the world*. Write at the end of the explanation of such «translation» the fuzzy phrase that, *in what exactly sense he will change the world*. After this, the Internet will simply choke to discuss this «prophecy».

In principle, for the psychology of any society it is normal, because:

📖 *«Public consciousness never abhors a vacuum of knowledge, so always fills itself with all sorts of inventions and fables» (The Author).*

It is not normal in only one case – **when the Science in this spectrum of translations becomes the single event**, when there is not a big difference between street verbiage and statements of science.

So it was happened with the history of the Phaistos disc, moreover it is exactly the science that has identified that main – **syllabic way of translation**, which it and all researchers mistakenly followed, got into a fuddle and now *are left with nothing of their numerous studies*. Naturally, scientists have focused on the other:

«... The time inevitably moves on, and intractable problems are solved. The progress in solving problem of the Phaistos disc was inevitable, because it is taken by a lot of scientists, and when the leading minds come together, something worthwhile turns out very often»¹.

Unfortunately, as the result of the brain stress and power of the whole modern science, it led to anything, and the science stated the fact of its powerlessness, which was worded like this: *«the writing of the Disc is of **unknown people in the unknown language**, using the **unknown script**, somebody declares even boldly about the covenant of Atlantis»²*. This led to **numerous «theories»**, which remind more fables and legends, in the best case – versions, rather than at least some *scientific system of proof and explanation*.

We, dear reader, will discuss in this chapter these translations, which were performed before me. So, we begin.

I. Before-syllable or primitive ideographic concepts of translation:

The human brain is so constituted that seeing something unusual, or previously observed by a man, he gets in any case out of the memory all the associations more or less resembling this unusual.





Psychologists know that even empty (in order to text the empty) sheet of paper always causes by a person *not empty*, but the concrete meaningful (associative-semantic) images.

¹ [Цивилизации и культура / Фестский диск. Славянское начало // http://uaisp.ru/index.php?newsid=17461](http://uaisp.ru/index.php?newsid=17461)

² Ibidem.

Now imagine the entire hieroglyphic informational load on the brain of any observer of the Phaistos disc! Certainly, the objective ground for the natural (I would say physiological) fantasies *as natural reactions of the brain* by everybody should be quite sufficient.

Moreover, **the nature of the hieroglyphs suggests response associative reaction of the reader** – it is designed it to, but these hieroglyphs were designed for the culture of the other – not modern people, but for the same people, like we are. It was the first reaction of the ideographic understanding of the hieroglyphs. In the future, it regularly appeared by some researchers as the *before-syllable or embryonic- ideographic concepts of the translation*. The only problem is that, without being able to give the correct graphic identification, all of their subsequent conclusions about the meaning of ideograms look naive, and sometimes even funny.

Sign	The interpretation of some signs of one primitive ideographic conception ¹	The correct graphic and semantic identification of some signs
	« <i>The head with the hair. It can be interpreted as the image of the sun (with rays). It must be remembered that the male half of some contemporary tribes of Australia maintains the tradition of wearing hair as the sign of worship and, most likely, «belonging» to the Sun»</i>	Boy's head – meaning « man (rarely) husband » (details on p. 42)
	« <i>Bald head. Equivalent for the symbol 2, but it is the sun without rays</i> »	Bald head with the mark on the cheek – meaning « special spiritual teacher (messenger) / special priest » (details on p. 137)
	« <i>The figure of the child. Apparently, display of the <u>birth time of the author of the Phaistos disc, etc.</u></i> »	The figure of the child – meaning « child, infancy, childhood, from childhood » (details on p. 64)
	« <i>Fang of walrus whose rookeries were on the southern coast of the island of Tasmania, of the unified area with Australia until sea level rise as a result of warming. <u>Evidence of hunting walrus ...</u></i> »	Torch as the quite understandable symbol of fire – meaning « fire, light (set on) fire (flame) » (details on p. 76)

Assessment of these conclusions before-syllable (not considered the hieroglyphs as syllables and / or letters) embryonic-ideographic conception of translation is as follows: *the general direction (ideographic) is **correctly** elected, but the content of the identifications – is **erroneous***.

However, it is not a little in comparison with the syllabic variants of translation, because they made the right choice of direction, although they were not able to understand, to formulate and to detail their approach at the level of methodology. The reasons for incorrect content (graphic and semantic) of identifications are different.

The main among them – **is the complete lack in the science of Theory of the identification of hieroglyphic writings**, which is the fault not only of these researchers.

¹ [Цивилизации и культура / Фестский диск. Славянское начало // http://uaisp.ru/index.php?newsid=17461](http://uaisp.ru/index.php?newsid=17461)

It is the fault of all science, even those disciplines which, at first glance, are far from Hieroglyphic linguistics and History in general. I'm talking about Psychology, which was required to pay attention to the psychological (associative) mechanism of hieroglyphic writing and to give its opinion on this matter. This conclusion would involve including the results of the survey of test groups, where it was stated that:

(1) The majority of modern people in the test group of historians and also in the test group of non-historians are inclined at initial acquaintance with the hieroglyphs to see in them words, and not letters and syllables;

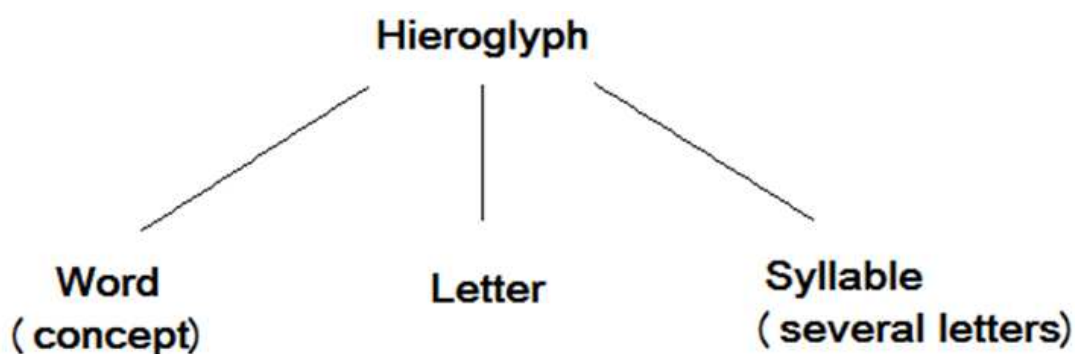
(2) the probability that the ancient writers also initially considered the hieroglyphs as the whole concepts (ideograms) with the total for all work of the associative mechanism, it is to the greater extent in comparison with the consideration of hieroglyphs as letters and / or syllables.

So we would talk about Science with the capital letter, then historians and linguists would have to consider in detail all the options ideographic analysis and bring them into the system, identifying even minor, but **exactly regularities** of hieroglyphic writing.

However, this level was only dream for the science, satisfied the general principle of assessment by the science of the ancient writings in general, and hieroglyphic writing in particular on the level – «*I'm not a gynecologist, but I can look at*». In this situation, the reader has to rely only on the general erudition of the researchers who know everything a little, but nothing completely. These hopes on the common sense of researchers are based on accidents, on the principle – «*Suddenly, they guess*».

II. Alpha-syllable (syllabic) conception of translation

With regard to this – the most common conception I have already said that when a person knows the Methodology of science, and performs solely according to its ideology, so he always applies to the analysis of hieroglyphs of the Phaistos disc, as well as of any other text, *not single selective and dominant in the minds of scientific approach – in this case, syllabic*, but other approaches **for the truly comprehensive analysis of all logically possible translations**.



I repeat that the hieroglyph as of the Phaistos disc, and the ancient Egyptian hieroglyph or the Hittite hieroglyph could mark **either word (concept), or the letter or syllable (the combination of letters)**. Not to mention the possible combinations:

hieroglyph = word and letter;

hieroglyph = word and syllable;

hieroglyph = letter and syllable;

hieroglyph = word, letter and syllable.

Unfortunately, the common sense, as well as the scientific approach, came over the researchers of hieroglyphs of the Disc, and researchers of hieroglyphs in general. In hieroglyphs of the Phaistos disc according to the tradition of «translation» of Egyptian hieroglyphs began to see the syllables and letters, which eventually, were developed into syllables – in other words, in meaningless sounds, despite the meaningfulness and completeness of the ideographic images of real objects.

In general, in the hieroglyphs of the Disc they began to see the information that the language transmits, not directly the meaning – **not ideograms** *.

Naturally, by this approach the translation of hieroglyphs is impossible without knowledge of sound of words of the language, so the researchers *began at first to convert hieroglyphs into syllables, and then to translate these syllables on the basis of the wide variety of languages*, beginning from Greek (and not always even the ancient Greek) and ending with the same Russian. In the end, there was the most common **syllable conception of translation in dozens of its modifications**.

Greek version of the syllabic translation

One of the first researchers who began the decoding of the disc was George Hemple (1911). He offered to read the label of the disc in Greek. «**By defining on the number of consumed signs that the writing of the disc – is syllabic** [in other words, making the major mistake] Hemple **proposed** for two signs, which are more than others located at the beginning of words, the meanings of the vowels **a** and **e**, the most used this position in the words of the Greek language, and then using them he has found two typical excuse and two grammatical particles. Turning to **acrofonic** [remember, dear reader, these words] method, he got the phonetic meaning of such number of hieroglyphs, which allowed him to fully read and to understand the first 19 rows of side A of the disc, translated by him follows»:

«Here Ksifo prophetess dedicated **the stolen from the robber** to prophetess. Zeus, protect. In the silence put aside the best parts of the unroasted animal. Athena-Minerva, be merciful. Silence! The victims died. Silence»¹.

«According to the interpretation of Hemple, in this part of the inscription it was said **about the robbery of the sanctuary of the prophetess Ksifo in the south-west coast of Asia Minor by the Greek pirate from the island of Crete, forced to refund later the cost of the stolen goods by cattle, that must be sacrificed, and then followed the warnings about the necessity of silence during the ceremony of bringing victims. Hemple has risked neither to translate from Greek nor to interpret in any way the rest of the text**»².

Using the same methods, the German professor Ernst Zittig read in 1955 *on one side the instructions of the distribution of land holdings, and on the other – the instructions on obits and celebration of sowing*. I think that today there are dozens of **Greek options of the syllabic translation**.

It should be noted that using the method of the syllabic conception even on the basis of only one language, for example, Greek, different researchers had completely different translations.

Thus, the American Benjamin Schwartz and the Englishman Henry Ephron, being strong supporters of the Greek version, got quite different translations of the text of the disc, published respectively in 1959 and 1962.

* Ideogram – is written sign denoting (as opposed to letters) not the sounds of the language, but a whole word or root / Free Online Encyclopedia // <http://slovari.yandex.ru/~книги/БСЭ/Идеограмма/>

¹ Molchanov A.A. Ambassadors of dead civilizations: Letters of ancient Aegean. Moscow: Nauka, 1992. P. 94 / Anoprienko A.Ya. Ariadnes thread: decoding of the model system of the Phaistos Disc // http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm#_edn17

² Ibidem.

According to Schwarz *the text is simply the list of sacred sites of the island of Crete, in other words, the Disc was seen as a kind of guide to the island of Crete for pilgrims, longing for communication with the gods.*

In the interpretation of Ephron it was recorded *the sample of Greek religious poetry*, here is its translation¹:

«[Side A] votive sacrifice for the Sa... and Dionysus, the votive sacrifice for Tui and Sa... sacrifice Wee... and for the priests, and the sacrifice... [for certain gods], and the sacrifice for Sa... and Dionysus, and sacrifice...» and so on.

No matter in what combination of methods the main method of translation was used – syllabic, **the results of the translations had and have nothing common with each other. Texts appear as from very different books.**

Almost all researchers of the disc pay attention to this, but each of them gives this argument as proof that someone else is not right, as opposed to him, giving the correct translation.

Besides, it is often given in the research of the Disc the decoding of Simon Davis, discovered on the basis of the same syllabic method the following text of apparently religious-ceremonial character:

«[Side A] **Stamps of prints, stamps, I printed stamps, my stamps of prints, prints, I printed prints of stamps, I printed, I stamped... [Side B] I stamped, I printed, I stamped, prints, I have printed a lot of my stamps durable, I printed, I printed prints of stamps, prints, I printed clear prints, my prints, prints of stamps...»².**

This is the kind of «*schizophrenic-syllabic mantra*» as one of the first illustrations of bringing the syllabic method to its «*logical*» end. However how can it be the end, if in addition to Greek and Latin, there are a dozen, if not hundreds, of other languages – of the ancient people of the world. Therefore supporters of syllables (supporters of the syllabic conception of translation) constantly ask and wonder: may be the inscription on the Phaistos disc is not necessary to read in Greek? This question gets answers.

Semitic version of syllabic translation

Thus, the syllabic method in 1948 was used by the Greek scientist K. Ktistopulos and was already *syllabic-semitic version of the translation*:

«God – is a deity, the star of powerful thrones, the Almighty – is the tenderness of comforting words, God – is the giver of the predictions, **the Almighty – is egg white...»³.**

Here is such «Semitic» translation, where I particularly liked the fact that «*the Almighty – is egg white*». Probably, he came to this conclusion from the long contemplation of eggs.

Latin version of the syllabic translation

Then the German researcher Ernst Shertel in 1948 saw the text the inscriptions on the disc «*hymn to the king Mano (in other words, Minos)*»⁴, composed in the certain dialect of Latin (exactly in some Indo-European language similar to Latin) and got syllabic-Latin (or syllabic-quazi-latin) translation.

¹ Molchanov A.A. Ambassadors of dead civilizations: Letters of ancient Aegean. Moscow: Nauka, 1992. P. 97/ Anoprienko A.Ya. Ariadne thread: decoding of the model system of the Phaistos Disc // http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm#_edn17

² Molchanov A.A. Ambassadors of dead civilizations: Letters of ancient Aegean. Moscow: Nauka, 1992. P. 97.

³ Ibidem. P. 95.

⁴ Kondratov A.M., V. Shevoroshkin V.V. When writings are silent (the mysteries of ancient Aegean). Moscow: Publishing House "Nauka", 1970. P. 95.

Luwian version of the syllabic translation.

Bulgarian Academician Vladimir Georgiev proposed the variant of the translation of the Phaistos disc *from Luwian (Luwian-syllabic version of the translation)*. The content of the text Phaistos disc is interpreted by him as *the brief historical chronic*:

«The most important persons, whose names are reflected on the facial sides of the disc – Tarhumuva and Yaramuva – probably the rulers of the two different areas. On the back there are the most important persons – there are Sarma and Sarmasu. Sandatimuva is probably the author of the text. The text of the Phaistos disc is **the report about the events happened in South-West of the Asia Minor**»¹.

It is impossible not to note that the content of syllabic translations based solely on the **subjective feelings of translators, and that's why they are so diverse and varied**. After all, the detailed breakdown and analysis of such translations nobody (even the authority among the supporters of syllables – Molchanov) gives. Each of the supporters of syllables, like the «great» artist Ostap Bender, «sees the world in his own way» of hieroglyphs of the Disc.

In this co-existence of «parallel worlds» (attempts of syllabic translation of hieroglyphic Disc from Festus) lately, more and more began to appear statements about the final translation of the text of the disc.

Common Slavic variant of the syllabic translation

The difference of this version from the other syllabic translation is that its representatives declare the final translation of the hieroglyphic text of the Phaistos disc. It would seem perfectly! Finally, it happened! And now, the Russian-language literature is replete with patriotic statements regarding him:

«*Our Russian compatriot G.S. Grinevich, based on modern methods of decoding, the theory of communication in secret systems of Claude Shannon and method of acrofony in the complex with the etymological method – proved that the text of the Phaistos disc is in Common Slavic language. Translated into modern language of the text it is follows, that Slavic tribe Rysichy (Rusich) was forced to leave its homeland – RYSIYUNIYA (Russia)*»².

«High-potential» translation of the disc according to Grinevich looks as follows³:

Side A

«Past sorrows you could not count, but today the sorrow is bitter. At the new site you will feel them. All together. What has God sent to you? The place in the God's world. Divisive of the past do not count. Place in the God's world that God sent you, surrounded by tight series. Protect it during the day and night: not the place – the will. Pray for his power. Her offspring are still alive, knowing, whose they are in the world of God.

Side B

We shall live again. Will be the serving to God. Will be all in the past – forget who we are. Where you will be, the children will be, fields will be, wonderful life will be – forget who we are. Child is – bond is – forget who is. What should be considered, Lord! **Rysiyuniya** charms eyes. Nowhere you can get to, it is not curable. Neither will be once, we will hear: You, whose will, **rysichi** that you honor, in curls are hats, talks about you. Is not yet, let we it, in this world of God».

¹ Kondratov A.M., V. Shevoroshkin V.V. When writings are silent (the mysteries of ancient Aegean). Moscow: Publishing House "Nauka", 1970. P. 98.

² Yurchenko A.V. From St. George to the Romanovs / http://samlib.ru/j/jurchenko_arkadij_wasilxewich/033prilozhenie3georgijpobedonosec16strrar.shtml

³ Ancient Slavs in Crete. Part 3 / G.S. Grinevich "Common Slavic written language." Moscow, 1993// <http://nordsky.msk.ru/5/gr/3.html> http://kladina.narod.ru/grinevich/part_3.htm

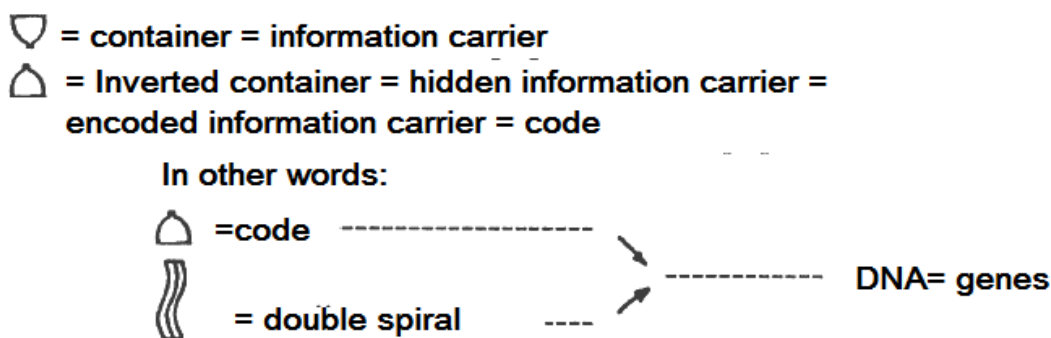
In the translation of Grinevich it is stated that only the known to him in writing Slavic tribe of Rysichy, had to leave their homeland – RYSIYUNIAY. «*The tragedy of the events happened with Rysichy – writes G.S. Grinevich – echoes with the fate of Trypillians, and it gives us the reason to believe that Rysichy-Pelasgians (as the aliens Greeks called them) – is the Slavic tribes living in the Dnieper in III-II millennium B.C.E.*»¹.



So Grinevich saw the Slavic roots in the inscription on the Disc. Moreover, not only saw, but also made the film about himself, and also wrote the book about his «achievements» in the translation of the Phaistos disc. Grinevich* was so delighted with his free-thinking translation that he stated:



«*I read the Phaistos disc over for one night – April 23, 1983, the rise was extraordinary*»². While as the person a bit familiar with psychology, I have no doubt that Grinevich really has the extraordinary rise...

Grinevich immediately found the followers, for example, A. Dmitrienko, who offered his own version of translation of the Phaistos disc, and at the same time about a dozen of other literary monuments of Crete and 43 Etruscan inscriptions. Indeed, why they need to be penny wise, if they translate, so they really translate.

His decoding of the signs of the disc looks like this³:



How Dmitrienko just not mocked the sign «woman's breast»  and the two-part hieroglyph family , which actually consists of hieroglyphs:

 union +  woman = union with a woman, in other words, family.

But the thing that caught Dmitrienko, this is the essence of the manipulation of the syllabic method, so his book is well named: *Monuments of syllabic writing of the ancient Slavs*. He offered his view of syllables, and at the same time he had seen «letters-genes». His translation is as follows⁴:

Side A

Although people are stranger, however, our escape from God – is confusing. But while still stranger-people (fugitive) from the God, yet it was banished from the new site by the «degenerates» to his troops with God's help. Protecting yourself from God, you cover with the spots the God (Sun). As an attempt to protect themselves from the power of God our escape from God – confusing. Trying to protect yourself from God, you cover with the spots the God (Sun). To feel oppressions just that you

¹ Yurchenko A.V. From St. George to the Romanovs / http://samlib.ru/i/jurchenko_arkadij_wasilxewich/033prilozhenie3georgijpobedonosec16strrar.shtml
^{*} Of himself he then began to state no more, no less, as "Grinevich Gennady Stanislavovich - Russian linguist-scholar, linguist, interpreter»/ <http://veda.siteedit.ru/page40>
² Excerpts from the book Grinevitch G.S. "Common Slavic alphabet. The results of decoding". Moscow, 1993/ <http://veda.siteedit.ru/page40>
³ Dmitrienko A. Monuments of syllabic writing of the ancient Slavs (Etruscan inscription, Phaistos Disk, Linear A and B), Ed.: White Alva, 2001. P. 131. / <http://slavruna.narod.ru/44.htm>
⁴ Ibidem. P. 126.

are destined because of God: the claws of our heroes are from God, so from our place we are kicked out not by our enemies, but by God. Because of the letters (**genes**) we are obsessed by our God. But for you it as a gift, not to separate faith from God.

Side B

The letter – is just a gift, but not the mystery of God. Your blood by its rage closes the mercy of the gods for us. Your ideas will be covered with the blood some day. You are our blood, distinguished talent, but the mercy of the gods close to us when and how do we know the hidden gods of the calculations of the Lord, because we – are **red rysiuny**. And no need to make up your excuses when you do not want to shine Single God! Our common blood we spill useless. **You, the people of Crete – people of risy**. Two forces causing of **rysy helmets** are arguing in vain, God! After all, our letters (genes), we descended from the same God!

As we can see, already the part of the Russian researchers is beginning to look at all the Common Slavic *syllabic conceptions of the translation through the prism of «truth» of translation of Grinevich*. As a result, they even criticize each other for larger or smaller number of «Russian» bases in translation and give more and more complicated Slavic translations.

«You cannot consider it as satisfactory results, arrived by P.P. Oreshkin, because in his results of decoding there are no Russian lexemes:

Side A

1. HORNS 2. WHAT 3. PLASTERED 4. HORNS 5. IN LOVE 6. PLEASE NOTE 7. HARD 8. MOLDED 9. COVERED UP 10. HAVE ANGER 11. THAT 12. DEFEATED 13. ANGER 14. CAP 15. PLASTERED 16. ANGER 17. THAT 18. DEFEATED 19. YOU 20. SERVILE 21. ANGER 22. DRAWN 23. NEAR 24. YAMMER 25. PRAING 26. HOWEVER, 27. RELIGION 28. THIS 29. THAT 30. (ABOUT) BODY 31. TAKE CARE

Side B

1. THAT 2. FULFILLED 3. FORGOTTEN 4. MATTED 5. MAY 6. (ABOUT) BRUISED 7. RESIDENTS 8. SCREAMING 9. FORGET 10. MAY 11. BUT 12. HAVE 13. MAY 14. CHES 15. TAKE OFF 16. QUEEN 17. HANGING 18. HAIR 19. (TO) THE QUEEN 20. FLATTERY 21. GETTING 22. CRAP 23. SCRATCHING 24. HAND 25. FOR VICTORY 26. CORON 27. PLANTING 28. SERVILE 29. SECRET 30. BEING ANGRY”¹.

«You cannot consider it as satisfactory results, arrived by Vladimir Gladyshev, as in the results of decoding there are no Russian words:

YASHA PO TEBESHI KO ME SI. KO KOMU. YASHI RABE RI. SHKU. ME SI SHI. SHKU LADE YASI ZHE PO. TATYA LI. YASHI OS ULI. I OS BESI. YASHI CHAPE TSA VILU. YASHKU KATRE PEPO. NOI YASHI TATYA. YASHI SHKU SHKU LO RONE RI PEYASHI TATYA. YASHKU KASTRE PEPO. NOI.»².

Undertake to suggest that over the last 10 years in Russia every year there are more and new versions of the «Slavic» reading of the text of the Phaistos disc. I think that in other countries, the situation is not better.

Please note that all these translations are syllable!

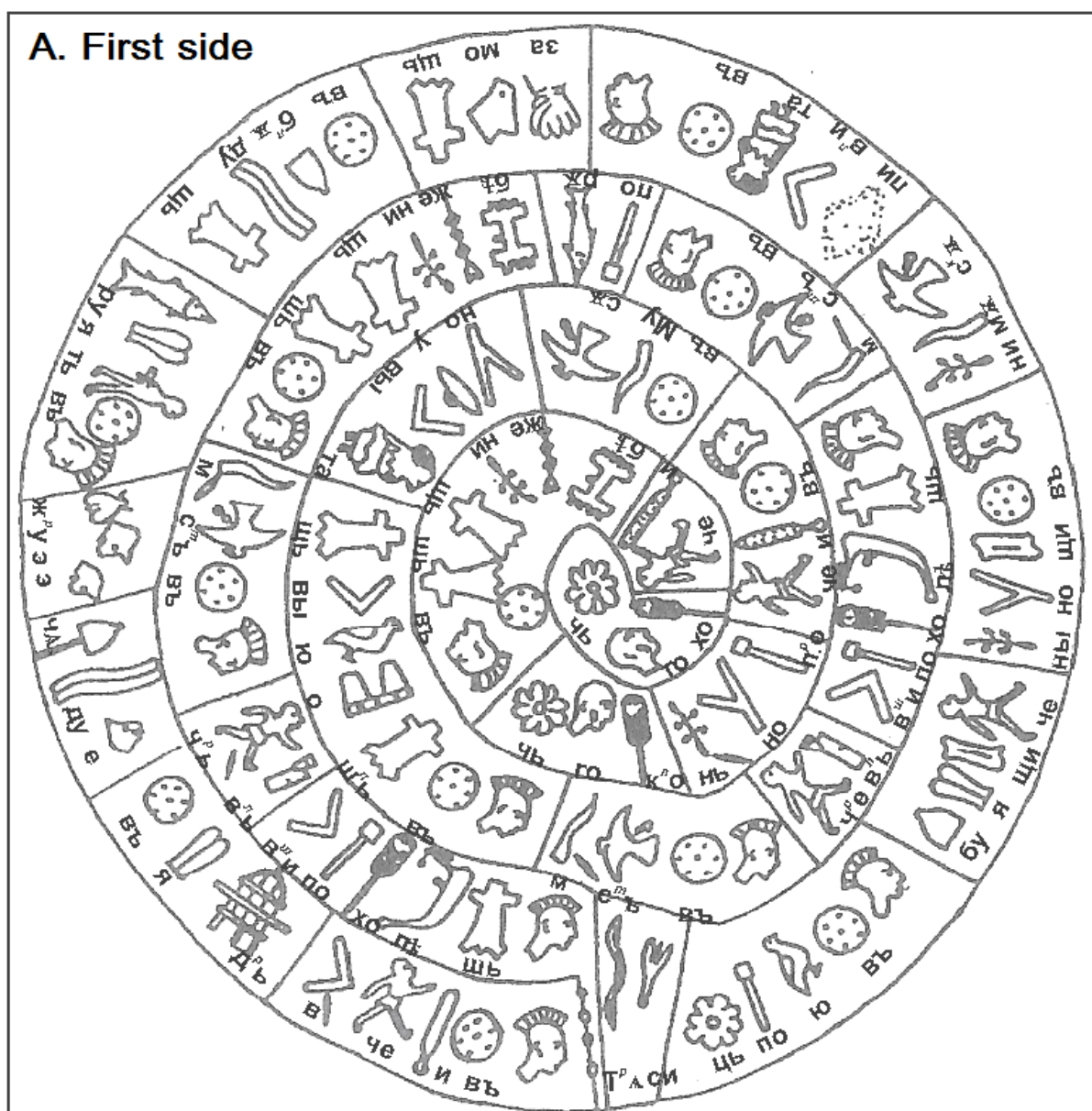
Although their content is not simply different, but fantastically different, their advantage is that they bring the stupidity of syllabic approach to its logical conclusion.

Yes, the followers of syllables could fire this furnace further, and the smoke would go not only from the pipe.

¹ Oreshkin P.P. Babylon phenomenon: Russian language from time immemorial. St. Petersburg. "LIO Editor", 2002. P. 77-78.

² Gladyshev V.V. The legacy of Atlantis. Primary Russia. Moscow: LCI, 2007. P. 63.

After all, some of them do it visually, by substituting to each hieroglyph of the Phaistos disc separate letter or syllable, as it was according to the native «science», like this¹:



А. «Чего хоч и, б^л же нишьше в^ь Свар-Ръзу. Чего к оньно р оча и в^ь Свар-Ръзу, в^ь Му сд^л [ше]. «Но увытаци выж о ш в^ь Свар-Ръзу. Мс^т в^ь Свар-Ръзу: ч^ь в^ь в^ь и похалишь Свар-Ръзу. Мс^т в^ь Свар-Ръзу: у поржбишь, же нишьше в^ь Свар-Ръзу. Мс^т в^ь Свар-Ръзу: ч^ь в^ь в^ь и похалишь Свар-Ръзу. Т^р а си ц^ь по ж в^ь Свар-Ръзу: бу а щичены носчи в^ь Свар-Ръзу: н^ь им ж^ь с д^л п и в^ь и т^ь в^ь Свар-Ръзу. Замдшь: в^ь б^л жду щиружть в^ь Свар-Ръзу. Ж^р у и чаду и в^ь д^ь в^ь ч^ь в^ь Свар-Ръзу. (Версия транслитерации.) Версия толкования:

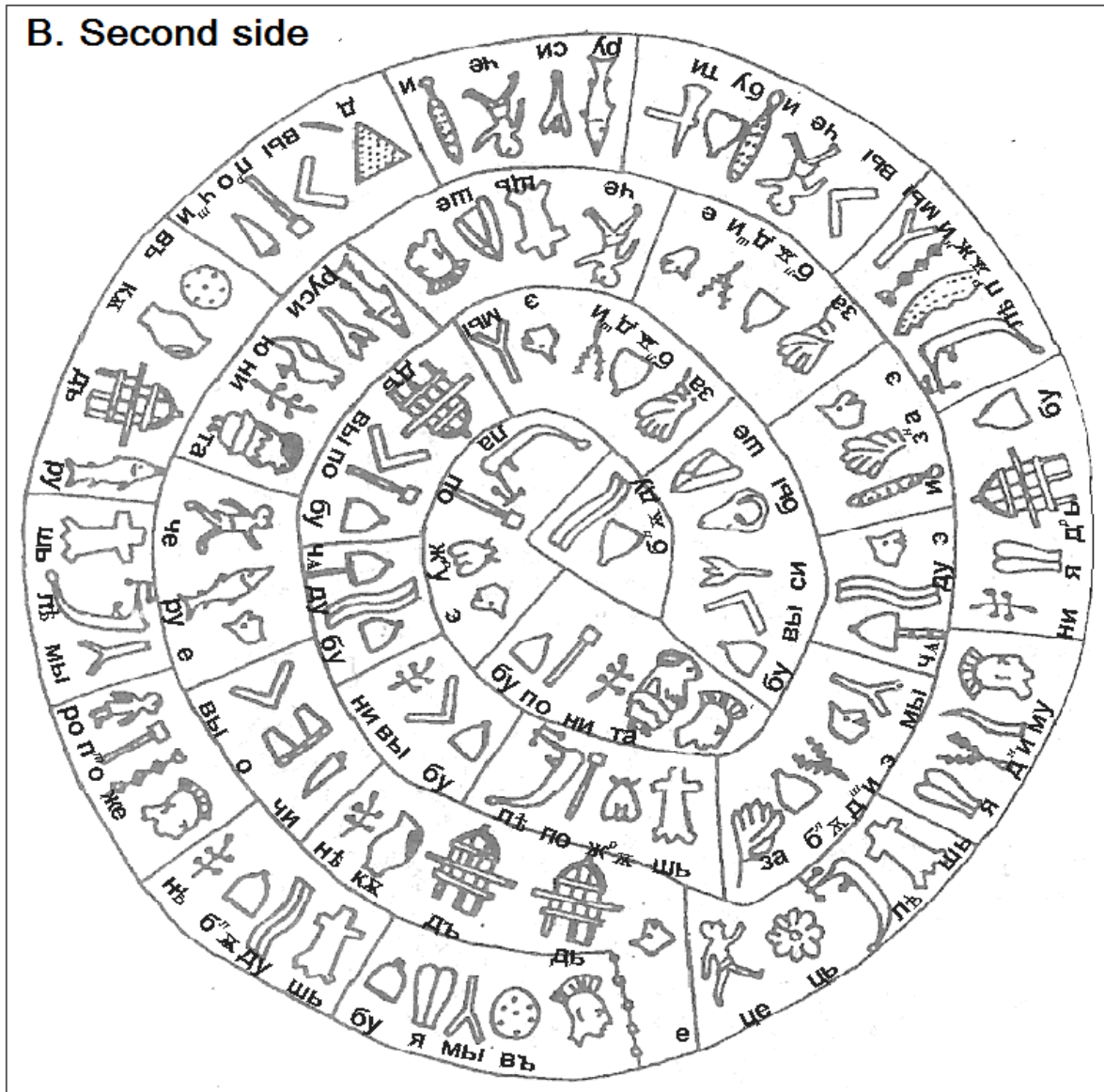
А. «То, чего хотели они [сиюминутно], было именно тем, что расточало силы Сварогу. То, что богопочтительно делали они у Сварога на века, пребывает в Нем. «Но навсегда запрягись в упряжку Сварогу. Мститя Сварогу: прекрасно послужишь Сварогу. Мститя Сварогу: навсгда отречешься от того, что расточает силы Сварогу. Мститя Сварогу: прекрасно послужишь Сварогу...» Используй связь со Сварогом: укрепляй чурь защитные у Сварога. Не имеющий скупости подобен Сварогу. Стань мостом к Истинному Пути, если Свои заблудятся и будут искать Правду у Сварога. От всей души приноси жертвы и возжигай жертвенный Огонь: вместишь во Сварога.

Here and further is untranslatable Russian folklore.

¹ Information from the website / <http://apriatkin-lux.narod.ru/FD.html>

This is the other side of the same illustration of translation¹:

B. Second side



Б. Б^л жду лапъ – ж^л уи, а^л бу понатъ Свар-Ръгомъ А^л бу выси быше заб^л жд^л ии мы до выпа. А^л бу чда. А^л бу нивы. А^л бу лѣпо
 ж^л жъ заб^л ии мы». Чадуи и з аи: «Заб^л ии чьшчыши Свар-Ръга». Русия нѣ-та чаруе вы очи – нѣ-куда деть-
 ся. Цѣлѣшь ед^л имъ Свар-Ръгомъ. «Нѣ-дѣ були п^л жж^л и мы.» Вычеи бѣти Русичи идѣвы! Поч^л и: «... Въ Кудры шли мы.
 Роп^л ъ же Свар-Ръзу – «Нѣ-б^л жду жъ буемы въ Свар-Ръзу...» (Версия транслитерации) Версия толкования:
 ̄. Став заблудшим, приноси жертву Сварогу, чтобы быть понятым Сварогом.
 «Чтобы засветил луч Солнца из-за туч: заблудшие мы аж жуть. Чтобы были
 дети. Чтобы были нивы. Чтобы был прекрасный Жрец: мы заблудшие». Возжи-
 ай Огонь и знай: «Заблудшие, чтившие Сварога». Русия не та чарует вам очи –
 ъкуда деться: спасешься только Сварогом. «Не всей душой усердствовали мы»,
 зьложись быть, как Русичи воистые. Прочи: «В Кудры шли мы, был ропот Сва-
 югу – мы же на Истинном Пути: у нас чуры защитные у Сварога"... ».














































The fact that the «decoding should be done on the basis of [syllabic approach and exactly] the Russian language», is sure the Russian researcher E. Koparev², who took the repertoire of signs of the Phaistos Disc in the book of G. Jensen «The Letter» (1935)³, and produced his masterpiece of conversion of hieroglyphs of the Disc into syllables and letters.

¹ Infomation from the website / <http://apriatkin-lux.narod.ru/FD.html>

² Koparev E. Ancient dialects of the Russian language: Preliminary results of decoding. P. 10-11. / <http://ustierechi.ucoz.ru/load/4-1-0-86>

³ See: Gladyshev V.V. The legacy of Atlantis. Primary Russia. Moscow: LCI, 2007. P. 64.

This, he, like other translators, called scientifically – «*Phonetic meanings of hieroglyphs of the Phaistos Disc*». Here's his table:

1		н	10		на	19		йа	28		ю	37		жи
2		Б перед 12, В - перед др.	11		му	20		о	29		йь, ййь, йй	38		и
3		вь	12		га	21		щъ	30		Б и Пь	39		ы
4		ва	13		и	22		въ	31		ка, ки, ко	40		А крат.
5		е	14		м	23		у краткое	32		йе	41		ча
6		ww - в	15		гъ	24		й	33		йа	42		дъ
7		Ть, Ть - тв. перед Е	16		со	25		дъзь, дз	34		нь	43		дъ
8		и	17		на	26		жъ	35		шь	44		р
9		wo - о	18		у	27		а и у долг.	36		уй	45		щъ

According to the same tables the mystery of the converting of hieroglyphs of the Disc into the syllables of the Greek, Latin, Luwiana and other translations was done. There is no difference between them: this is the one main approach – it is the **alpha-syllabic**. Because, when the number of hieroglyphs is more than logically possible number of letters (letters represent sounds in fact, which number is objectively limited), *so the hieroglyphs turn immediately into the letters and syllables, or only into syllables*, it is for *the unity* of the approach. However that does not changes the nature of the syllabic approach.

Koparev also used advantage of this «scientific» method, and as one of the wild shamans of the tribe followers of syllables, *for the first time, hit the magic drum of «LETTERS and SYLLABLES» turned the hieroglyphic text of the Disc in the sequence of letters¹*:

Side B. Beginning. Bogavati ashche in Givet – in dze... a yayoga sovud. Others Guotiny in zhidze you yash, vzhuya, adzin, pyyosh soma – yyan. You see: yeeya vvoan way th yee yschet. In the go. An udze tischet your. In the go! In obyut. Vvish. Vot yn udz. Schti.

Side A. Bogavinu yaga yschet yyne, bogavaya aschtga ari. Bogavu... seem, God chayash, began in Gajevi – ymu. Vadnavu kizh young god. Bogaash zhisch Yav. God kizh vadnavu young, god kozh. God amyeu a vunaya. Kazhog Bogin vvyash Navi. Boguush zhisch – in – Navil...

¹ Koparev E. Op.sit. P. 10-11. / <http://ustierechi.ucoz.ru/load/4-1-0-86>

Then, the second time, hit his tambourine of «LETTERS and SYLLABLES», successfully transformed the sequence of letters in the word using, as he writes, «the Russian language» (even ancient Russian, however, like other translate from Greek, and not from the ancient Greek)¹:

Side B. If deified in Givet, – here it is a set of... Some of the life you're tasting, drinking soma, young. You see it in the way of the warrior it is looking for. In its leave. Watch out: your path flows too. In it gets away! In track it. You see where he is. Honor.

Side A. His God they are seeking. Like gods because arias. Speak to god, the god of hope, will teach in paradise. – Ohm (Mind). Again, everyone – young god. Create the Life. Again, everyone – young god. God each. God, having youth. Each god – the boy Navi. Deification doing of another life – Navi.

To me personally after the studying of the translation of Grinevitch with his mates only anecdote comes to my mind, which can be called «*Russia – the birthplace of Soviet elephants or Soviet elephant – is the happiest elephant in the world*»:

UNESCO decided to consider in 1981 – the «Year of the Elephant», and invited each country to produce the book.

India released the booklet «Everything about the elephants»

The United Kingdom – the thick book «A little about elephants».

France – two volumes: the first – «Elephants and Women», the second – «Women».

The USA – three volumes. The first – «Elephants», the second – «Elephants and money», the third – «Money».

The USSR – collection of four volumes. The first – «**The history of elephants**», the second – «**Lenin and elephants**», the third – «**Russia – the birthplace of elephants**», the fourth – «**Soviet elephant – is the happiest elephant in the world**».

Enough to make cat laugh, but by many Russian (Russians) of these, and I must say, highly publicized study are made the conclusions no less than:

- «G. S. Grinevich, based on the decoding proves that the most ancient monuments in the world are the Common Slavic writings ... He points out that among the monuments discovered in the present century, the most interesting are the inscriptions, performed by the «devil and cuts», otherwise – by "Slavic runes"...

So, **five thousand years ago, the Russian wizards who lived in Crete, explained that **the division of the one shape of Russia into separate... largely deprived it of its spiritual power****².

At present, on the Russian land, these pseudoscientific conceptions of the Disc translation begins to grow and be supported by the same pseudoscientific methodological basis with reference to the old time under sauce of revival of Russia. Their logic is as follows:

«F. Volansky said: «Scientists stumble on these monuments and in vain until our time worked on the analysis of their inscriptions on Greek and Latin alphabets, and seeing such inapplicability, they looked in vain for clues in the Hebrew language, because the mysterious key to all this **enigmatic inscriptions is only in the Slavic primitive language** ...How far was the residence of Slavs in Africa in ancient times, let them prove Slavic inscriptions on the stones of Numidia, Carthage and Egypt³»<...>

¹ Koparev E. Op.sit. P. 10-11 / <http://ustierechi.ucoz.ru/load/4-1-0-86>

² Written monuments of the ancient Russians. Chapter 3 / <http://rusnauka.narod.ru/lib/oldbuild/arkaim/fenix/g13.htm>

³ Klassen E. New materials for the ancient history of the Slavs in general and Slavic-Russ to Rurik time, especially with a slight sketch of the history of Russ B.C. No. 1-3. The annex "Description of monuments, explaining the Slavic-Russian history, composed by Fada Volansky and translated by E. Klassen". Moscow: university press, 1854. Reprint. St. Petersburg. "Andreev and consent", 1995. P. 73-74.

The first who used the Russian language in decoding of ancient writing monuments was scientist-Slavic of the XIX century, Polander F.A. Volansky whose works included in his book «New materials for the ancient history of the Slavs in general and to the Slavic-Russes until Rurik time in particular» (Moscow State University, Moscow 1854)...

*P.P. Oreshkin also sensationally read in Russian the ancient writing monuments of the Western Europe, and then hieroglyphs of the ancient Egypt¹. **From the Work of P. P.Oreshkin it follows logically** [it is about the special "logic" of Oreshkin] **that the state of Etruscans, the Ancient Egypt, the Ancient India, the Byzantium – they are parts of the Great Empire of Russia, because people, inhabiting these composition parts, talked in Russian...**»².*

Also, the «existence» of the **World Russian Empire** «convincingly» is proved today by A.T.Fomenko with G.V. Nosovskaya*.

«Today's catastrophic situation in Russia is primarily due to the fact that we fail in the most important war – the war for the great story...»³.


Such comments remind me the behavior of the children and adults, who are bad at school and being weak, when they come back home, begin to dream and represent themselves smart, great and powerful – it is, in my opinion, the natural defense reaction of the brain within the well-defined psychological complexes.

However, if you close your eyes to the content of all such translations, especially based on their «*clinical*» comments, it may be noted what exactly unites all syllabic conceptions of translation:

- Common Slavic and non-Common Slavic alpha-syllabic versions (Greek, Ancient Greek, Latin, etc.) **are based on the same method – turning of the hieroglyphs into letters and syllables**, followed by subtraction of the sequence of letters the Common Slavic, ancient Greek letter, as well as the writing of dozens of other nations.

In essence, Hemple, Schwartz, Ephron Ktistopulos, Shertel, Georgiev, Molchanov, Grinevich, Koparev and all other researchers who based on the syllabic method of translation, who saw in the hieroglyphs of the Disc the letters and / or syllables – are all «birds of a *feather*» only with more or less expressed color.

This brings to mind the words that:

 «False may act in endless combinations, the truth is exists only of one kind» (Jean-Jacques Rousseau)⁴.

III. Transitional-syllabic conceptions of translation

One of the first and respected by me researcher of the Phaistos disc Arthur Evans** (or, as Beshtrem calls him – Ivans) had already tried just primitive, but to create the ideographic mosaic of text of the Phaistos disc. However, because of the wrong graphic identification of signs, unfortunately, he failed to put it.

On the next page are his words in the transfer of Beshtrem.

¹ Oreshkin P.P. Babylon phenomenon: Russian language from time immemorial. St. Petersburg. "LIO Editor", 2002. P. 177.



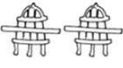

² Koparev E.A. Decoding of ancient writings. SPb., 2011. P. 6.

* These two friends -are separate "song" of Russian science, which we, dear reader, will listen in the volume of the chronology of Ancient Egypt and the World.



³ Ibidem.

⁴ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov.M.: AST, 2005, P. 638.

** Sir Arthur John Evans (1851-1941) - British archaeologist. He served as curator of Ashmole Museum in Oxford. Inherited his father's interest in antiquity, was actively engaged in historical research. It is considered the discoverer of the Minoan civilization. / http://ru.wikipedia.org/wiki/Артур_Эванс

«...Evans pays attention to the fact that... [sign] woman's breast [] (skull cap) is placed in front of the building of pagoda type [ – right "wooden hut"], and sees here the possible indication of **what is denoted** by the altar of the goddess. On the other hand ... the double image of the building [] precedes the cat's head [], which, as we have seen, it is also possible to connect with the Minoan "Rhea".



Thus, Evans seeks to prove that **these or other signs on the Disc should be taken in the ideographic meaning** as determinatives...

Permanent combination of the head in helmet [ – right "head of boy"] and round shield [] could be taken to form the conception of a special class of soldiers.

The further conclusion of Evans is that the well-known figures, always appeared at the beginning, that is, on the right end of the groups, must, **in their general character, be interpreted in the ideographic meaning.**

So, head in helmet and shield, which, as noted, seem to be additional signs, are constantly used in this position.

Also, **probably in highly pictorial image of the structure in the form of a pagoda in all cases must be taken in the ideographic meaning**, perhaps, as the representation of the church or churches.

Very detailed image of the woman [] and captive [] **can also be considered as ideograms...** Evans comes to the conclusion that **one cannot deny the existence of the purely ideographic elements among the hieroglyphs of the Disc**¹.

However, these primitive ideographic statements of Evans (Ivans) were in the form of their presenting *hesitant* and looked only as preliminary comments on this topic. All the more, as the Bekshrem noted, Evans came to this conclusion too:

«On the other hand, he notes, that Pernier [archaeologist who found Disc] is certainly right, concluding that the inscription, like usual Minoan, consists, at least partly, of **the phonetic signs**. Groups [sectors], to which they are broken, can be regarded as in the other examples, which are **the individual words with additional illustrations of ideographic and determinative character, than whole sentences**. Some signs are obviously used **in syllabic meaning**, but, in general, it is necessary to conclude, says Evans, that the development of phonographic signs with the single syllabic meaning was much less prevalent in that system to which belongs the inscription on the disc...»².

It turns out that Evans was the supporter of ideographic conception of translation with the assumption of the presence in the text of hieroglyphs-determinatives and hieroglyphs-syllables.

In addition, among the syllabic conceptions of the translation there are occasionally identified those who believe that while the absolute part of hieroglyphs of the disc represent syllables, but some hieroglyphs are still the ideograms, in other words, represent the whole concept (word).

Here are examples of the content of several transitional-syllabic conceptions.

¹ Evans A. Scripta Minoa, I Oxford 1909, 283–246; Bekshrem A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Ibidem.

The Phaistos disc as the set of fragmented phrases (transitional-syllable).

To transitional-syllabic conceptions belongs especially the assumption of Englishman S. Gordon. This researcher attempted to perform the graphical identification of signs of the Phaistos disc, and then, **without any semantic identification, only mechanically to «translate» the names of the objects into the «Basque language – the only non-Indo-European language, preserved in Europe since ancient times»¹:**

«At first, he found similarities of signs of Cretan writing with any object, and then read this sign as the word [not only by associative-semantic identification, like by me], indicating this subject in the language of the Basques»².

As a result, the beginning of the translation of Gordon acquired the following form:

«God, walking on the wings along lifeless track, star-punisher, foamy depths of the waters, dog-fish, punisher on creeping flower; god, punisher of horse skins (or of the surface of the rock), dog, climbing the trail, dog, paw drying pitchers from water, climbing on the circular path, drying wine bottle...»³.

As you can see, this is the meaningless set of words, characterizing the relationship of smart modern scientists to definitely «stupid» ancient peoples, since these scientists attribute such nonsense ancient people, and even with the stamp from Oxford University, and in which publisher was the book of Gordon.

If to qualify the translation of Gordon from psycholinguistics position, in relation to its separation and depth of words, such as «breathless trail», you can say:

📖 «Remember that parrots can also say words» (The Author).

The Phaistos disc as the hymn to the goddess Rhea (transitional-syllable).

The similar approach was used also by the researcher F. Stowell:

«Subjects were assigned Greek names..., and then by reducing these names **were obtained syllabic meanings of hieroglyphs...** The initial syllables must be read to whole words, and phrases are read, as it seemed to Miss Stowell, in Greek ...»⁴.

As the result, the beginning of her translation of the text looks like this:

«Arise, savior! Listen, the goddess Rhea!»⁵.

As you can see, you cannot even describe the *invisible power of authority*, or, more precisely, *the inertia of science*, which is simply pulled the ears and continues to pull the majority of researchers to syllables.

The Phaistos disc as the message to the Golden Age of Atlantis (transitional-syllable)

Among Russian researchers, in this case among amateurs, I found the legendary-mythological (according to the content) translation of Vladimir Amelchenko, which can also be attributed entirely to the transitional-syllabic approach.

He sees in the text of the Disc «Hymn to Poseidon» and believes *the «Phaistos Disc» neither more nor less than the «message of Atlantis of the Golden Age»*, rather Atlanto-Egyptian; and as the consequence of its comparisons, unless, of course, he does not consider Egypt as Atlantis sank in the sands of time.

¹ Kondratov A.M. Shevoroshkin V.V. When writings are silent (the mysteries of ancient Aegean). Moscow: Publishing House "Nauka", 1970. P. 94.

² Ibidem.

³ Is the Phaistos disc the letter from Atlantis? / Kondratov A.M. Atlantis Tethys Sea // http://www.gramotey.com/?open_file=1269067141

⁴ Kondratov A.M. Shevoroshkin V.V. Op.sit. P. 94-95.

⁵ Is the Phaistos disc the letter from Atlantis? / Kondratov A.M. Atlantis Tethys Sea // http://www.gramotey.com/?open_file=1269067141

Here are the words of the translator Vladimir Amelchenko:

«**A priori I suppose that the Phaistos disc contains the legend of the creation of Atlantis by Poseidon. In my opinion, this is the hymn to Poseidon of Atlantis, not Greek from their pantheon, but to Single God, who is in various forms: Zeus, the god of storms, Seth, Ra – the sun, Hórahti – Falcon and double sun**»¹.

Not far from the content of the translation of Amelchenko are authors of book «Secrets of Archaeology», who in 1998 put forward the following version:

«**How paradoxically it may sound, most likely the Phaistos disc is the sacrificial cake to Sea God ... So the Phaistos disc is likely to be seen stereotyped text prayer for labyrinth owner... The owner of the labyrinth could be only Zeus**»².

Naturally, Amelchenko, like Grinevich cannot measure the own humble contribution to the development of «science», the increase of the number of words told about the Phaistos disc, that's why he says on his website :

«**Here are the findings of the planetary scale and of the universal human values. Call me: ...[points to his cell phone] 24 hours 7 days a week...**»³.

I would advise Vladimir Amelchenko when he is called by a few dozen of people to create their own online-award of «sacrificial cake to Sea god». May be after 300 years, probably this award will receive the status of quasi-state, and its pilgrims will travel without visas to Crete and worship there this «sacrificial cake».

IV. Non-syllable conceptions of translation

Despite the fantasies of *syllabic* and *transitional-syllabic* conceptions of translation, the most vivid and rich are *non-syllable* conceptions.

The Phaistos disc as the monument to Greek poetry (non-syllable conception)

Getting acquainted with the contents of the translation of the Phaistos disc preceding my one, I found the ones that are more the object of medical disciplines than linguistics. For example, here is the masterpiece of Russian scientist and senior lecturer, Faculty of Linguistics and translation of the Magnitogorsk State University, Anatoly Sherban:

«*It is written by dactylic tetrameter combined with **dactylic hexameter** and is currently the oldest known to man **monuments of Greek poetry**. It is older than "The Iliad" and "The Odyssey" by Homer...*

This is kind of an appeal to the supreme god, rather, to the goddess, mother of all gods. The priest asked her to take a part in the ritual of sacrifice and meeting allies, arrived on ships from the mainland. On the reverse side of the disc, there is an explanation for the details of the sequence of the ritual...»⁴.

I especially liked the following words of this researcher:

«*I became "**sick**" with it in December 1979, when I was a student of the teacher's training college, and got a book about the study of the language of the Eastern Mediterranean ...*»⁵.

I would say that time is the most wise not only because it can reveal everything, but also because it can cure everything, or almost everything.

¹ Website of Vladimir Amelchenko / To decoding of the Phaistos Disc // <http://roksalan.narod.ru/kritexpFD/Kritexpdisk.htm>

² Batsalev V., Varakin A. Mysteries of Archaeology. The joy and curse of great discoveries. Moscow: Veche, 1998. P. 124.

³ Ibidem /

⁴ Mystery, curled into a spiral / <http://www.mediazavod.ru/articles/59513>

⁵ Ibidem.

Astronomical-calendar conceptions (non-syllable conceptions)

Many of the researchers of the Disc were familiar with astronomy and knew how to count better than the humanities, so by knowing the unsolved problems of translation by humanities, they offered their own *special way*:

*«If the text decoding **on the opinion of the majority**, does not lead to the unique solution of the problem, you can try **not to read it, but to "count"**. That is to count the number of sectors... and count them... from the end to the center! This appears the question: why? Because the last turn of the spiral is within the disc and ends not by the solid vertical line, but the "line" consisting of points connected by lines. This is not a figurative line. **It's the sign**. If you **look closely**, the "line" with another solid vertical line **creates a corridor**, which directs the movement of the spiral... So, from the center to the end of the spiral it turns 31 sectors and from the end of the spiral to the center – 17 sectors, **for the total there are 48. Is it the number of weeks in year? The conclusion is that - this is a weekly lunar calendar**»¹.*

Ukrainian linguist Yuri Mosenkis also proposed the decoding of the Phaistos disc. According to him, it was the *sacred astronomical calendar of the ancient Greeks, who lived on the island of Crete about 4000 years ago*.

Professor of the National University of Shevchenko, Mosenkis said:

*«Ten years of my work on the mysterious hieroglyphs have made possible to determine that **the text on the disc reflects the knowledge of the ancient Cretans about the sky and the rotation periods of the planets**. I wish that this finding serves to further approval of the **prestige of the Ukrainian science**»².*

I am almost sure that for any of such researchers it is enough only to look at the flake on the glass that from this picture to make up the whole theory of the sky of stars.

They do almost so, here are the conclusions of another researcher – A. Anoprienko:

*«The main fact of key importance for the solution of our problem is the **striking correspondence of sizes of the Phaistos disc to the path of rotation of the Great Bear in the placement of the disc at a distance of optimal perception (30 cm) from the eye of the observer**...*

*Both sides of the disc on the external spiral have up to **12 approximately the same sectors. The size of each sector under the supervision of the arm's length will correspond to the size of the scoop of the Great Bear!**»³.*

Then, this researcher says the key phrase of his psych-perception, so to say the apogee of «scientific» thought, therefore, dear reader, take a deep breath... now read:

*«In addition, the size of the sectors corresponds to **two-hour shift stars bucket during the daily rotation and monthly shift in the annual rotation of sky of stars**»⁴.*

No, it is obvious that *this is the shift*, but clearly not only of stars, and obviously in the wrong direction.

¹ Civilizations and culture/ [Фестский диск. Славянское начало // http://uaisp.ru/index.php?newsid=17461;](http://uaisp.ru/index.php?newsid=17461)
<http://ntsu.com.ua/time/5565.html> ; <http://tainy.net/12877-festskij-disk.html>

² Ukrainian linguist decoded famous Phaistos Disc (article)/ <http://ntsu.com.ua/time/5565.html>

³ A. Ya. Anoprienko Ariadne's thread: decoding of the model system of the Phaistos Disc/
<http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>; See also: Anoprienko A.Y. From computing to understand: cognitive computer modeling and its practical application on the solution of problems of the Phaistos disc / In book "Informatics, Cybernetics and Computer Science (IKVT-99): Sat. Of scientific papers DSTU. "No. 6. Donetsk: Donetsk State Technical University, 1999. P. 36-47./
http://ru.wikipedia.org/wiki/Аноприенко_А.

⁴ Ibidem.

Other representatives of the astronomical conception that it was «there», are trying to adjust it. Thus, among the many supporters of astrological conception and those who complements the astronomy with mythology, and so we have the *calendar-mythological version* of astronomical conception:

«The content of the text of the Phaistos disc – is the initiations of senior rulers of Crete to the god of Moon, copied or with the inscription, made in the form of three bilateral axes, or with the inscription on the similar axes of the sanctuaries. One of these axes, the largest, four-blade, might be used as a lunar calendar. The disc itself – Moon in full moon – is a kind of the portable version of these initiations and calendar»¹.

As it can be seen, the effect of the moon really has *more influence* on some people than on others, especially on those who love the night by the light of the moon to be engaged by decoding of hieroglyphs of the Disc.

Here is one of such the results of influence, exactly the mathematical-statistical researching of a certain scientist (he has 22 scientific papers) Suprunova – and exactly, «The structure of the text of the Phaistos disc, where the groups of words and some words are placed one above the other, subject to the principle of symmetry»²:

		№ строки																																
№ столбца		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23										
I БЛОК	1								02	12	13	01	A ¹³	*	24	40	A ¹²																	
	2	29	45	A ³	*	29	29	A ³⁴	02	12	04	40	A ⁵	33	27	45	07	A ⁶	12	27	44	A ⁷												
	3								02	12	06	A ⁸	33																					
	4											31	26	A ⁹	35																			
	5											02	12	41	19	A ¹⁰	35																	
	6											02	27	25	10	23	A ¹⁴	18	28	01	*													
	7											02	12	31	26	*																		
	8											02	12	27	27	35	37	A ¹⁷	21	33	A ¹⁹													
	9											02	12	31	A ¹⁶	*																		
	10											02	27	25	10	23	A ²⁰	18	28	01	*													
	11											02	12	31	26	A ²²	*																	
	12																																	
	13											02	12	13	A ²⁶																			
	14											23	19	A ²⁷	*	10	03	A ²⁸	38	02	12	27	27	35	37	A ²⁹	21	13	A ³⁰	01	10	03	A ³¹	38
	15											02	12	22	40	A ³¹	07	27	45	07	A ³²	35												
II БЛОК	16										02	37	23	A ³³	*	22	25	27																
	17																																	
	18																																	
	19																																	
III БЛОК	20										02	26	36	A ⁴¹	40	27	25	38	A ⁴²	01														
	21										29	24	24	20	A ⁴³	35	16	14	A ⁴⁴	13	29	33	A ⁴⁵	01										
IV БЛОК	22										06	35	32	39	A ⁴⁶	33	02	09	27	A ⁴⁷	01	29	36	07	A ⁴⁸	08	*	29	08	A ⁴⁹	13			
	23										29	45	A ⁵⁰	07	*	22	29	36	07	A ⁵¹	08	*												
	24																																	
	25																																	
	26																																	

¹ Ibidem / <http://phaestos-disk.at.ua/publ/1-1-0-24>

² Website of A.N.Suprunov / Work «Phaistos disc» / <http://phaestos-disk.at.ua/publ/1-1-0-32>

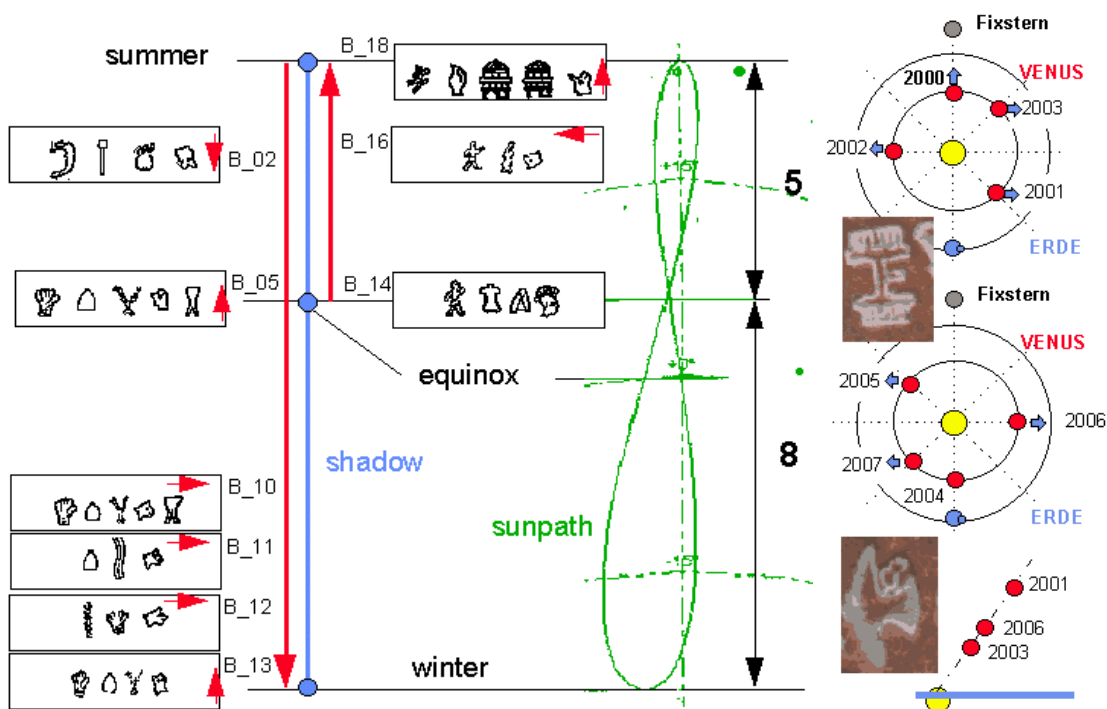
Observing such flowing energy of numbers, again we can remember the movie «A Beautiful Mind» (A Beautiful Mind), and also the words of Einstein:

📖 «*Since the mathematicians have invaded the theory of relativity, I do not understand it myself anymore*» (Albert Einstein).

If you also like these researchers continue to do such thoughts and to measure the distance between the hieroglyphs, it will be found also the number of «Pi character», and dozens, if not hundreds, of known theorems, and the number of teeth of beloved dog of U.S. President ahead of the next elections.

This is the deal of researchers, and probably of all countries.

Now, as they say, «no comment», this is the example of the brain «storm» of German researchers¹:



The conception of the Phaistos disc as the board game (non-syllabic conception).

There are, among the followers of the non-syllabic conceptions, those who interpreted specially the relationship of Egypt and Crete, turning the Phaistos disc into a board game:

«*Festus on Crete; and it could be connected with the Egyptian game of Senet and Snake game. H. Peter Aleff proves, that the signs on the disc – are not the writing, but images from the board game.*

Senet – is the popular pastime in ancient Egypt since the predynastic times, its rules are well known; and later this game that was used in magic rituals, is developed into today's backgammon. Its parts simulated the passage of the player through life and, even more importantly, through the death and danger. In last part of the game board the gaming pieces revived again in the eternal afterlife.

Snake game is probably the oldest known board game. Pyramid Texts report that it has helped at least one king of the Old Kingdom to come up to the sky; but only it was not a zigzag path, as in Senet, but suite in spiral snake body. In one sculpted embodiment of the gaming board the snake's tail ends in the head of a goose»².

¹ Der Diskos von Phaestos / Der Jahrtausend-Kalender der Minoer // <http://www.phaestos-disk.de/sm03.htm>

² Philip Coppens, Crete: the Egyptian island of the dead? / <http://uroboros.org.ru/Europe/crete.htm> // Philip Coppens, Crete: the Egyptian island of the dead? / http://www.philipcoppens.com/crete_dead.html

The conception of the Phaistos disc as the military instrument (non-syllabic conception)

Other authors of the non-syllabic conceptions make the disc in the secret document:

«*Out of the Phaistos disc, as the monument to the Cretan civilization, there are seen the outlines of the important and interesting document. If in this case the joke is appropriate, then, in modern terms, we have the mobilization plan for the deployment of military forces of Crete, of document of extreme secrecy, made in the single copy*»¹.

From this translation, I also understood the depth, but only not of secrecy, but another:

📖 «*How deep are the roots of foolishness*» (Marcus Tullius Cicero)².

The conception of the Phaistos disc as the mini-encyclopedia of knowledge (non-syllabic conception)

Another representative of the non-syllabic approach sees in the Phaistos disc earnestly disc-encyclopedia, like modern CDs:

«*The facial side – this is the image of the world, as evidenced by the symbols of the disc. Important point: by considering of the signs in the table should be taken into account that some signs in the table are rotated in 90 or 180 degrees relative to their true location on the disc. On the location of the sign on the disc depends its meaning. Disclosure of the full meaning of certain signs requires their turn at 90 and 180 degrees with respect to the center of the disc*»³.

«*The originality of sign encryption of the Phaistos disc is that the author uses the visual similarity of objects, packed them into one pattern, using the difference in their essence and meaning depending on the topic. That is, giving to each hieroglyph several meanings, it managed to display the entire world around him, and also the life of nature and the people with whom he came in contact and engaged in creative activities*»⁴.

The conception of the transcendental code (non-syllabic)

To the conception of the viewing of text of the Disc as a secret document and the «CD» closely joints the conception of transcendental code. It shows the most vivid form that, regardless of the use or non-use of the non-syllabic method, as well as any other method for these conceptions, the method does not matter, because they are not only non- and out-syllabic – these conceptions are generally extralinguistic. Here the author takes himself as a translator between the two worlds⁵:

«*I'll write you the code to be read. But... I'm only the translator, I did not draw the pictures. I just know the code, as translators know other languages. That is all. I write... Once again I write, I'm just a translator between the WORLDS...». Drew people from «THAT WORLD»...*

BRANCH WITH LEAVES – a branch is cut off from the tree, it will not live long. There are 5 leaves – we have five fingers on the hand, so – we are humans.

RUNNING or fast walking man to the left... In ancient pictures a man denotes the body... The woman is responsible for the mental development of the body. If "man goes to the left to the woman", it means humanity mentally degenerates. Degradation of the Russian people, and of the whole of humanity, can see only old people. Young people have nothing to compare with.

¹ Homepage of Lagutin Vladimir Alexeyevich / "Cretan writing. Decoding of hieroglyphic and Linear A writings" // <http://www.cryt.narod.ru/book1.html>

² Great thoughts of great men / Comp. A.P. Kondrashov, I. I. Komarov.M.: AST, 2005. P. 293.

³ [Цивилизации и культура / Фестский диск. Славянское начало](http://www.cryt.narod.ru/book1.html) // <http://uaisp.ru/index.php?newsid=17461>

⁴ Ibidem.

⁵ The author of article: Nadezhda / Translation of images of the Phaistos Disc// <http://www.tvoyhram.ru/stati/st54.html>

LEATHER, taken from an animal – it's inside or the essence itself. **Everything with what they lived, turned inside. Not the correct understanding of the «essence of things». The laws of the human LIFE were replaced by the laws of the human DESTRUCTION.**

CIRCLE with 7 POINTS – Jupiter. It has the number 7.

HEAD WITH MOHAWK – again the head looks to the left. **Mohawk – is information from Jupiter, which goes to your head at night.** Where are the eyes of the head – there is the day, on the other hand – the night. Circle is located at the back of the head – then it is the night. **People receive information at night, lie and cannot sleep. The information comes to them circle-wise, so the Phaistos disc is drawn in a spiral. At night, the person runs his thoughts over once and then they went to the second round, then to the third, then to the fourth, and so on up to 3-4 hours at night. So Jupiter does. There is the phrase: «Practice is the best master». «Practice» goes in a spiral. In order to sleep at night and do not listen to Jupiter, you need to eat at night...**

BIRD – the bird has something like an air. Bird indicates that it has departed the soul of a dead person after his death. **When a person dies, his soul flies with a sound like flapping of wings. The soul itself cannot be seen, and the sound of wings is not to hear. None of you have heard this sound...**

Near the *CHAMOMILE* the bald head with a point on the cheek is drawn – this is an athletic head with prominent cheekbones. Head – is the athlete, the sportsman. Mars manages sports. So now look: the Earth was in the orbit of Saturn, then during the «parade of planets» moved into the orbit of Jupiter, then into the orbit of Mars (again, during the «parade of planets»), and the orbit of the moon, it was stuck. There was the degradation of humanity.

It is necessary to *READ* both sides of the disc from the line of the circle to the center. Earth's energy is twisted, the Earth to the Sun is moving in a spiral, and each new stage is shorter than the previous. Every four years, the duration of our life is reduced by about a week... Space is compressed...

Fatigue goes into the old age, and later – into the death. Huge morning sleep deprivation quickly spins the earth, making the day shorter. Earth is dead, the movement of the spirit stopped. That's why there is no fish...

If to finish the solving of each sign, in general it can be translated as: the disc shows the features of the destruction of humanity on Earth. Earth as a planet died. People exist on earth as fleas on a dog. **However if the dog dies, the fleas on it will not be able to live.** «Dog» is called the Earth. There is the phrase: «A dog – is a man's best friend». It's about our Earth. Pisces no, it dies. Ships sink. People listen to Jupiter at night, which is leading mankind to destruction. Because people have created planets and lead them around, then Saturn is responsible for the happy life of the people, it is long ago «irrelevant». **For the life of the Earth the territory of Russia is responsible. If in Russia children will not be born, if Russians will not listen to Earth information about the laws of life, they will die.** Now everybody says that we have «time is forward» and that we go “to the brighter future». We do not have life in the «bright future». We must turn back and need to go to «*THAT WORLD*», which is ruled by Saturn. **We must «turn back the clock» and go «back» to our future.** «*THAT WORLD*» is called *ATLANTIS*, there lived healthy, happy, large family's people who were called *ATLANTA*. They had *CONSCIENCE*, and they lived according to the laws of conscience. So the Phaistos Disc – is the message from *ATLANTIS*»¹.

As you can see, it is the outpouring of astrologer – «translator» between the two worlds. However, in spite of the specific content of this conception, its author has primitive, but quite rational ideas, such as:

«*The Phaistos disc contains images. There is no one sticks. So writing [alphabetical] was not and you do not need to translate images into letters, it is pointless*»².

¹ The author of article: Nadezhda / Translation of images of the Phaistos Disc //

<http://www.tvoyhram.ru/stati/st54.html>

² Ibidem.

It is clear that she (the author is a woman) does not know that the hieroglyphic writing is also a form of writing, graphics of the letters she called «sticks», but even at such simple level, she was able to understand that *«there is no need to translate images into letters»*.

The degree of the falsity of the content of her translation is no more and no less than other false conceptions that were presented by eminent scientists. However, in contrast to scientists, her conception is not sent the science on the false (syllabic) way – and that's why it is less harmful, and sometimes the meaning (e.g., moral and instructive), although not associated with the text of the disc, but with views of the translator to the world.

The conception of the Phaistos disc as a special astrological mechanism:

Those followers of non-syllabic conceptions who are generally half gone, they say, to the astral plane, say us the following:

«Asymmetric rotation of the spiral pattern from right to left on both sides of the disc (in the context of the calendar) displays the movement of the sun in the southern hemisphere of our earth. The presence of the sign "boomerang" allows you to make a more accurate definition of the place of manufacture of the Phaistos disc. It is Australia! The fact is that, according to the historical records, the boomerang was and is used only by Australian residents, and not by everyone. Basically, it used by the residents of the East Coast of Australia. However the point in the chain of evidence of Australian origin of the Phaistos disc sets not this. The Conclusive evidence is as follows. In 50 kilometers from Sydney there are the caves, which walls are painted with pictures... Line of images is composed of carved holes of 2 cm in diameter, connected by grooves of length of 6-8 inches. The fragment of this art style, scaled-down, just completed the last turn of the spiral, creating with the next continuous line the corridor for the "movement" in the spiral in the opposite direction... The highlight of the secret of the "mark-fragment" is that the author, using the visual part of the above said artistic style as a fragment, in fact used its semantic meaning. This allowed him to join an imaginary spiral motion as by placing the information on the disk, and by its removing from it in the single closed motion, making sure to create the "corridor" for the imaginary entrance and exit from the "information world" of the spiral¹.

The last words I specifically said, reminded me an anecdote:

The drug addict stays beyond puddle and picks it with the stick. A man came up to him:

- What are you doing?

- I chase the sharks!

- But I do not see your sharks.

- Do not you see? So, then... I do it well

V. Extralinguistic conception of translation.

In addition to linguistic or, well, anything to do with linguistics conceptions, there are in society also extralinguistic conceptions of those, who openly declares, that he sees his past lives, he knows 120 languages, and he is a visionary, etc. Since these concepts are extralinguistic and according to these «translators» are based on their gift of vision of languages, so in my opinion, doctors, not linguists should assess this vision.

Since these statements are, then I must point to such kind of «translation»:

«29-year-old resident of Anapa states that she speaks 120 languages. Most of them she remembers from their previous lives... Natasha in a relatively short period of time carried out a detailed decoding of the spiral formed text... wrote with more than 200 pages! According to her statements, on one side of the text is encrypted the information about the certain pyramid, on the other – about the crystal»².

¹ Civilizations and culture / Phaistos disc. Slavic beginning// <http://uaisp.ru/index.php?newsid=17461>

² The phenomenon of Natasha Beketova (Tati Valo)/ http://yoga23.ucoz.ru/news/fenomen_natashi_beketovoj/2010-02-12-333; <http://www.youtube.com/watch?v=nyx7s6B10ug&hl=ru>

In this footnote, the reader will find a link to the video itself, if he wants, he will see and hear the gift of this witch. I can only advise such witches:

📖 «It is never too late to shut up, if you know that you lie» (Alexander Dumas).

VI. The critical conception of translation.

In modern science, there is such intellectual tradition – to criticize every conception a little bit, showing awareness of the issue, then to highlight the conception, and without him (this critic) recognized by scientists, and in the end he would be like above all of them.

This is done by those scientists who want, nothing to offer in return, to show them, which put forward the chest forward. So, as it usually happens in science, parallel with all the other scientific or pseudo-scientific conceptions of translation of the Phaistos disc, it was found a kind of «independent» and «impartial» critic.

In terms of the very critics of conceptions his thoughts are really interesting:

«It is the wonder this number of breath-taking hypotheses.

*You read all, what is decoded – it seems that the magic **Phaistos disc really affect the human mind**. Man becomes **intellectual lunatic** and sees the problem in the moonlight of his own spiritual condition.*

*Belarusian decipherer, taking in the hands the Phaistos disc, immediately disconnected from our vulgar reality, not thinking, that at the time of the Phaistos disc, people did not know how to write such poems, because of lack of development of writing, **he has decoded from the Phaistos disc a lovely poetry, having nothing in common with the text... but clearly saying that this young man has the talent of the poet.***

The old decipherer of the last century was so crazy about the decoding of the Phaistos Disc that he had brain freeze, and «on autopilot» kept repeating: «prints, prints, prints...».

*The author of the Academy of Trinitarism on the face of the cat of Cretan «royal seal in 1898» read the report of the existence of anyone unknowing state «**Shebet fee Russia!**» Joking aside (see www.trinitas.ru/rus/doc).*

This finding has made on somebody strong impression. G.S. Grinevich under the magic of this discovery for a long time stared into the face of a lion of the sign 29 of the Phaistos Disc and it already seems to him that there was not a lion, but Capricorn, but Capricorn – this is shaggy, the Capricorn went to waste and on the place of the head of a lion's is the head... it is crazy... of Egoker (www.libereya.ru/biblus/grinev/).

In the circuit of the horn of Egoker and on the top of his muzzle, when the eye of Egoker climbs beyond this contour, Grinevitch sees the letter E.** Whether the stress in the eyes or Egoker is uncalm beast, all twists and turns, as much as at 180 degrees turned around, the flamy E was escaped. "WHOOPS, what's going on!" – exclaimed Grinevich and just in case explained again Mr. Egoker: he does not look where it is necessary, get vocalization YO. That's a good guess! And the word Egoker is so familiar, everyday. **Do you know what it is?

*Another author, must be astronomer, in the small sign 12 "Shield" laid the entire Universe, in the center of the shield is the sun, planets revolve around it. Then he distributed the signs of the zodiac on other signs of the Phaistos Disc..., and to the remaining signs he **gave the whole "mythological" Library of Apollodorus. Thus we have proved yet another undeniable truth – the continuity of the Phaistos clay disc and of the modern CDs**»¹.*

However, even this wonderful critic proposes to replace some violent fantasies – with another, it may be less violent, but also fantasy, unable to get rid of the illusion of the syllabic approach to understanding of hieroglyphs.

¹ Personal webpage Lagutin Vladimir Alexeyevich / Passion on the Phaistos Disc // http://www.crypt.narod.ru/article_passions.html

Here's what he writes:

«We're talking about **opening of Molchanov cities of Crete in the Phaistos Disc** [«Phaistos Disc», my insertion]. *Not everybody accepts the decoding of Molchanov, he made many mistakes, but we confirm that it was he who through the list of cities of Crete penetrated in the secret of the text of the Phaistos disc, he gave beginning to the scientific decoding of the text of the Disc, he first gave the correct vowel of the majority of signs of Cretan hieroglyphic writing*».

Now it was obvious: If Molchanov – from science, and Grinevich – from the group of enthusiastic amateurs, if they both have done anything, **it is clearly wrong**, because all the hypotheses based on the syllabic approach (as well as of Molchanov and of Grinevitch) in the very near future the Life and the History with the single movement will wash it in the toilet without doubt or hesitation.

Is this good or bad? I believe that:

📖 «Any kind of purification of human knowledge from the slags is always good, especially from the most dangerous slags, where the fat seal of Science is placed» (The Author).

VII. Hieroglyphic (ideographic) conception of translation.

For the first time about the research of text of the Phaistos disc, based on **conscious ideographic approach** in the mid XX century the first who said, it was the French historian Marcel Homais. Unfortunately, I do not know whether he is alive today, but the first person to whom I would give to read my work, which of all academicians of leading lights from historical science, I would call him the scientist with the big S.

The Phaistos disc as the news of the destruction of Atlantis (ideographic).

It is «the Frenchman Marcel Homais, **contrary to popular opinion**, who thinks that the vertical bars of the disc [vertical line delimiters] **separated from each other not separate the words, but the whole phrases**», while he just suggested that «it is ideographic (figurative) writing»¹.

Yes, the content of his translation leaves much to be desired (there «he found the news of the destruction of Atlantis»²), but his conscious choice of the approach, no doubt, is to be commended. Unfortunately, *he could not correctly graphically identify the signs* and accordingly give them the right associative semantic (figuratively) identification.

The Phaistos Disc as recording of the ancient knowledge of the essence of life on Earth:

Other researcher could not do it – *Machey Kuchinskiy – a person with the developed intuition and with no less developed imagination*, for which on the way to the truth was not enough of scientific in method, of the sequence analysis, and, above all, of the knowledge of the history of the Mediterranean in detail, and not at the level of tourist.

Here is his logic of thought, or rather the psycho-emotional state of the Disc perception and of the text in his book «*The Mystery of the Phaistos disc and followers of snakes*»³:

This is (text of the Phaistos disc) «... is not the writing, but a symbolic language of signs entirely clear for devoted – for the sages and priests of antiquity, no matter where they lived, and which gods worshiped, in what language they communicated.

¹ Kondratov A.M., Shevoroshkin V.V. When writings are silent (the mysteries of ancient Aegean). Moscow: Publishing House "Nauka", 1970. P. 95.

² Ibidem.


³ Kuchinsky M. Mystery of Phaistos disc and serpent-worshippers / <http://lah.ru/konspekt/gipoteza/88fest.htm>


So, the Disc – is the record of their knowledge. And about what – it is just clearly seen. In the center – is the sun, and from it develops a spiral, all of which turns have the same record. Spiral – means, about the life! The inscription seems to be about some kind of mystery, about essence of life»¹.

His first mistake is that conclusions about the content of the text he makes himself before the reading, which is not scientific. Further, he attributes a priori to the nature of symbols their limited character, wishful thinking:


«The language of symbols is not suitable for transmission of other content: historical, genealogical or astrological»².



Without starting the translation itself, it immediately attracts the ears all the knowledge of the peoples of the world «from the Amazon jungle to China, from Greenland and Scandinavia, to Tierra del Fuego», giving the text not the specifically historical character of the particular nation, but almost interplanetary collective creativity. Hence his further borrowing by the translation of everything that he finds in other nations, they say, come on, guys, pull socks up and translate the Phaistos disc. However, by translation he guesses about the graphic meaning of **individual signs**, however, immediately adds them by his second-guessing, they say,

this is  not just a woman's breast, but it is the «breast full of milk», so the meaning of this hieroglyph is not just a woman, but it is «in association with the Aegean Mother Goddess, with open chest pointed for her parent entity, I read this symbol as "motherhood", which is equivalent to «reproduction, the creation of life». As a result, most of the signs he identified incorrect not only graphically, but also fills them with his special philosophical content: «...the sign – "boat"

] – is also one of the popular symbols in the world, the meaning associated with the concept of the arch ocean of Heaven. In the myths of many nations the souls of the dead in boats float away into another world, and in **the mythology of South-East Asian** boats serve to spirits of patrons to visit the living. By the Egyptians, too, the sun floats across the sky in a boat...

All of this allows me to consider the "boat" on the disc the means of heaven transportation, providing communication between the worlds. So the sign "boat", I explain like "the swimming", and basically of the extraterrestrial space.

The second sign – "columns with capital" []. On Minoan Crete the column connecting heaven, earth and the underworld, was one of the incarnations of Godness-Mother... According to the myths of Egypt, we know Yuen pillar and the pillar of the Jedi – the center of the world and the place of creation. Their maternal meaning clearly, it seems, speaks about fertilization of the earth by heaven and about the subsequent maintenance of life – whether literally, or supplying it with energy coming from the sun from outer space, or, finally, by esoteric impulses sending from above. In result of each of these impacts, or all of them, at the same time the life on Earth arises and sustains... I interpret the sign as generating life "the connection of Heaven with Earth", which means the non-material impulses coming from higher education, intelligent beginning.

The third and the fourth signs are – "insect" [] and "animal" []. Therefore we can read the following:

«(1) The maternal archo-energy of the Universe [], (2) flowing from the Heaven, created on the Earth the insect/ and other animals» [] [] [] [] [] [] [] [] [] [] [] [] [] [] [] []]³.


¹ Kuchinsky M. Mystery of Phaistos disc and serpent-worshipers / <http://lib.rus.ec/b/352187/read>

² Ibidem.


³ Ibidem.

As you can see, he has originally (before translation) said that the text is intended only for the priests, that it is entirely of philosophical character, respectively, the graphical and semantic meaning of each hieroglyphs complicates it to unimaginable limits.

As a result of such twisting of philosophical thought on the comparative basis of traditions and cultures of the world, Kuchinsky replaces even the graphics of signs, revealing his own theories for the translation of the Disc:

The sector «...begins with the image of construction with the balk [, put forward on both sides, like outstretched arms. It seems that here is the image of a human being conceived as a temple in which are created the sacred processes of life. About this mission of the body it is said, for instance, by the hymns-prayers of peoples of the Pacific Ocean. This "house of the gods" was worshiped by man in the ancient Mexico. So I read this as: «the body as the house of life»¹.

Some interpretation of signs from Kuchinsky comes just to the extreme:

«Going back to the sign [, it must be said that the "shaved head" does not exist yet! It will become as a result of its divisions of the egg cells and subsidiaries. This is probably why it has no hair or sultan. It is – "intent" of a person, his genotype, "recorded" in the egg cell. Therefore, I read the sign as follows: «The egg cell, blessed with the ability to divide, is the embryo of man»².

As a result of all this quazi-philosophic derision on the simple hieroglyphic text by his imagination creates the following translation (in short):

«Side I

(1) The beginning of all life is put by maternal archo-energy of the Universe. (2) Namely, it has generated insects and other animals on the earth, (3) and also the human being grew out of the total for everything alive Tree of Life, which is born as a man or a woman... (6) It is present in every living organism on Earth, which is its house...

(15) Fish came out of the water, and as the materialized particle of the solar energy, evolved into a being, belonging to the Tree of Life – into woman, mother of people...

(18) Every animal, even though it is part of common Tree of Life, has its separate body... built by the genetic information, «stored» in the DNA on the model of the parent body...

(26) Organism, including fish, – it is the home of the life, arises from the material substances and information, «registered» on the strands of DNA. (27) The form, which becomes a living being, is referred to it by replicating of DNA strands...

Side II

(31) The sun supplies energy to dividing egg cell, which creates a man, and therefore it becomes reified particle of the Sun. (32) An important role in these divisions play chromosomes, turning into daughter cells...

(37) Income start of the life on earth brought the cell from outer space, revived by the sun, multiply by division...

(52) Therefore, a man as a material being grows out of the Tree of Organisms ground due to replicating of DNA strands and doubling of chromosomes...».

After the «translation» of the Disc Kuchinsky in chapter of the book «Disc and Modern Science» begins on the basis of the content of the translation to teach this knowledge to the modern science – that is, in my opinion, the true purpose of his translation.

¹ Kuchinsky M. Mystery of Phaistos disc and serpent-worshippers/ <http://lib.rus.ec/b/352187/read>

² Ibidem.

So Marcel Homais, and Machey Kuchinsky have correctly taken as a basis the ideographic (associative-conceptual) translation method, but they filled it with their own associations, **thinking for author or authors of the disc, all of its contents**. I even began to believe that:

📖 «*In the field of the history cognition scientists are prevented by their wild imagination and their constant second-guessing instead of the ancients*» (The Author).

Therefore, even members of the forgotten in the mass ideographic science approach could not even come close to the translation of the Phaistos disc. As a result the contemporary scientist failed in the translation of the Phaistos disc, but not only Marcel Homais, but all of them were on one step away from the correct translation – **the very step that separates science from pseudo-science**. So, dear reader, try not to always go to the track for the faceless crowd of scientists, not the faceless, not to the great word of science, but in your own way, so that you understand and realize the world yourself, and not the whole science immediately.

About the meaning of such way Einstein expressed well, at least, the story associated with him:

Once on the lecture Einstein was asked how to make great discoveries. He thought for a moment and replied:

«Let us assume that everybody is aware of something that is impossible to do. However, there is one “ignorant”, which does not. It is he who makes a discovery».

As we see, the method is very simple – follow not the authority, but for the fact that every second reveals your heart and nature that gave birth to all of us. On this occasion, I have wonderful (of course, in my subjective opinion) words:

📖 «*I do not care what is accepted or not accepted in England, but I do care – what is accepted or not accepted in nature*» (The Author).

That is why, contrary to popular belief, I, on the other hand, in full compliance with the methodological requirements of Science, which had completely forgotten the scientists themselves, carried the full translation of the Phaistos disc based on the ideographic (originally hieroglyphic) method of translation. My hieroglyphic (ideographic) conception of the translation is based on the use as the main and fundamental – *ideographic method* that examines each hieroglyph as meaning, in terms of one or more concepts.

The hieroglyph of the Phaistos disc – this is not a letter or a syllable, but the whole semantic category with a specific semantic meaning that can be expressed in one or more interconnected within the meaning words. However according to vocalizations (not to be confused with the meaning) each hieroglyph could be read in different ways, depending on the dialect of the reader, as it is clearly preserved even in modern Chinese writing. Once again I add the reference on the Chinese writing, which applies to all hieroglyphic writing:

«...*Chinese writing is less than any other writing system associated with the actual language itself. Because **it conveys not the phonetic structure of the word, but its associative meaning, concept**. Thus, the Chinese writing was a very convenient tool for international communication ... Chinese writing is indifferent to the many very different dialects of Chinese language (the same hieroglyph can be read in different ways, but the meaning is not changed)»^{*1}.*

* I have underlined and took in bold.

¹ Chinese hieroglyphs / <http://rbardalzo.narod.ru/4/ki/kit.html>

In this approach, *there are no intermediaries between the images as carriers of the information and the meaning, that is, there is no conversion of images into a single sound or groups of sounds, denoted by the letters and syllables, and the depicted information is transmitted the meaning directly to the person.*


Moreover, regardless of whether the carrier of which language he is – the Coptic, Greek, Aramaic, or another.

This is because the ideographic writing – is writing of meanings, has unconditional priority before changing it over the time phonographic – writing of letters and / or syllables. For example, using the same ideograms people can communicate, who speaks different languages and different dialects, which is taking place in China, even now. The ideogram conveys the meaning of a word, and not its sound – not letters and syllables. To be clear, here is an example of a simple arithmetic note: **2 + 2 = 4**

Today, it is clear in the different countries, whether the person knows the language of another country or not. If the same content will be conveyed not by numbers, but means of alphabetic writing, then it is in Russian: **two plus two equals four.**










This alphabetic writing do not understand those who do not know English language, as well as a German who does not know French, do not understand the note the French, although both of them are Europeans. Another advantage of ideography (hieroglyphs) – is *compactness of writing*. One sign represents a whole word, that to denote it is required several signs in Phonographic (alpha-syllabic) writing system.






By followers of syllables **the sector of the disc – this is only one word**, and by supporters of ideographical method **the sector – is the whole phrase or the separate sentence**. Check the accuracy of the translation with the ideographic method is very simple: *each hieroglyph has its specific meaning, and if the meaning is translated wrong, in all the places where it is repeated, they would immediately get semantic absurdity.*










For example, the hieroglyph  «woman's breast» is repeated in the text of the Phaistos disc 18 times (I remind that its meaning the science, even with so many iterations, could not identify correctly). Now, try to substitute instead of it some other meaning in all these 18 places of the text in relation to the adjacent hieroglyphs that are also expressed in concepts! Immediately your translation would be «wrong», and absurdity will appear.







For laughs let's substitute the proposed by the science graphical identification of this hieroglyph in form of an ideogram.



That's what will happen if the word «woman» will be replaced with the word «helmet»:





(B1)      (B2)     man must conceive posterity





 [with] **helmet**  [and] provide [this]  union [with]  **helmet**  by the Nature (naturally).






(B8)     / (B9)   (B10)    To plough the land [like]






 **helmet**,  to protect  to be able  own [sign of the plural]:  planted  [and]












cultivated harvest,  fertile soils  transported [that, what we transport and what we trade],





 **helmets**,  abode [and]  children  by Nature (naturally).

(B18)  To be careful (respectful) [to]  fruit-bearing (in other words, pregnant)  helmets, [and to]  old men / [sign of the plural].

(B21)  Creates  care (in other words, creates conditions for)  fruit-bearing (in other words, pregnant)  helmets [and for]  old men [including elderly parents] / [sign of the plural].

(B25)  [Exactly]  helmet  is experienced [in]  own  house (household).

(B27)  (B28)  Keep knowledge,  belief [and]  cleanness  of own  helmet, [indeed]  husband [and]  wife  by the Nature  are created (borne) [exactly]  by helmet.

(A11)  Is transmitted [the]  health  to children [exactly]  from helmet.

As you can see, **it is impossible to manipulate with my translation of hieroglyphs.** You can change the style, to replace some words with synonymous – yes, but change the meaning, structure of the text, the more content lines – you cannot.

Any mathematician can give their expertise of the correctness of my translation according to the number of the absolute matches of meaning of each hieroglyph within the text in relation to all the other hieroglyphs of the text, without which the series circuit of meaning would simply collapsed. You know, the famous English astronomer Gerald Stanley Hawkins (John Hawkins) once wrote about the Phaistos disc:

*«...You cannot put in the digital calculating machine the problem **if this problem is not formulated mathematically.** Machine is running, not knowing weariness, but it needed the numbers, equations, and clear instructions. Productive use of computer time is preceded by searches, and the person performs these searches, which makes conclusions, writes strikes, looks out the window and eats a pencil. For all the fifty years from the moment when the Phaistos disc was found, its study remains at the stage of preliminary hypotheses and estimations»¹.*

I confirm that if Gerald Stanley Hawkins was a sequential mathematics, he is a mathematician, at first he just had to identify and to formulate all the logical ways of identification of hieroglyphs. In the first five options would be hieroglyphs – ideograms (like whole concepts). Then again, like a true mathematician, Gerald was also obliged to give at least a rudimentary semantic identification of each hieroglyph. At the end of the whole action not he, but the computer mathematics program would connect meanings of the hieroglyphs and would give the conclusion about the presence or absence in the text of the linguistic regularity.

¹ J. Hawkins Except of Stonehenge / ed. A. Gurshtein A. Moscow: Mir, 1977. P. 180. / <http://booksshare.net/index.php?id1=4&category=history&author=hokins-j&book=1977&page=77>

However neither they nor the other mathematicians, who are considered great, did it, to the shame of mathematics and elementary theory of number.

I say this to the fact that I truly believe and see with own eyes that no mathematics or humanities follow the methodological principles that proclaim themselves at the same time repeating that in science there is no ideology – well, there is no false truth (such as the syllabic approach), raised to the rank of axioms (for example, in hieroglyphic writing of ancient Egypt).

So, unfortunately – to the bitter unfortunately, **today except the present study there is no work to be consistently and exactly on the scientific basis applied the ideographic method.**

I underline, there is no one!

There are others – fictions about decoding of the Phaistos disc, which are well replicated in print and online. Many of them are already breathtaking. They are interesting, when you sit on the toilet in the bathroom and read the book on which is written directly «genre – fantasy». When it comes to the spiritual heritage of great civilizations, the way to deal with history is impermissibly for anyone.

Yes, any translation has the right to exist, and may contain errors or omissions, *but that errors and omissions, but not the complete absence of that meaning that is laid down in the text by the author.*

Otherwise, under the assumption of pluralism in the field of linguistics, translation become pure fiction of translators who write the above mentioned stories, that such translations should not researched by linguists and historians, but in medical institutes. «Specialists», including from the science, try to **discover the frequency of hieroglyphs in the text**¹ of the Phaistos Disc, and their followers **are trying to hear sounds in the frequency of the celestial spheres**, in order to «educate» their mind and to clean, probably from the sinfulness of modern science.

Then the level of communication of researchers takes place in the plane of the two women share their first impressions of the experiences of sex with men. It is also interesting, but not for the science of history and historical linguistics.

Therefore, the reader must carefully separate the «flies from cutlets» – domestic verbiage and scientific approach, and most importantly, know **the difference between science and pseudo-science**, that is, to be familiar at least with the **classical logic** and **common scientific methodology** that is currently undervalued.

The only regrettable is how much effort and energy spent these inventors. If Grinevich, as he says, read the disc during the night, while others – much more. So, D. Ohlenroth'a «*spent on his 500-page work... 16 years of life*», and his work «*is ended with such reading*»:

«In the woods comes Elaiä: cold firewood is ignited around: In the clubs of the sacrificial smoke is beating the ground, and suddenly he laughs, like a pair of horses **W-E-Hee! W-E-Hee!**»².

Without any sarcasm, I will say that if he was all these 16 years a yard-keeper in my house, it would be for the science much more useful than his «wehee». So why, for more than 100 years, science has made so much effort, but was never able to get closer to the translation of the Phaistos disc.

What is the problem – in the disc, or in the scientists, or in this «wehee»?

¹ Some researchers, in order to show the depth of their academese, even fixed the repetition rate of signs on the disc (19-18-17-15-12-11-11-11-11-7-6-6-6-6-6-5-5-5-4-4-4-4-4-3-3-3-2-2-2-2-2-2-2-1-1-1-1-1-1-1-1). But such operations with the disc, as well as the determination of its chemical composition, as they were in no way connected with the translation, and they remain such.

² What is read on the Phaistos disc in Europe? / http://www.cryt.narod.ru/Book/Book1/3_1_58_0.doc

5.4. What is the problem – in the disc, or in scientists?

«True scientist is one who can publicly acknowledge all his mistakes, even if these mistakes fill all his past achievements» (The Author).

I. Diagnosis of the body.

Here we got acquainted with the inventions of decoding of the Phaistos disc – *showed symptoms and course of the disease under the name «syllabic approach to hieroglyphs»*. As a result, they were able to see for themselves that **the body of science is sick**, the disease does not allow it to fully think that *the questions of sanity, common sense and logic are the most actual today for the modern science*.

The main thing – on the example of the Phaistos disc I demonstrated to you, the reader, the difference between *a living and a healthy* body of the hieroglyphic writing and painful perception of the writing by modern science as in form of its fruit-bearing decoding.

The problem with these «translations» is not a problem of individual scientists – **this is a problem throughout the history of science of all states in terms of the knowledge of hieroglyphic writing of ancient peoples**.

To understand this you do not need to be as wise as Solomon, you need just to have eyes.

The Phaistos disc in this respect is the brightest reflection of problems not only of the science, but also of the whole society, because scientists – are the people too. People whose consciousness as the basic approach **in purely ideological way** (based on the authority of individual scientists, and then of the whole science) **is entered exactly the syllabic method of translation of hieroglyphs of the Phaistos disc**. This also applies to professional scientists (such as Molchanov), and amateurs of translations of the Phaistos disc (such as Grinevich). Their tragedy is that, following only formally proclaimed principle of «objectivity and comprehensiveness», **with obvious disdain**, they tore away from the body of the science the understanding of the hieroglyphs as separate concepts and, therefore, **the whole ideographic approach**. That's verdict that they delivered to the ideographic method, and copying the same paragraph from each other, they sent the decision to all parts of the kingdom of science:

*«We should also mention **the method of ideographic interpretation of graphemes of the inscription of the Phaistos disc**. Arthur Evans, head of archaeological work on Crete, has applied this method for its decoding... According to Molchanov, "with time for scientists who can objectively and critically assess the situation, **it became apparent that none of the above mentioned methods are suitable for solving the problem of the Phaistos disc**. The futility of the use separately the described techniques – acrophonic, comparative-iconographic and positional-statistical, not to mention **the long and hopelessly outdated** ideographic, that was fully proved theoretically and convincingly demonstrated by concrete examples by the known German scientist Gunther Neumann»¹.*

This means that the ideographic method **has been thrown out of science in the dustbin of history**, but as it turned out, thrown out **too early**.

By comparison of my translation of the Disc and fictions of decoding of the modern science, I think, the reader can see the depth of diseases of modern science, which has repeatedly stated that the hieroglyphs are not the whole concept or expression, that's why the ideographic approach to their translation, they say, *«**has long been hopelessly out of date**», that supposedly «**fully proved theoretically and demonstrated convincingly**, [even] with specific examples, the famous German scientist Gunther Neumann»*.

In fact, as we saw in the end, there are obsolete brain of scientists, and not the ideographic method.

¹ Molchanov A.A. Ambassadors of dead civilizations: Writings of ancient Aegean. Moscow: Nauka, 1992. P. 99, also at Koparev E. Ancient dialect of the Russian language: Preliminary results of decoding. P. 10-11 / <http://ustierechi.ucoz.ru/load/4-1-0-86>; also at Anoprienko A.Ya. Ariadne's thread: decoding of model system of the Phaistos Disc / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>



All their «convincing evidence» is not worth a damn. The ideographic approach outlives them and their science. The same fact that ideographic method was almost initially ridiculed by the science, it only shows the ignorance of science and its methodological poverty – all what is incompatible with the name of this science – «Science with a big S».

II. Identification of the main focus of the disease.

Options for converting the hieroglyphs into letters and syllables, there are several, but especially damaging for the researchings of the Disc translation was the use of science, so-called **acrophonic method**, more exactly, the method of **pictographic letter-syllabic acrophony**.



My note: In accordance with the method of pictographic letter-syllabic acrophony:

- at first "it is set the estimated the pictographic meaning of sign"¹, such as a sign



 is graphically identified as a "man" (this identification as the reader understood, is wrong), and the sign –  as "boat (ship)";

- Then "they look for the appropriate words from any known language"², in this example of Russian – the word "CHELOVEK (*man*)" and the word "LODKA (*boat, ship*)";



- then "the first syllable of the word is taken as designated by this sign"³ –

"CHE(LOVEK)", according to this sign  means acrophonic syllable "CHE" or the letter "CH", and "LO(DKA)", this sign  means the syllable "LO" or the letter "L";

- in the end, acrophones mechanically put their received letters and / or syllables, that

in this case gives  +  = CHE(lovek) + LO(dka) = CHELO (rus. *lico*, eng. *face*).

It is the same, as to add English syllables and letters:

 +  = Ma(n) + SH(ip) = MASH, i.e. we receive that mess (mash), which exists in the heads of acrophones – supporters of syllabic approach of translation of the hieroglyphs, moreover not only of the Phaistos Disc.

By using of acrophony pictograms (pictures) can be adopted almost under any language of the world that is successfully done. In other words, acrophonies (supporters of the method acrophony), as wizards, first converted pictograms (pictures) in letters and syllables, and then the syllables and letters put in words the particular language. Algorithm of acrophony (where φωνή – sound) of hieroglyphs involves the **sound addition of forms** (letters and / or syllables):

FIGURE	+	FIGURE	=	FORM	+	FORM	=	CONTENT
(hieroglyphs)				(addition of letters and / or syllables)				(<u>word</u>)

While the algorithm of ideography (from the Greek. ἰδέα – the idea, that is, it is the semantic category) involves the **semantic addition of content** (of whole concepts expressed by one or more words):

FIGURE	+	FIGURE	=	CONTENT	+	CONTENT	=	PHRASE
(hieroglyphs)				(<u>addition of words</u>)				(semantic turnover)

As we see, *followers of syllables in general, and followers of acrophony in particular* see in hieroglyphs sounds, and thus letters and syllables, but in fact hieroglyphs transmit the whole words.

¹ Phaistos Disc / Free encyclopedia "Wikipedia" // http://ru.wikipedia.org/wiki/Фестский_диск; Acrofony / Free encyclopedia "Wikipedia" // <http://ru.wikipedia.org/wiki/Акрофония>

² Ibidem.

³ Ibidem.

Pictographic letter-syllabic acrophony – is a kind of acrophony that was specifically invented by the science to justify fantasy of scientists to turn hieroglyphic images into syllables and letters, as follows: the hieroglyphic image of a real object actually calls the word of any language of the world, which means that object, then the resulting word is reduced to the first syllable or letter, and as a result it is the “translation” of the particular hieroglyph.

Using described *pictographic letter-syllabic acrophony* researchers repeat like a mantra – SYLLABLES, SYLLABLES, SYLLABLES, and they make acrophones from, like in the famous phrase – «*everything that moves*».

The representatives of this method, as I call them, followers of syllables-acrophones endlessly invent phonetic sound of hieroglyphs, even in situation where in most cases **they cannot even identify graphically these hieroglyphs** (see the results of my identification on pages 185-186 of this work).


«...in this respect Grinevich overcomes everybody. He **acrophones** all, without exception, signs of the Phaistos disc **in Russian**, even those against that he had said: «The appointment of the subject is not clear»¹.

The logic, which can be called of *grinevich*, is the following:

1) «The whole system has been formulated before me. **It was known that this is syllabic writing** [that's how the authority of the false axioms influences on the psyche, on these axioms is based the "Science"... and I compared the series of signs of Cretan writing of slashes and cuts, he saw their considerable similarity»²;


2) «When we give sound to these signs, we are just beginning to read these texts. If there is a normal Slavic speech, **we take** Common Slavic language dictionary composed by Trubachev or ancient Russian dictionary or vocabulary of Vostokov Old Slavic language, and **we find these words** not in the Greek dictionary, not in Chinese, but **in the Slavic dictionaries** and translate this text...»³.

Big deal! One, two, left-right and ready, moreover, according to Grinevich, **it is just one sleepless night**. The application by Grinevich and other followers of this method - the *pictographic letter-syllabic acrophony* to specific hieroglyphs of the Phaistos disc gives, as V.A. Lagutin notes, the following picture of science:

«Now we offer attentively look at the sign <...> of the Phaistos disc. Traditionally the sign means "cypress" [ in fact it depicts a club – my insertion]. That's where imagination is!

On the French website (<http://disque.phaistos.free.fr/phaistos.htm>) this "cypress" is stripped to the trunk and is named "Lily", more *Lilium candidum*.

Another author disagrees, argues: – "The hell you two, this is *Argyroxiphium sandwicense*, typical plant of the Oceania. It occurs only in one crater in Hawaii" (see <http://www.phaestosdisk.narod.ru>). We would like to know how this unique plant in the only volcano in the Hawaiian Islands was found by Australian and, God forbid, by the Cretan?

Take a good look... again at this «cypress» [], call it as you like, but at least answer yourself why the "cypress" instead of the bottom of the barrel has a very comfortable grip?

G.S. Grinevich saw it, and was troubled with a flourish, in Russian, guess: because it's "izruch"! (Izruch – is the manual staff) ... "Izruch" with the phonetic meaning **I**».

¹ Lagutin V.A. webpage of Lagutin V.A. / Passion on Phaistos Disc // http://www.cryt.narod.ru/article_passions.html

² Grinevich G.S. Common Slavic writing (results of decoding) / <http://lib.rus.ec/b/177783/read>


³ Ibidem.

Although «in Slavic languages the depicted object is called a club, hence the sign ... should get the phonetic meaning "PA".

If we assume that in Crete at that time lived not only rysichy [Grinevitch], but also Greeks, in their language, the club gets a bunch of names: ραβδος, κορυνη, ζυλον, ροπαλον etc. <...>

However this contradicts the global idea of slash-cutters about the original priority of Slavic writing»¹.

The depth and essence of absurdity of the letter-syllabic acrophony the reader can fully enjoy on the example of vocalization of the sign depicting a human scrotum (meaning – «children, posterity»):

«By Ipsen this [] "Bag"... Molchanov A.A. disagrees, and therefore says "no", and in the English manner – NO [in other words, he sees in this sign just syllable NO]. It seems that it was his big mistake.

Grinevich this obscure subject treats as "buttock"! Why he decided so, for everybody is the mystery. He gave to the sign the sound as YA, and for insurance added another YE. He said that some versions of these signs, read the buttocks, almost completely identical Glagolitic (Bulgarian) letter "YAT". Perhaps because of this, the Bulgarians refused Glagolitic and changed to Cyrillic... However there is not one buttock but two, and in the complex is somewhat different sign ...»².


This criticism of Lagutin, personifying the scientific thought, the following words are striking: «Understanding this all, by the decoding of the Cretan hieroglyphic writing we use techniques of Grinevitch»³.

It turns out that Lagutin all his sarcasm directs mainly on the poor Grinevitch, but in fact **his findings relate to all members of the syllabic method** (especially letter-syllabic acrophony). Yes, some syllabic translations are less absurd, the other part (including the so-called «Slavic») – more absurd, but all of them – are exactly absurd.

Therefore, the proportion of humor does not cover the real nature of the problem of the core **depravity of the syllabic method – pictographic letter-syllabic acrophony** precisely because of **relativism – the ability to adapt the hieroglyphs under any interpretation** hardly that can be called the translation and connect with linguistics.

With politics, ideology and demagoguery – yes, can you associate with linguistics – no.

I underline one more **Grinevich used the same method with all followers of syllables, just brought it to the complete absurdity**. This is good, because:

 «To destroy the adherence to Lies, it must be not only revealed, but we must allow it to bring itself to the point of absurdity» (The Author).

Otherwise, everything, as before, will be gray, averaged, amorphous and confusing. However even the depth of absurdity of the translation of Grinevitch did not shake the faith of scientists in their syllabic method. Even emotionally vivid critics of Grinevitch now believe that:

«... This kind of writing is reflected in the monuments of Crete, obviously, **in the early days of syllabic writing, as evidenced by the realism of images, the lack of simplifications and stylizations, it should be possible to find a connection for the number of signs between the name of subject and the phonetic sound of the sign**»⁴.

¹ Lagutin V.A. webpage of Lagutin V.A. / Passion on Phaistos Disc // http://www.crypt.narod.ru/article_passions.html

² Ibidem

³ Ibidem

⁴ Ibidem.

That is, they are all publicly assert that the hieroglyphs of the Disc – are syllables and syllables again, not ideograms. They say, «yes, there is the realism of images, the lack of simplifications and stylizations», but it's still the syllables. This unbridled faith reminds me of medieval belief in 3 whales that hold the globe. Yes, this belief was, and it flourished at one time, but now it was gone.

III. Monitoring of the progress of the disease.

The main course of the disease in translation of the Phaistos disc acquired the following two areas:

1) Full recognition of syllabic approach as axiom for the translation and the reference as to the authority of those who stood at the origins of the method, for example, on Russian land – a direct or indirect reference to the authority of Molchanov, like this:

«*The decoding of A.A. Molchanov suited the most to the revealed by us structure of the text of the Phaistos Disc*»¹.

After **basic letter-syllabic** – «**pharisais ferment**» researchers say already under sauce of pseudo-science and from the height of the «scientific» methods their personal fiction translations that we have already discussed.

That is, it is the closest to the fire, whether from illness, or from too long abstinence of the science*, is now such *syllabic translation* of the text of the Disc, made by the authority of all Russian followers of syllables – A.A. Molchanov:

«[This Votive] A1. Sakavip(i) of the ruler, A2. **in Knossos**. A3 reigned, A4. assembled (assembled and so on?): A5. Ca..nor(a) of the ruler, A6. **in Amnise** A7. a-...-di (the name of dignity); A8. Sayapis(s), the ruler, A9. Tilissa; A10. Ca..nas (i) of the ruler, A11. Wee..non(i), A12. Satetot(a) of the ruler...»².

If you compare – principles, style, character, building of meaningless phrases of this translation with the translations of ancient Egyptian texts, you will understand that it was made by the same «person», bursting with warmth, under the name of «Science».

2) The second line of the disease – is the denying of syllabic approach against a background of ignorance of the ideographic approach. Its supporters write something like this:

«*Grand total of all traditional researches of the problem of the Phaistos disc could be formulated with words of A.A. Molchanov [authority among supporters of the syllabic approach], who dedicated its solution many years of his career, beginning in 1974, when, as a graduate student at MSU, he offered his own original version of the text decoding. The conclusion of A.A. Molchanov is the following*»³:

«The inadequacy of methodical elements applied by decipherers of the text of the Phaistos disc, quite naturally led to the fact that, despite the similarity of methods [practically all syllabic or digital (calendar) approach], the final results of all researchers are very different each time. Even a cursory review their suggested decoding paints bleak and yet instructive picture of the impasse in which many scientists have gone...»⁴.

¹ Suprunov A.N. Homepage of Suprunov A.N. / <http://phaestos-disk.at.ua/publ/1-1-0-24>

* Several times I bring in the text of this work the comparison of this nature, because "Nothing excites uneducated minds, as the question of sex, they are able to attract at least some of their attention and distract the masses from self-destruction" (The Author).

² Molchanov A. A. Ambassadors of dead civilizations: Writings of ancient Aegean. Moscow: Nauka, 1992. P. 153. / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>

³ Anoprienko A.Ya. Ariadne's thread: decoding of model system of the Phaistos Disc // <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>

⁴ Molchanov A.A. Op.sit. P. 94

Indeed, from the existing before my translation fabrications of decoding of the Phaistos disc, the picture was not good. Then Anoprienko writes:

«*The analysis, performed by A.A.Molchanov, in accordance with **the combinatorial approach**, due to its thoroughness **deserves respect**. But his result also **does not inspire optimism**...*

*In the analysis described in detail the process of decoding of the text questions arise at every step. The most important thing for everyone who reads his study is the very first of them: «Where is the strong evidence that the disc actually present city names, that Molchanov **artificially introduced by the same artificial transformation of hieroglyphs in syllables?**»¹.*

It is absolutely true noticed by Anoprienko:

«*The arguments of Molchanov that the identification of toponyms on the disc is “perhaps the only possible realistic way»² to the decoding of this text, of course, it is **impossible** to recognize sufficiently compelling reason for such conclusions.*

*Thus, the problem... of the disc remains open, and all the numerous attempts to interpret the text (currently more than hundred of them are known) lead to unconvincing and contradictory results. Perhaps, the main reason for this is that in this case we have the «search for a black cat in a dark room, in which there is no cat». **The solution of the problem of the Phaistos disc is, apparently, an entirely different plane**³.*

With this, almost prophetic, guess it is difficult not to agree, because the correct translation is not implemented on the basis of letters and syllables. Just instead of syllabic approach the supporters of “different plane” see this plane in a completely different world – in the world of *absolute* fantasy and the same as the syllabic approach, of the large-scale second-guessing:

«*Sure, it can be argued that the sign system of the Phaistos disc has, above all, a calendar function, and therefore **further attempts to decode it as the text message are not only infertile because of a lack of information, but absolutely unpromising**, because based on an incorrect assumption about its functional purpose. The Phaistos disc – this is not primarily a coherent text, but **acting spiral model of time**»⁴.*

That is, instead of second-guessing – syllabic, Anoprienko offers another – review of the Phaistos disc as «*calendar-navigation device*»⁵.

IV. Diagnosis.

What is the reason or reasons for the course of the disease and of the disease itself?

The first reason is: the modern historical *science never used, is not able until today to use ideographic method*, because it does not know what it is. It does not read any of the hieroglyphic text, no one hieroglyphic writing based on it. If it reads it, show me a *single in science not the full-text, and at least some, even the most miserable, but it would be ideographic translation of the ancient Egyptian or Hittite text*.

That is, instead of the single second-guessing – the syllabic, Anoprienko offers another – the review of the Phaistos disc as the «*calendar-navigation device*».

Where is it, hoo-hoo!? Therefore, the fact remains the fact – the scientists and the following amateur-enthusiasts **with persistence of donkeys** continue to see and to look in the hieroglyphic text of the Phaistos disc *not hieroglyphs*, which by nature are associative and semantically, and *letters, syllables* – are pure conventional symbols.

¹ Anoprienko A.Ya. Ariadne's thread: decoding of model system of the Phaistos Disc / http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm#_edn17

² Molchanov A. A. Ambassadors of dead civilizations: Writings of ancient Aegean. Moscow: Nauka, 1992. P. 97.

³ Anoprienko A.Ya. Op.sit. / http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm#_edn17

⁴ Ibidem / http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05_2.htm

⁵ Ibidem

The second reason is: Not having anything better, the scientists almost immediately came to the conclusion that «*the number 45 [number of hieroglyphs of the Disc by their calculations] is too large for the alphabetic writing and too limited for hierographic (ideographic), but it is adequate for the syllabic writing (Deecke in Collitz, Sammlung der griechischen Dialekt-Inschriften, Göttingen 1884, I, Table, for page 80)*»¹. While so far no one has led to this argument that fact that the rest of the hundreds (or even thousands of hieroglyphs) could also great exist, but not at this example writing – not on the Disc. Scientists have brought this same argument in favor of syllabic writing – «*we would add that in the inscription accidentally some signs of syllables **might not be met***»².

Here's the two-faced policy – syllabic signs, then, could not be met and ideographic signs – no, they could not be met.

The third reason is: *the imaginary successes in translation of ancient Egyptian hieroglyphs* also encouraged the scientists to see in the hieroglyphs of the Phaistos disc letters and / or syllables, at best, with a minimum and a small admixture of ideograms that the translation was cut not from depicted figures – was not cut out of reality, and did not fly away to space from violent fantasies of researchers. As is evident from their inventions of decoding – it did not help to them, because the power of imagination, especially the pseudo-scientific, is irresistible.

The fourth reason is: already one of the first followers of syllables (if not the first) – George Hemple formalized his work³ in a *more academic*, and thus pleasing for science style, attended some pseudoscientific system of the syllabic detailing. If we add to that his authority as a scientist, as well as the authorities of those followers of syllables who in other states supported his approach (for example, in Russia – Molchanov), it becomes clear «**how the authority syllables crushed authority ideograms**».

After Hemple the majority of other scientists have stated that «*in the inscription on the disc, we deal with the syllabic writing*»⁴.

Hurrah, hurray! Or «wehee! wehee!», states one of the translators of the Disc⁵.

In all this seeming* paradox of the science lies in the fact that in 1911 (three years after the discovery of the Phaistos disc) the foreign researcher Gessler⁶, and Russian researcher Bekshtram⁷ *distinctly, though highly uncertain, indicated not only the content dubiousness of the translation of Hemple, but also, the most importantly, the linguistic opportunity to exercise full manipulation of translations based on syllabic approach.*

We read by Albert Bekshtram:

«*Despite the complete conviction of Hemple [Hemple], which he tries to communicate to readers that the inscription on the disc is written in Greek, just if anyone risks taking his opinion. Indeed, using the proposed by Hemple [Hemple] syllabyles, we can almost entirely... decode the rest of the text of the disc, and this decoding seems to be the most convincing evidence that the disc was written in any desired language other than Greek.*

¹ Bekshtram A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Ibidem.

³ New-York a. London. January 1911, 187–198: The Solving of an Ancient Riddle by G. Hempl.

⁴ Bekshtram A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

⁵ Article- “What is read on the Phaistos disc in Europe?” / http://www.cryt.narod.ru/Book/Book1/3_1_58_0.doc

* In objective reality, which has a general law of conservation of energy, there is no paradox, they are only in the words of people who are confused in their discourse, and in the knowledge of the world.

⁶ Respectively, but not very favorable review was posted recently by Goessler (P. Goessler) в Wochenschrift f. kl. Philol. 28 (1911), № 41, 1107 words.

⁷ Bekshtram A.G. The mysterious disc // Journal of the Ministry of Education. 1911. No 12. P. 549-603. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

Hardly, in fact, it is possible to recognize the Greek language in the next set of words from which some places can still pass for Hellenic, **but others cannot be any tricks**¹.

However, despite this, it is syllabic method picked up and identified further the wrong way of the Science. This happened also because Bekshrem allowed himself only a few critical remarks against the authority of Hemple and almost immediately added:

«The hopelessness of this text [translation Hemple (Hemple)], and probably kept Hemple away from full analysis of inscription in his preliminary report. Meanwhile, he was on quite the right way, and some of his judgments cannot deny the felicity. Thus, **he correctly notes that a small number of hieroglyphs speak against ideographic method of writing in the same way as it is against the alphabetical**. That is the number of signs exceeded any ancient alphabet, but insufficient for hieroglyphic, similar to Egyptian and Hittite, or purely ideographic, like the ancient Aztec primarily makes us to think about the system like the Cypriot syllabic writing...»².

If the text of the Phaistos disc would be shorter, and it has not the dozens of signs (more alphabet) and 22-33 signs – enough for the alphabet, what legends would be made up by the Science? **What is the alphabet?**

Yes, the methodological principle of this analysis – is simply magnificent.

The fifth reason: if we ignore all the above mentioned reasons, to reject all research on the theme of the Disc that have been to this day, and leave the modern sciences alone with available at the Museum of Heraklion this ancient hieroglyphic text, so the fundamental reason for the inability of science today to make **its translation from bare sheet** is that **science has long ceased to be friends with its own methodology**. Their relationship can only be described in one sentence:

«The eyes see, but the brain does not» (Russian proverb).

Exactly this pseudo-scientific method, in my opinion, was the main obstacle to all researchers for the 100 years that have passed since the discovery in Crete this unique hieroglyphic monument. Therefore, the diagnosis of the causes of the complete failure of science to translate the Phaistos disc, and even to get on the right path, it is very simple – **a complete methodological impotence as a result of the progressive development of ideology of science with full misunderstanding of the sick that he is ill**.

📖 «The more science thinks of itself as of the chaste virgin, the deeper the ideology penetrates into its flesh» (The Author).

V. The establishment of the main causes of disease.

This force – **the construction of false syllabic approach to the rank of the axioms for the modern science is really invisible**, because scientists did not recognize the existence in any science, and in any time period of **the Ideology – a set of false statements, presented as the axioms of science**.

Perhaps, scientists still believe that science is created by the «gods», not people with their worldly desires, human emotions, passions, and most social attitudes. For example, the Soviet ideology, as well as at the time the ideology of imperial Russia, was collapsed overnight, but the science again, did not make any conclusion that in it, inside it – always and still now is the primary and essential element – **the Ideology of Science**.

¹ Bekshrem A.G. Op.sit. / [http://ru.wikisource.org/wiki/Загадочный_диск_\(Бекштрем\)](http://ru.wikisource.org/wiki/Загадочный_диск_(Бекштрем))

² Ibidem.

The ideology of science has always existed under any political regime in the country, under any form of government in any country of the world.

Do you know why? Because:

📖 «*Knowledge is created not by the gods, but by people*» (*The Author*).

I repeat, it is created by people with their desires and passions that do not vanish at the intersection of these people steps of the Temple of Science. I say to you:

- *Science is not a faceless entity, it is not eternal abstraction of all time and all nations – it is a specific historical phenomenon existing in connection with this society and people within it.*

These same people, its components (scientists) to which we associate the Russian science, in spite of the toilet flush of millions of volumes of Soviet ideology, on each of which stood the label of «science», they still believe that, well, there is no ideology in science.

There is no this integral part of science, which rolls it from side to side.

There is the Methodology of science, and in each of its disciplines there is the created of each of the sciences Theory, as well as the theory of knowledge in the sciences in general.

Academics have even gone to the mind and the fact that they acknowledged in Science Policy (because social passive science cannot be) as of the equivalent to the methodology and theory of element of the science. *The Ideology* of science, preceding all these elements of science, scientists do not see or do not want to see, **or are not able to see it.**

The student comes to the temple of science, sitting and listening to lectures of academics. At the time of the perception of these lectures he still does not know the science, or how to check the information communicated by these academics. At that moment all of this information, **initially, without any check by the student, it is called, and it is perceived by this student as Knowledge.** Although this *Knowledge* or another *Mistakes* of academics, who again after 70 years of history will wash away in the toilet, at a time when he is sitting and listening to a lecture – is unknown. All this information that is put by academics in his brain, before its test by the student, *is pure Ideology*. However much of this information the vast majority of students in the future even did not managed to check, they simply will accept it on faith – **believe in Knowledge* and authority of science.**

Therefore, the word “science” is already the charge of belief in the truth of its provisions: it is authority for everybody, and therefore most of the provisions of science are perceived by each of us in the learning process – for granted. Not just because they have not been verified, and because the test of all the provisions in the course of their life, each of us can not just physically.

As a result, much of the knowledge of science, each of us takes for granted – that is, with no personal checks, only on the basis of general *authority of science*.

Can anybody say that science is devoid of ideology?

📖 «*Ideology meets just two human needs: the desire to know and not to think*» (*Andrey Galyamin*)¹.

Only a few later try to make sense of this whole pile of information perceived by academics, called knowledge, and existing under the banner – «Science». **A few of these units** will be able not only to understand but also to take stock of the fact that this information contains knowledge, and what is – the delusion.

Exactly the last are the engines of science and the future for them.

About all this they do not tell the students, and the ideology of science the academics do not see at close range. **As a consequence, there is a strong illusion in science that ideology is out there, while it is always somewhere here.**

* Recently, the Internet came across an interesting phrase: "Science is not based on faith, trust me!".

¹ The life circle / Comp. G.N. Ponomarenko, V.A. Sokolov. - Comp.: IPC "Baltika", 2004. P. 151.

Here is just one clear example about Russian science, which supposedly has no ideology. Russia has so far not been published all ancient Russian chronicles, and most of them are not even translated into modern Russian.

For those who do not understand the phrase, I repeat:

In Russia there are not published all the ancient chronicles, and most of them are not even translated into modern Russian, that is, the modern Russian cannot just read them.

This is no joke, if your, my children will want to know the history of their country not from third-hand, but directly from the ancient chronicles, so they cannot do it just physically. While in the normal state in each library must be separated the department of the history of Russia with required set of the ancient Russian chronicles, it's only three dozen volumes. However we have not it!

It turns out that from the point of view of science (its methodology and logic of knowledge) **is impossible to study the history of Russia, without translation of ancient chronicles into modern language**, either in school nor in the high schools they do not teach the students the ancient Slavic language. This situation does not correspond the policy of not abstract Science in general, but the very concrete Russian science in the face of Academy of Sciences.

Could there be a healthy state where citizens do not have the physical capacity to read on the language of the home country its ancient chronicles? I think, it could not. Exactly the ancient chronicles are not just the national foundation of any country of the world, they are the basis of science of history of this country.

📖 *«Of course, you cannot study the ideology of science, but still, this ideology will continue to penetrate and to degrade you»¹.*

From the point of view of the Russian Academy of Sciences neither to study the ideology of science, nor to publish the ancient Russian chronicles – they do not need! Accordingly, the themes of translation and publication of ancient Russian chronicles are neither in the Plan of Basic Research of the Russian Academy of Sciences for the period up to 2025, nor in areas of research of «the Department of Historical and Philological Sciences» (www.ras.ru).

They do not even mention the problem of translation and the need for the publication of the ancient Russian chronicles! However there is something that is really financed, as follows:

- «Preparing of the work «World History of Russia».

Friends, think about this nonsense, «the world history of Russia», because the history of the part of the world (Russia) cannot be the «world history», but the one who wrote like this, he is at loggerheads with any logic or with the Russian language.

Further, we read the provisions of the plan of basic research:

- «The termination of the multivolume history of Europe».

Imagine, they do not even write the own history, and they could not write, because there are to be translated and published the ancient Russian chronicles as the basis of history, and these academics write **«the history of Europe»**.

Then as the strategic themes in terms of the RAS, think, as the fundamental research, they include such topics as:

- «Development of approaches to creation of total **phenomenology of relatives**».

That's what these academics of intellectuals work are interested in.

So tell me at the mercy of those who now forces Russian scientists to put their head in the sand and instead of the translation and publication of the ancient Russian chronicles to deal with «history of Europe» and the «phenomenology of relatives»?

Is it forced by **Vladimir Putin** or perhaps **Dmitry Medvedev**?

¹ My paraphrase of similar essence of Sh. Montalembert's remark, "You can not be involved in politics, you are still engaged in politics".

Of course, members of the Russian Academy of Sciences, have successfully existed and exist under any political regime in the country, they may exclaim:

- Why do I raise this question in the subject of translation of the Phaistos disc?

I explain to them that *formality, relativity of the science* in its simultaneous *passivity* never were and are not the conditions on fulfilling one of the basic functions of science – **opening of mistakes in the existing knowledge.**

I explain that:

📖 «*The true scientist is one who can publicly acknowledge all his mistakes, even if the mistakes fill all his past achievements*» (The Author).

This means, that if **the science – is, above all, the activity** (on creation of knowledge, finding errors in it, passing it on from generation to generation), so **the question of the moral quality of the activity itself is not wishful thinking, and the same integral requirement of Science** . This is why:

📖 «*The scientist in addition to intelligence should also have a heart and conscience*» (The Author).

For me, for example, in Russia was Andrei Dmitrievich Sakharov, who has not been sold for a piece of sausage thrown from the master's table of power, and his head was not in the sand. In comparison with him the most contemporary academics look just like dummy.

I, unlike them, I am not a dummy. I'm not ashamed to say the word "I", and not to hide behind faceless whispers "We". I know what science is, and not the similarity of science.

The similarity of science is just when its Academy of Sciences has not yet translated and published the chronicles of their own country, they spend their time, energy and money of people on «the multi-volume history of Europe» and they see in that the main priority of its intellectual activity up to 2025. This disease is not only the Russian Academy of Sciences –this is the disease of the entire Russian science, which mentality is remained at the level of the **Sovietdom**. After all, even in 2012, announced by President Dmitry Medvedev as the year of history of Russia, I'm sorry, but no one of «great» Russian historian stood up and said that *Russian history without these translations, this is not the science.*

How can you not say:

📖 «*The person who is afraid of ideology, in the end loses his world view, turning it into the formal structure of any real-filled ideology*»¹ (paraphrase).

Yes, one ideology – the Soviet science with a lot of false position changed to another ideology of the already Russian science – with fewer number of false positions. Indeed:

📖 «*The change of ideology – it is always the change of ideas, documents and persons*» (The Author).

Both of them as contained, so they will be by the nature of knowledge and cognition contain this false position, because the Knowledge is never sterile. Each of these ideologies as contained, so it contains the number of false positions, raised to the rank of axioms – that is, components of the ideology of science. Ideology that permeates everything: beginning from what to teach students, and ending with – on what research projects to spent money.

After all, when the academicians of the Russian Academy of Science define their plan that up to 2025 they will send budget public money not on translation and publishing of the ancient Russian chronicles, but on the release of «History of Europe», this clearly shows the ideology of Russian science, due to: (a) the attitude of these scientists to the knowledge, (b) the level of their culture, and (c) the degree of their love of their own country.

Do you know why this is happening in Russia?

Because again, the **science is created by men, depending on their actual level of culture.**

¹ My paraphrase of remarks by Johann Wolfgang von Goethe: “*Who is afraid of ideas, lost in the end the concept*”.

The one who does not see the ideology in science, in fact, argues that the level of culture in all states is one, that science creates almost celestial false axioms (which periodically disclose in Science) are never been, and the function of science to search mistakes in it – it does not make sense at all.

Do not be like, my dear reader, this mindless herd of scientists, wandering nowhere and no one knows why.

Be aware, **the Ideology is the primary logical component of any science**, preceding its methodology, and the more Theory and Policy (orientation of this theory). You could even say:

📖 «*Who does not see ideology, he does not see science*» (*The Author*).

What is it, ideology of science?

The answer is simple: **Ideology – it is always a mixture of truth and lies, setting the path length of each science to the truth: the bigger is lies, the longer is path.**

Synonym of the Ideology – is the word «pseudo-science».

The ideology on the level of the pseudo-science is present in any science, because there is no science that does not contain the Lies, Misconceptions and ignorance in greater or lesser extent.

For People – emotional beings who have their own subjective desires and emotions initially, by nature to not only think and to know the world, but to lie for achieving their own goals, to be ignorant and deluded, for titles, honors and awards to serve any political regime in the country; **otherwise is contrary to fact and reality – it is contrary to the whole history of mankind.**

All of this **is the natural and objective process, based on the very nature of man** – on the relationship of the flesh (emotions, desires, instincts) and spirit (mind of a man, his ability to think.) Therefore, every science is full of misconceptions that are revealed gradually over the time as **sores**, breaks out, then they will be repaired, and many of them cannot be repaired, always exuding misconceptions and lies.

Or someone will argue that the choice of the primary method of learning of hieroglyphs not led to the creation of false axioms of science and the whole ideology of translation of the Phaistos disc?

So, the main cause of the illness of science, including the translation of the Phaistos disc, rooted in **the problems of general methodology of all science of history**. Feed and nourish the disease three major defects of science in general and of historical science in particular:

1. **Not following the principles of the general methodology of science**, which has declarative-fictitious character in the works of scientists, especially in terms of compliance of the basic rules of classical logic.

2. **Complete lack of understanding that science is not created by the gods, so it contains Lies**, search and reveal of which is one of the main functions of science.

3. **Complete denial of the fact that science at all times always included and includes in its membership ideology – the false «truth», elevated to the rank of axioms** (such as the syllabic approach to translation of hieroglyphs, especially ancient Egyptian).

The result of the denial of the ideology of science – is the complete failure of the science in the field of sane evaluation and translation of the Phaistos disc – which I have already shown you, as well as the failure in the translation of all, I repeat, all ancient texts – what else to show you.

The disappointing result for science: the main cause of the disease is in the science itself – in its representing scientists and not abstractly, but here and now.

Unfortunately, the science itself lives in the illusion that there is no ideology, so it is really and truly that:

📖 «*Humanity, for the most part, will never seek to see the things as they really are*» (*Matthew Arnold*)¹.

¹ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov. Moscow: AST, 2005. P. 750

VI. Conversation with the patient about his recovery.

The doctor, who, not speaking with patients, he immediately writes the prescription, sees not a sick person, but only his body. Such treatment is not effective, because by the patient the disease usually appears again and again, since the root of almost all our illnesses – are our thoughts and lifestyle.

We will talk with you and it will be about the following.

N.B. Today's science is not ready for the modern information world and thinks by teaching of people at the best categories of 80 years, so the person must, alas, to prepare himself.

The more information there is in the world, especially at the level of symbolic texts, slogans and blatant advertising, *then for people (for their brain) it is becoming more and more difficult to correctly classify it – the Truth, the Half-truths, the Lies.*

People are taught in schools, however, not to what it is necessary.

The subjects of *logic, psychology, philosophy, meditation basics* that can teach a person purposefully to know himself, there are no in schools. Moreover, modern psychologists (they are also scientists) believe that for «frivolous» cartoon «Masha and the Bear» our children are enough adult, that our students have grown to the subject of «**Russia in the world**», but such subjects about «**Man in the World**», as Logic, Psychology, Philosophy and Foundations of meditation, alas, they are not enough grown.

As a result, the young generation take for people who cannot think, feel, and those are the ancient Egyptians, who, according to science, to transfer *dozens* of letter-sound have invented *hundreds (if not thousands) of hieroglyphs*, and even drew them with the utmost precision and complexity of the image. They do not just draw, but on the example of ancient Egypt drew thousands of years, not seeing or noticing this inconvenience.

Accordingly, the question about the introduction of such items in schools, alas, for today, does not even exist, that's why you should not be surprised why **the Phaistos disc has not been translated.**

N.B. Abilities of the modern science are overrated, so you should not rely on the authority of science and logic, sanity and common sense.

So the air authority Molchanov, as well as of the other founders and supporters of syllabic approach to translation of the Phaistos disc crashed – it is understandable. Now I'll tell you about the other and about others.

How can it be that cryptologists (coders and decoders) of leading intelligence services of the world with the **modern higher** education, supposedly successfully decrypt any text of the enemy, and they could not translate the elementary text of **ancient people**? Although many of them were doing it. It turns out that the current enemy (whose tests are decrypted) with the enormity of computers, people, and books they cannot encrypt text. The ancient priests, by writing their ordinary letters, «have encrypted» and made them inaccessible for any cryptologists, any intelligence service of the world, what Cambridge or Oxford education they had. How can it be?

There is only one conclusion – **the intellectual abilities of modern scientists, including those who are cryptology, are clearly overrated.** These words mean that the ability of modern science in general and of the best specialists in particular is clearly overstated.

N.B. Therefore, the reader should understand that the syllabic approach should also be treated by syllables. Science wanted the syllables – it got the syllables.

I hope you will understand why after reading the text of the Phaistos disc just in 2010, I spent two whole years in fact, in detail to make this translation in the form of this book, and **in the language of your science.** Even not your science, there is no analogue for this high-quality translation of hieroglyphs, **in the language of that science, how it should be.**

I also hope that you will understand why I so thoroughly «chewed» for you each hieroglyph of the Phaistos disc, what is called **in the syllables** like for little children?

If for bearded academics of all times, ready to adapt to the needs of the historical truth of any of the political regime in the country and any ideology, it is not clear, the answer is:

- Does not that fact that you and your fathers have not been able to translate this simple obvious and clear inscription, tell about the need of such chewing?

- Do not say that you have **to repeat everything and to «chew» literally**, as you wanted with your utopian syllabic approach – **IN SYLLABLES!**

How the great linguists and historians wanted in syllables, and they got in syllables!

N.B. The reason for this situation is that the science is too idealized.

What is common in all the currently existing theories?

All these theories have one thing in common – *each of the researchers in the framework of any of the theories wants to see in the Phaistos disc that he wants to see due to the large hormonal action of his libido on the basis of chaotic social attitudes, mixed up in their minds with the word «Science».*

Because up today, the world has not understood that faceless science does not exist:

📖 *«Science is always present in this world in the people with all emotions, desires and passions of these people» (The Author).*

N.B. If you remove these rosy idealizations of science, it will be immediately visible the real and specific ideology of science itself.

Naturally, the activities of the people, who call themselves the scientists, cannot be devoid of feelings and emotions, as embodied in the word as the results of their work. This is true not only for history, but also much more exact sciences, such as physics, where the **ideology of science** as opposed to history, law, political science or sociology does not change often, but **fundamentally**.

Please remind physics before and after the theory of relativity, physics before and after quantum mechanics with arising from its understanding that the universe is not *a lot*, about *one* of what, by the way, most of today's students and adults do not know – they do not know that this is *conclusion of the modern science, and not just of the church*.

Here is the freedom for ideology of science, it is in the question of the knowability of the world (read about it again in the pages 347-351 of the work). In jurisprudence as, for example, in Russian jurisprudence of law, in one moment (after the change of the communist ideology) is turned **from nothing – into everything**^{1*} (though still only on paper of the Constitution of the Russian Federation). Such examples can be brought dozens, besides of every scientific discipline. They all say one thing, so I repeat:

📖 *«The more science thinks of itself as of the chaste virgin, the deeper ideology penetrates into its flesh» (The Author).*

In relation to the translation of the Phaistos disc, as opposed to translation of ancient Egyptian hieroglyphs, fortunately, **syllabic ideology of translation** is still not approved by science to the end, because in contrast to the Egyptian hieroglyphs, the Phaistos disc is listed as still undecoded.

* This change of color ("legal chameleon"), this mechanical replacement of one of law (the Soviet Union) to another (Russia), as correctly noted by V.M. Syrykh was "**quiet and humdrum**" **stress-free mind and theoretical rethinking** of "Creep of Russian lawyers from a Marxist position was quiet and mundane. There was not heated debate, "round tables" and feasts, discussions, organized by the Russian legal mainstay press - magazine "State and Law" and other scientific and practical activities carried out in order to consolidate the theoretical best minds to overcome Marxism in Russia's jurisprudence and foundation new, modern science ... "(Syrykh V.M. logical foundations of the general theory of law. Vol. 1. elemental composition. M.: Legal House "Yustitsinform" Moscow, 2000. P. 17-18).

Accordingly, *the ideology of the syllabic translation* has not yet entered into all encyclopedias and textbooks – could not hit all the internal organs of science, so it is a little easier **to fight** ignorance in this case.

For true scientists, of course – this fight is a natural function of science, *because science is not only the search for new knowledge* about the subject of study, but the disclosure of errors in the existing, where the first (search) without the second (opening error) cannot exist.*

However for the majority of scientists process of critic is regarded as the political struggle personally with them (if they are still alive), or with the «mantras», which they confirmed all their life and that to leave they do not want. After all, the public recognition of their falsity would be identified as recognition of stupidity, but nobody wants this.

Even more so, no one will buy thousands of copies of own paper, and no one will abandon the previously obtained scientific degree of Doctor of Sciences and honorary members of a variety of universities and academies, though:

📖 «*The true scientist is one who can publicly acknowledge all his mistakes, even if these mistakes fill all his past achievements*» (The Author).

All of us only could only dream of such science.

As a fact, we are dealing only with the ideology of science, based on the fantasy of people, on their emotions and desires, and, last but not least – at their level of culture. Where are skills and stereotypes – this is kind of thing that the doctor, who the whole life cut patients, he is unlikely to help the patient for whom the surgery is not needed at all, it is unlikely, he will remember what he was taught when he was a student.

In the contrary, the doctor who had never touched a scalpel (well, except that in medical school at the exam), is unlikely to prescribe to patients undergo surgery, in what he understands a little and that he will not make.

The same is in the study of the Disc: hardly scientists who for the whole life were inventing *syllables and letters* for translation of ancient Egyptian and other hieroglyphs will suddenly use a different method (ideographic), which they have never used.

Such situation arises in science constantly. They constitute the Ideology of any science, which unfortunately none of them studying as its important part. Individual scientific disciplines within their frame study methodology, philosophy, theory, logic, and even the politics of their discipline, and the Ideology as section of science I have not found in no one scientific discipline.

Even the science recognizes mistakes in itself that are periodically opened as festering sores, but the associated with these errors and their accompanying ideology the science did not see and cannot see at close range. One gets the impression that all the disclosure of mistakes previously hung in the air, that they appeared out of nowhere, and then after their disclosure in nowhere they disappeared. So it is true that any recovery of the patient begins with the moment when he understands that he is ill. It is time for the science to understand it, only then the knowledge on the constant basis of one of the primary function of science can effectively cleared from the false position, raised to the rank of axioms.

N.B. *For this knowledge it does not need academics of all time.*

* I do not identify knowledge and science, if only because that science has never included still unrecognized, but objectively existing knowledge about the subject of the research, that is, the concept of knowledge is not the same in terms of the concept of science. For example, my translation, if it is correct (I do not doubt in it), of course, is a part of human knowledge, whether it is now time to recognize the science or not, because science – is the concept, actually full of socio-political and ideological meaning. Today, elite of scientists under the flag some of Knowledge Science does not recognize, and tomorrow begins to sing and to dance to the tune of this new knowledge. The more so because the apt of the science, at the opening of errors in it, ceases to be knowledge and turns of Knowledge into Non-knowledge (ignorance). Generally: 📖 “*What we believe is the knowledge today, tomorrow may be the clearest indication of error and ignorance*” (The Author). Approach to translation of the Phaistos disc is glaring example.

It is clear that modern academics do not understand, because they are driven not by the unity, but the majority, which essence is not morality *about the unification of One from the majority, but rather the separation of the One into the Majority relativism* – the desire to accommodate the multiplicity and variability of the history and of the world under any of its ideological needs and conclusions.

That is why I call these scientists, who are, unfortunately, too much in science, *academics of all time*, because they are able to adapt the science to the needs of the dominant in any science in both science and politics Ideology. In this respect, of course, I was not with them on the way, because to listen to the false historical fictional fable it does not caress my ear.

This means that I now revive the hieroglyphs not for the dead minds of academics, but only for the young, not yet dead spiritually, generations of researchers.

It is clear that their spirit in conditions of today's information society is undergoing significant changes almost from the milk of mother who watches TV without removing the baby from the breast.

However not everyone and not always does so.

The prospect of being heard by somebody is still there. It is they, and not the total mass (crowd), who is presented to me at least some value.

However, the study, as well as any word of Truth, is addressed to all because, as said by the ancients: «**The sun shines for everyone!**»

VII. Determination of the method of disease treating.

In fact, this formula («The sun shines for everyone!») is *the common method of treatment of disease* – *to speak the truth to all*, that the units of it has been heard, and led to the basis for their actions, so that one day one of these units (as a personality in history) inspired to following this truth all the rest.

However, if this truth was unknown to science, we apply *another method* – *bringing Lies to absurd* that unconsciously did scientists and researchers-amateurs, putting lie outside the brackets of scientific knowledge.

On Russian land the huge charge for work of this method – is the bringing Lies to absurd, it is given the experiment by A.M. Kondratov, when to wider audience was given the task to translate the Phaistos Disc:

«... In the late 60's AM Kondratyev in the dissertation "Statistical methods of decoding of some of the letters of the ancient East and the Mediterranean"¹, studied the Phaistos disc. Then, according to A. Ya. Anoprienko, "they performed a kind of experiment. First, in the magazine "Knowledge is power", and then in the book "When writings are silent" it was published the image of the Phaistos disc, and **readers were invited to try their forces in its decoding**»².

Imagine, you go to the market, take Dusi woman and ask her to decode the Phaistos disc, and then surprised the results of such reader's decoding. And we wonder why we have such researchers like Grinevich.

In general, for the whole generation ahead in populace was added the task of translating the Disc. As a result, society like a volcano erupts periodically corresponding to the "Slavic" translations of the Phaistos disc. We are interested in this experiment, in the sense that it showed: the Ideology lives not only in science, but also influences and permeates in the entire society, what is in fact stated by A.M. Kondratov.

¹ Kondratov A.M. Statistical methods of decoding of some letters of the ancient East and the Mediterranean. PhD Thesis. thesis. Moscow, 1969 / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>

² Anoprienko A. Ya. Ariadne's thread: decoding of the model system of the Phaistos Disc / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>

Here's what he said in his study: «*The most interesting result of this experiment was that the people had never knew anything about the disc, nor about its other decodings, came around to the same conclusion as professional scientists. It shows that in the first place that the vast majority of currently-known "transcripts" of the disc is based only on certain standards of thought [created in society with the participation of science], a kind of speculative stamp that subconsciously "programmed" the researcher on rather superficial approach although it seems that he is looking for the truth by objective methods*»¹.

It turns out that the level of knowledge of the Disc by professional scientists is about the same as that of «Dusi woman from the market», *that is, purely street character*, so:

📖 «*Today, unfortunately, in the translation of the ancient hieroglyphic texts there are no professional scientists – they all are amateurs, though some of these fans want to see the story of the onion and garlic*» (The Author).

The saddest thing is that scientists (and in this case, Kondratov) associate with this condition not their personal problems of methodology of knowledge, but with external factors:

«*One of the main reasons for this situation is the lack of objective information about the study, the amount of which does not reach the level of «critical mass» sufficient for credible and reliable conclusions*»².

In fact, with regard to the Phaistos disc, **to scientists, as well as to good dancers, prevented their own body parts**, but not the external factors.

Such part of the body for modern science, which is in the same limbo, it is the scientific discipline of Psychology, because exactly it shall: (1) be interested in hieroglyphs, (2) to show associative semantic mechanism of their overall work. Unfortunately, this topic in the research of psychologists is not reflected in any way.

Although someone, namely Psychology was simply obliged to pay attention to the hieroglyphs and to establish the **objectively existing relationship** between the images of the same type (their psychosemantic human identification).

In Russian words, to establish the fact that the writings of some nations were based on **associative identification** of images (symbols) on the principle: «Hare» (image) – it means fast, «breast» – means a woman, and so on.

By translation of the Phaistos Disc (Festus) I used exactly *this unknown to the modern science of Psychology semantic-associative or ideographic (hieroglyphic) method, as the hieroglyphs of the Phaistos disc, and ancient Egyptian hieroglyphs are based entirely on this method of their using them in real, concrete and vivid life of these ancient peoples.*

As you can see problems of the translation of hieroglyphs are much broader than it may seem. This means that the treatment of the disease on the methods of coverage should include not only the history, linguistics, and even such disciplines as psychology.

VIII. Prescriptions and medicine for recovery.

The basic recipe for the treatment of science is formulated long ago:

📖 «*Ideas can be neutralized only by ideas*» (Honoré de Balzac)³.

In this recipe, I see the main component, as Balzac, this is the one – **the Truth**:

📖 «*The Thruth is like the bitter drink, unpleasant taste, but restoring health*» (Honoré de Balzac)⁴.

¹ Anoprienko A.Ya. Op.sit. / <http://www.masters.donntu.edu.ua/2006/fvti/samoylova/library/art05.htm>

² Ibidem.

³ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov.M.: AST, 2005. P. 756

⁴ Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov.M.: AST, 2005. P. 759.

Who will treat the science?

Science will cure the time, and fill with the health will the Truth:

📖 «*The wisest thing – is the time, because it unfolds and puts everything on its place*» (paraphrase)¹.

Moreover, it will be done by the time regardless of desire or willingness of society in general and science in particular, because:

📖 «*The relation of truth and lies, as well as good and evil, is very simple: **Good** – is the **regularity of this world**, and Evil is just **the coincidence**, so Good always triumphs over the evil. The whole question of how much time it takes*» (The Author).

This means that on the man, as well as on the science in this matter depends only one thing – voluntarily or by force, they will take this bitter medicine, that is, how long will be this process.

As you can see, the translation of the Phaistos disc took a little more than 100 years. Let's see how many years it will take to recognize this translation.

Besides medicines for treatment of the patient the great, if not decisive, role played his own will. In this regard, the patient may be given a few tips:

📖 «*It is never late to admit the mistake, and even if it did not make any difference for others, for you it is always important*» (The Author).

And the last but not least:

📖 «*Remember, every man may be mistaken, but never too late to take a tumble, but to persist in delusion can only the fool*» (paraphrase)².

If the medicine called truth will be taken regularly by historical science, then the words *sanity, common sense and logic* to it will not be empty words – if not, then this science as it looked in their myths for centaurs, and will look for them today and tomorrow always. Actually, I wonder how quickly science will recollect courage to admit that the example of the approach to the translation of hieroglyphs, in the historical science, there is the single real Ideology: the complete disregard of the ideographic approach, while the choice of only one syllable method of translation, elevated to the rank of academic axiom, which turned out to be false.

Naturally, with this state of affairs in science, I could not make my work about the translation of the Phaistos disc in the neutral academic style, only mildly encouraging scientists to take up the mind finally. This takes us nowhere. In other words, simple words like “you're wrong” recently less and less effect on the minds of scientists. Others words that describe the acts of the past, such as the word «**barbarians**» (in other words, uneducated, ignorant, savage), far more effectively penetrates into the brain and causes them at least to pay attention to the situation.

Therefore, when the editor of this book drew my attention that in academic science is not common to use some of the terminology, it is not common to form in such way the table of contents of the book, it is not common this and this, I asked her a question:

- **And for who specifically is it not common?**

Pythagoras, Herodotus, Euclid, Copernicus, Galileo, Descartes?

It may be not common for Newton or Einstein?

Or is it not common for Giordano Bruno, who was burned at the stake by barbarians?

If it is not common not for them, then **the other, I'm sorry, for me, are not the authority**. It is not nihilism – this is the illustration of the crisis of modern science, which is entangled in its methods, recently **brings up clearly not Einsteins**.

¹ My paraphrase of statement of Thales: “*The wisest is the time, because it reveals everything*”.

² My paraphrase of statements: Cicero – “Every human can error, but only a fool can persist in error” and Daniel Defoe – “It is never too late to grow wiser”.

For example, in Russia, knowing that «*half of student essays¹ and coursework are downloaded from the Internet*»², they make sure to draw them on paper and not on the information carrier. We thus annually, according to conservative estimates*, it is absolutely meaningless to waste so much paper, which is equivalent to the **9375** forest plantation of trees. However the volume is even more, because the students were forced to reprint their essays and courseworks several times.

To underline the academic stupidity in the Russian language has introduced a special word – **the compliance assessment**. Moreover, even for philologists – people who especially need to know the rules of the Russian language, there is contained such rule of this very «compliance assessment» (further is the extract from The Requirements of compliance assessment to the graduate qualification work with a degree 031001.65 – Philology³):

«5. References should include **not less than 50 works** (including Internet sources), it is recommended to use **the edition not later than of 2000**».

After that somebody can bring me to follow these «ideals», invented by Russian science? No! After that, I have no one to verify that these academics, who destroy entire forests, they **love science, nature and their country**. For these figures, I wrote the following sentence:

📖 «*The scientist who does not understand his connection with nature and responsibility to it, will never be able to understand his true relationship to science, whatever words of love for knowledge, science, and his home, he would say*» (The Author).

Against this background the pseudoscientific requirements, invented by scientists about the design and style of scientific papers look just ridiculous, like they do with their approaches.

For true scientist **the main and the single requirement for scientific work** – is the proof of his position, his approach and his theory.

📖 «*Science – is the counting of arguments, while the legislation – is the counting of votes, so **the scientific knowledge is identified by the quality of the evidence, and not by the number of people and titles of scientists***» (The Author).

This means that I will allow myself such amount of Sophias and such style of writing, which I think it is necessary to shake up the «brain» of science.

Sorry, but there are no other paints and brushes for the picture of the crisis of modern science, unfortunately, no – I have no other methods and means of treatment.

Moreover, that the patient is died of intoxication, these treatments should be used with surprising regularity, for **search of mistakes in existing knowledge (troubleshooting)** – this is the third and permanent feature of Science.

The first function – **is preservation and transmission of knowledge from generation to generation, the existing knowledge (preservation of knowledge)**.

The second function – **is creation of new knowledge (knowledge creation)**.

Without first function the Science does not remember anything, without the second it did not know anything, but without the third it sees nothing. Therefore, the real science, I define as:

Science – is the preservation and transmission from generation to generation of the existing knowledge of the world, the creation of new knowledge and finding errors in all existing knowledge.

¹ The article "In Russia today, more than 9 million students" / Russian newspaper - the official newspaper of the Government of the Russian Federation // <http://www.rg.ru/2011/09/13/stipendii-anons.html>

² The article "Stolen thoughts. Half of the student essays and coursework are downloaded from the Internet" / Russian newspaper - the official newspaper of the Government of the Russian Federation // <http://www.rg.ru/2009/01/20/referaty.html>

* Calculation: 4500000 (½ of all 9,000,000 students in Russia) * 0,125 kg (weight of 25 sheets of coursework) / 60 kg (paper from one tree) = about 9375 trees.

³ From the official site of the North-Eastern Federal University / <http://www.nfygu.ru/downloads/rf/Normokontrol.doc>

In fact in Science it is long been fighting not for the truth – not for searching of errors in existing knowledge for its purification, but *only the change of one ideology to another*. In my opinion, this is happening because:

📖 «*The modern science has known too much and nothing at the end, so **the essence of knowledge in science is formal, not leading to any one result, that is understandable to everyone***» (The Author).

Well, you will not be able to see in Egypt under a thousand monuments with the ancient hieroglyphs any translations, because they are not there. Scientists supposedly translated writings, but there is no translation. Here we have such science of fictional discoveries and achievements.

📖 «*See for yourself the results of your work – you have a lot, but at the same time you do not have anything!*» (The Author)

Your knowledge directed anywhere but not on the person, and your science is great faceless abstraction, which **has no position on the question about the nature and destiny of man**. Religion has the answer to this question, the science does not have it. But the science for the purpose of science – this is absurd.

If not for the purpose of *science*, why does not the *science* speak with a man, why it does not speak with the society, why, through their great scientists **does not make it in public?**

Why it only contemplates and does not interfere in this world of information that is on television, computers and cell phones *more and more turns a man into a monkey?*

Is this the essence and purpose of the Science?

At first, build a nuclear bomb, and then sit and contemplate where it once again explodes with cones and go to the place with devices for measuring of radiation?

So where is the active **policy of science** on the impact on the Society, based on the study of this science of **objective regularities of society and nature**, about which study does *the science* tirelessly repeat by the determination of each subject, I repeat, each of its disciplines?

Alas, the head of science shoved deep in the sand, while humanity is not *under*, but *above* the surface of the sand, so the science lives without ideology, and all the mistakes and diseases of the flesh are seen as *a set of coincidences*. The fact that the science has not been able to translate the Phaistos disc – was it a coincidence?

I think no!

It is sad to state this fact, but the modern science, *being soaked by ideological legacy of the barbarians, it is not able even on the sane translation of even simple hieroglyphic texts, and it is pity.*

To do this, it needs to learn more and **to make at least a few steps on the way from barbarism to civilization, only to true civilization**, where people understand that:

📖 «*Aborigine, worshiping nature, loving his family and the people who considers the murder as a crime against God, he is more civilized than the one "believer" who dressed as gentleman calmly gave orders to kill*» (The Author).

The first step – **do not afraid to speak the truth**. Without this step, all of the recipes for healing science are idle chatter. Many scientists, especially historians, know without me, that: The Truth – it's good, the truth clears the science, etc. However, not everybody of them is ready to *do a single step* to meet this truth, at least. Someone is afraid of losing the goodwill of power to him, someone is afraid of losing the goodwill of the church, someone, though he calls himself a historian, but he is afraid to pull at the past. From all of this political correctness the historians have forgotten one very important for understanding of the history statement, which I reminded them:

📖 «*Historians must always remember that the replacement of one religion – by the other is not just a change of ideas, documents and people, it is almost always **the complete destruction of literature and writing monuments of old culture***» (The Author).

As a result, historians are still not just cannot translate the hieroglyphs, they generally cannot distinguish good from evil and to understand, who was really in the history, to understand who has what actual role performed – **who was a barbarian and who was a prophet.**



Bezier, July 22, 1209
The burning in the temple of
thousands of people



Alibi, June 27, 1209
Complete depopulation



Minerva, June 15, 1210
Murder of all city residents



"Blessing" of killed
by faithful servant of the church

Let me remind you not so distant history: July 22, 1209, South of France, the town of Bezier (Bezier). The burning of a few thousand inhabitants of Bezier in the Church of Mary Magdalene, with 222 perfects (Christian teachers), who were called by the mouth of the Roman Catholic Church – Cathars.

Overall, in the town of Bezier (Bezier) were killed thousands of people, including women, children and the elderly (the numbers are called from 5 000 to 20 000), which at that time was the entire population of the city... It's about Bezier the famous phrase of legate of the Pope, when the confused crusader asked him:

«How to distinguish Christians from the infidels?»

Legate without remorse replied:

«**Cut all, God will distinguish his**»...¹

¹ Zoe Oldenburg. Fireplace of Montsegur. History of Albigensian Crusades / <http://lib.rus.ec/b/98991/read>; See also: The free encyclopedia "Wikipedia" / Albigensian Crusade // <http://ru.wikipedia.org>; Madol J. Albigensian drama and the fate of France / http://www.gumer.info/bibliotek_Buks/History/madol/03.php; Catares: the bloody summer of 1209 and the final conquest of the Albigensian Territory (1209-1210) / <http://www.agesmystery.ru/node/2276>;

For me, all those who in the past burned books and people who eradicated knowledge (including ancient Egyptians) as heresy, **they are barbarians – ignorant, savage people**, as well as those who now approve their actions and believe that it should not completely repent for the sins of their fathers. However every believer, anyone at all who repent in these matters to his church and his country, as well as any historian who does not hide this truth – they are *my brothers and sisters*. They understand that **the past is not reversed, it can be forgotten, specially made to forget, but it is not reversed.**

📖 «*Barbarians should remain forever in the history of the barbarians*» (The Author).

They only need to remove the mask to show their true face. It must be done, not for its own purpose, but as the science says, «for the purpose of objective knowledge of history» or, as I say, because:

📖 «*History – is the philosophy of the past, which knowledge enables man to separate truth from fiction in the words of their ancestors and contemporaries, even those who call themselves scientists*» (The Author).

Without it – without daring to remove *the glasses of barbarism*, it is impossible to look sane at the world, it is not about any knowledge of the world in principle and by definition. While many people, especially people in robes, do not think so:

📖 «*Pharisees from religion and science adhere to one principle – if the truth is contrary to our history, then this is truth that we do not need!*» (The Author).

They currently represent the face of modern barbarism, and that they, as well as doubters addressed the following words of the Great* Hermes¹:

1. Where do you run, drunken people? You drink to the dregs of the cup of undiluted win of ignorance and you cannot stomach it, you're sick of it. Awake, open the eyes of your heart, if not all of you, at least those who can. Because the **flood inundated the land of ignorance, corrupts the soul imprisoned in the body, and prevent it to enter the harbor of salvation.**

2. Do not let yourself to be carried by the stream, if you can, to the harbor of salvation! Find a guide, that would lead you to the gates of knowledge where is bright flash of light, fresh from the darkness where no one is intoxicated, where all sober and turning eyes of the One who... invisible to the eyes, **but visible to the mind and heart.**

First of all it is necessary to break the garment that you wear [remove the veil from their eyes delusions of mind], these shreds of darkness... the veil of darkness, the living death, sensitive corpse, **grave, that you wear with them** [the subordination of your mind to ignorance and flesh], **home thief, an enemy who hates you for the things that he loves and jealous of the things that he hates.**

3. Such is the enemy's apparel, what you wear; **it draws you down to it, for fear, that kind of truth and good is not made you hate anger, expose machinations that it puts you,** blurring for you, that for us, it seems clear trying to strangle you for matter, **intoxicating you shameful pleasures that you could not hear what you need to hear and see what you need to see.**

* In modern history, is somebody called great, so it's a killer of thousands of people, such as Alexander of Macedon (Alexander the Great) and Charles I (Charlemagne). It is their stories teaching children in schools. Hermes and Pythagoras are not called the great, and they don't tell their story to our children. In this respect, the word "great" is the difference between barbarism and true civilization.

¹ Chapter VII. The fact that the greatest evil for the people is ignorance of God. Hermeticism / Russian apocryphal studio // <http://apokrif.fullweb.ru/hermes/germ7.shtml>

That's why I want that scientists with my help first translate all *general scientific* and *general methodological* hieroglyphic texts on human cognition of the Universe. This will show the path and the true face of barbarism and civilization – the true face of those who spoke the *truth* of man and history, and who blatantly *lied* about them for centuries.

Only then we will carefully and, if you want, vibrantly take off the stamps from hieroglyphic knowledge (and not only from the Egyptians) in the field of physics: general theory of power, the exercise of the relationship of sound and matter knowledge in the attraction and repulsion of objects, the theory of information-energy properties water, information about the wave power of the human brain during sleep (biophysics), representations of the sun and its relationship to living matter in general and man in particular – all the things that can motivate the science in the future to new discoveries **and for the sake of man.**

Now I state that more than 90% of all ancient Egyptian hieroglyphic texts are scientific-educational, they describe scalar all the physical picture of the world, and contain absolutely no names of kings who haunted by modern science in all ancient Egyptian cartouche.

Although I may be wrong or exaggerate?

Well time will reveal it...

If the science with its mind will understand the global importance of these scientific translations, including for its scientific-technical progress, then we will do it relatively quickly.

If not, then (as you usually imagine) «Phoenix» after 500 years will bring you again this knowledge. Unless of course by the time you will with deeply «scientific» approaches not completely destroy the planet called Earth...

I understand well that academics from science will exclaim:

- Who are you taking yourself?

However the question is just the other way:

- Who do I take them?

I hope that the difference in these matters is clear to you, as well as the fact that their cries, often resembling the «unanimous moo and whinny» it totally indifferent for me. It's not the offence – it is only the question:

What and how is modern science responsible for its great work – for its «great» silence and the same «great» inaction?

While it is responsible not the abstract science, but its scientific elite – specifically academics. Therefore, if their fathers and spiritual leaders trained these scientists to think that way, that means, so let them think...

The only thing I want from them, it is that at the current stage of the study (up to translation of ancient Egyptian texts), they did not get sick once again with disease of bare proclamations. Therefore, **I would not very much like** that their attitude to hieroglyphs become in the next venture of science called «Champollion. Version 2.0».

I do not want the science to be repainted once again.

I want that the mistakes of the science, in the performance of functions of their search, were publicly opened, displayed, analyzed, and **it were made conclusions from them for the future generations of scientists to prevent such errors.**

This means that I just do not want, that yesterday's supporters of syllabic approach to translation, mastered **only formally** the correct method of translation of hieroglyphs, go to the other extreme and started **spewing ideographic translations of ancient Egyptian and Hittite texts.** They would do it with clever and pretentious faces of academics, taught students that, well, they were going to do this all scientific life.

None of them has not followed this direction!

I may be wrong, and in the depths of some Russian or foreign university it still digs one or two talented people. All right. Let it be so.

Then here is **the task for the universities of the world**, where in addition to high ratings may exist these talented people:

- The following is presented to you the easiest hieroglyphic inscription
- It is known to you and me, taken from your textbook of Gardiner¹.
- This message is so simple that I would argue – it is the foundation and beginning of any science in the past and in the present.
- Translate it to me.

That man (scientist or just researcher) or an organization of people who do this, get away from me all known information about the ancient Egyptian knowledge, without any conditions or reservations about its transfer. Here is the inscription:



If no one before the moment of publication of the translation of Egyptian hieroglyphs will not do it, then not build out of yourself the great experts in hieroglyphic writing... Understand, finally, the basic thing:

📖 «*The essence is not in the fullness of knowledge, but in the fullness of understanding*» (Democritus)².

The other great thinkers have already explained to you:

📖 «*The squalid idea of culture from those who believe that it is reduced to learned formulas. Last scholar on the Department of the exact sciences is aware of the laws of nature far more than that did Descartes and Pascal, but only the scholar is able to think like them?*» (Antoine de Saint-Exupery)³.

Therefore, to the shame of modern science, with all its super-technical capabilities, the fact remains that:

📖 «*We have a lot of wisdom, but few wise men, because society has coped with only one goal: to generalize the experience of generations, publish it and put it in the library, and now it remains the important thing – to learn to understand this experience*» (The Author).

TO BE CONTINUED...

P.S. Taking into account the specificities of the understanding of freedom of speech in certain States, I explain:

1. The word Barbarian everywhere in the text is used in its Ancient Greek meaning, as a definition of ignorant, uneducated, i.e. wild person.
2. In the text of the book all the statements and my reviews, of course express my own point of view, so relate to the expressions «I think» and «In my opinion», that cannot be interpreted as an assertion of the facts, especially because nearly whole book content is a new for the science.

¹ Gardiner A.Kh., Egyptian Grammar, Lesson II, Paragraph 27.

² Great thoughts of great men / Comp. A.P. Kondrashov, I.I. Komarov. Moscow: AST, 2005. P. 113.

³ Ibidem. P. 1098.

«THE T H R E A D O F A R I A D N E»

Somebody gives a piece of cardboard on an acquaintance— a business cards, or just says his name, states where he works, may be gives his phone number or writes his e-mail to contact him. Somebody begins to speak in detail about his life from a simple spermatozoon – where he was born, was baptized, studied, married, etc. All this can never give any idea of what kind of person one is, or where he is going through his life. Instead, I offer you a mini-encyclopedia of my sayings (Sophias), which I called «The thread of Ariadne». They will give the answer to the question of who I am and where I'm going.

[ABOUT THE BASIS OF PEOPLE'S MANNERS]

Where does a Motherland begin? Someone will say words of the song: «with pictures in your primer». I say, that a Motherland begins with nature and a woman, so remember:

In societies where women are dissolute, faith cannot exist, because the faith is passed from generation to generation, through the mother's milk!

Beware of this profligacy, because:

The profligacy of women generates the profligacy of manners. The profligacy of manners – the degradation of the nation and its absorption by another, more spiritually and morally strong.

[ABOUT THE SPIRITUAL and PHYSICAL BIRTHS]

Being born by a woman physically, a man is not immediately born spiritually:

We all are the result of physical fertilization but for the spiritual fertilization it is not enough. We must also fertilize our minds, and the acquaintance with the ideas of wise men is of the highest priority for it, because it teaches not to repeat the mistakes of the past.

As the Nature awakens, so will your hearts awaken, and you being physically born, will make the first step to the spiritual birth, because verily it is, that man must be born twice.

[ABOUT TRUTH AND LIES]

In the case of the spiritual fertilization of man, it is of utmost importance, of course, to have the ability to distinguish Truth from Lies. That's why you would need to know their nature:

Lies are the source of all contradictions, in contrast to it Truth, which always unties and tangles itself and makes the way direct – this is the basis of any knowledge.

[ABOUT THE MOST DANGEROUS LIES]

The most dangerous lies in the world – it is a taradiddle on behalf of God and a taradiddle on behalf of a nation.

Therefore:

In any society, the most dangerous thieves are political thieves, who in contrast to simple thieves steal from their people the most valuable – the Truth.

The result of this theft is the fact that:

The nation which has lack of Truth – has lack of everything.

[ABOUT THE STRUGGLE FOR TRUTH]

Always try, fight and defend the Truth and only the Truth – this is the main and the only way to spiritual health of man and of the whole nation.

This way is not easy, because it has:

When a person tells the truth, then, he always cuts lies, bringing with him, as the prophet said, not peace, but a sword.

And the sword is not liked by many. Moreover:

There are leaders who believe that if the truth is contrary to our history, then this is the truth that we do not need!

Beware of these lovers of Truth with onion and garlic, because:

Ignorance under any guise of traditions and historical experience is always ignorance and not culture.

And always remember:

The restriction of many in chains of ignorance is not the restriction of everyone, and if the whole world is going crazy, it does not mean that you must go crazy with them as well.

[ABOUT BARBARISM]

Ignorance and barbarism are not in the past, as it may seem to somebody, they are in the present, and not just in the present, but in each of us:

It is not only entire societies, but every person in life follows the way from Barbarism to Civilization. The whole question is if he made the first step, and how fast he is going.

[ABOUT NATION]

If the person wants, but cannot fully follow this path of Truth, when in the enlightenment the Lies are dominant, and especially a brute force (barbarism), the people must say «no» to its leaders, because otherwise:

Any herd, which is not able to say «no» to its leaders was and remains the herd.

Therefore, the main difference of the people, as a Nation, from the people such as Riffraffs, is:

A riffraff – is someone guided by a guide, who cannot and does not want to know the Truth, and the one who cannot, but wants to know it, is not already a Riffraff – he is a Nation, even if in its original embryonic state.

[ABOUT HONESTY as THE BASIS OF CULTURE]

Honesty without a culture means a lot; culture without honesty – is nothing!

This means that:

An aborigine, who esteems Nature, loves his family and the people, who considers murder as a crime against God is more civilized than someone who dressed as a gentleman gives commands to kill.

Distinguish such «gentlemen» among you, because:

If somebody goes with you, it does not mean that he goes the same way with you.

[ABOUT RELIGION AND SCIENCE]

In order not to lose your way and be able to recognize these «gentlemen», you have two assistants – Religion and Science:

Faith – is the logic of the soul, while the Science – is the logic of words, both of these logics, they are equally important and essential for the human mind.

Therefore, in regarding Faith and Science, it is important to know that:

Religion without Science is a forage for the crowd, that feeds the people and takes it further and further away from God, and Science without Religion is, at the best, the set of vacillations of philosophers, who have only superficial understanding about the Single Regularity of the Universe, or do not have any idea about it at all.

So, unfortunately, we see that:

Scientists avoid the word «God» as the devil fears holy water, but many of them at the time of receiving the Nobel Prize, are remind exactly of his name.

[ABOUT GOD and SCIENCE]

Science, which admits that man is not the embodiment of randomness, but the embodiment of regularity, already believes in God.

This means that:

The scientist, who sees in front of him not a set of objects of the Universe, but its Living Unity – believes in God.

[WHO IS OUR COMMON TEACHER?]

We are all taught by this truly Alive and truly Unified Universe, anciently called God, the temple of which is the Nature and our bodies, and an unfading candle – the Sun.

In this process of universal education:

Every second, nature reads to all of us its book of life, so that by opening our hearts, we could combine this knowledge together in our minds, perceiving God as a truly Unified and truly Alive Universe.

Therefore:

The universe – is the true text of the Bible, which Nature reveals every second to every man.

If this is so, then:

I do not care what is accepted or not accepted in England, but I do care what is accepted or not accepted in Nature.

[ABOUT THE UNITY OF THE WORLD]

The world is what is inside and outside of us.

The nature of the world is as follows:

The world is shrunken common wave (energy), which straightens sooner or later – all the objects of the world came out of this wave, and they consist of it and they necessarily will return to it.

So remember that:

The world is the ocean of energies, inside of which there is only one wave.

[ABOUT RELATION OF MAN with GOD]

The main masterpiece of creation of this wave, called in its variety – Nature, and in its unity – God, this is, of course, man:

Any flesh is the result of natural self-organization of nature, and the human flesh is the top most point of its self-organization.

But the main thing is that:

Regularities, embodied in human nature, embrace in themselves regularities of all previous stages of its evolution – from the simple chemical reactions to highly organized living matter, that is why man is truly the image and likeness of God – an alive and unified Universe.

Always remember this relation of man with God:

Alive and Unified Universe, which is anciently called God, has created man in His own image and likeness, created not a Muslim, a Jew or a Christian, but a man, so the believer, for whom the word «Man» is not enough for the faith – he has not enough of everything.

I repeat that:

God has created not Jews or Catholics, but Man and Men, whose separation is also extrinsic to God, as the separation of water.

From this it follows that:

He who does not have the name «man» – have nothing.

And it is entirely natural that:

If God has created man in his own image and likeness, then God's chosen people – are all of us.

Therefore, not only in this question:

The path of any religion – is the cleaning from lies, but do they go this way?

[ABOUT FAITH and RESPONSIBILITY IN FRONT OF GOD]

For man, God – is a common living regularity of the Universe, a common wave, pulsing inside of everything and everyone, which he can listen to or may almost not hear.

God is inside of you and you are inside of God, the whole question is, if you can hear Him?

From this it follows that:

In the knowledge of God, first of all, listen only to your heart, and do not pay attention to the rumour of people, because the one who is going to appear before Him is exactly you.

For God does not matter how you call yourself – «believer» or «atheist», but only your affairs:

You can say that you «believe in God», or that «you do not believe», but from your empty air shaking the actual state of affairs in the Universe will never be changed, and it is valuable not your words, but your affairs, for which everyone will be rewarded.

Moreover:

Each of us, by our own birth, has already appeared before God, and holds before him an exam of human life long.

[ABOUT FAITH and BELIEVERS]

If a person has at least a drop of faith, then all the other sons, who also created in the image and likeness of God, will be attracted to him as the light – to the light. If not, then none of the forces coming from this person, will make out of others more believers than they are.

To beat the head against the wall is a physical exercise, but not a sign of faith, and it is sad that for many it is the crown of their spiritual path.

There cannot be a faith, where the taradiddle and ignorance are.

[ABOUT THE TRUE SACRIFICE TO GOD]

So do not confuse faith and worship, sacrifices to God and gifts to a church:

On the altar, sacrifice to God is necessary to bring your sins, and not your material benefits, because God pleased, when you give up your sins, and not with matter. That means nothing for Him.

[ABOUT RELIGION]

And you should not, without thinking, throw in religion, as in the maelstrom with his head, because:

Faith and God have been existing before all the religions and will exist after them.

That is why many people still cannot understand that:

The perception of the idea that God is unified with simultaneous agreement, that there are several faiths – is schizophrenia. Faith, as well as the Truth – are the one.

Therefore, the most dangerous heresy is not outside of religions, but within them, such as:

Heresy – the words of any servant of the church that he is a Christian, if he does not follows the footsteps of Christ.

It is not surprising that in the world:

Under the cover of preservation of special faith, almost all human religions try to save the piled up over the centuries ignorance of these religions, and, what is the most painful, to present all this ignorance on behalf of God.

Therefore:

Faith does not need to be saved, but constantly be cleared from the layers of carnal passions and meaningless human traditions.

[ABOUT TRADITIONS in general
and ABOUT RELIGIOUS TRADITIONS in particular]

Among people, faith and tradition replace the mind and common sense in most cases.

But for all that:

Tradition is at the same time the best way of preservation of stability in the society and the worst way of development of each of the members of this society.

That is why you should always apply tradition concerning education and learning in a limited sense, and certainly not as the goal of spiritual development, because:

Tradition by itself did never and led anybody to the knowledge of God, but only to various religious wars, hatred and mutual misunderstanding people.

[ABOUT ENLIGHTENMENT and STRUGGLE FOR TRUTH]

God in the soul of man never exists without the Truth!

The main peaceful means through which people perceive the truth is Enlightenment.

What is Enlightenment?

The Enlightenment is the explanation of knowledge, which was understood by people and you personally.

The status of Enlightenment is truly great:

The Enlightenment is the highest good for teaching people, that gives the ability to not only be able to hear, but to listen; not only to be able to reflect, but to think; not only to know, but to understand and to realize.

Because there is not war, no revolution, no personality in history, no legal system of the state, but only Enlightenment that makes us humans!

Just as evolution has made man of the monkey, so Enlightenment can turn barbarians into the people, not allowing overall beastliness.

[ABOUT TRUTH]

The path of knowledge leads to the Truth, the nature of which is always unified, just as there is unified God, Universe, Truth and Faith.

Therefore:

Plurality of opinions – is not the plurality of truths. Truth as it was, and remains unified.

How can you explain the truth? What is it?

The Truth – this is the reason and ultimate aim of all knowledge about the Universe, formulated in one sentence, both on paper and in the heart of man.

What does the Truth consists of?

The Truth consists in the fact, that the human nature embodies the unity of all the regularities of the Universe, the disclosure of which in man leads to the true incarnation of the living unity of this Universe, it is precisely from this Truth everything proceeds and everything returns to it.

[ABOUT MAN]

Many may scratch their heads and sadly say: «Yes, where I am, and where the Truth is!»

But do not think that you are bad: How can people be bad, who were created by a Unified and truly Alive Universe, anciently called God, as the best of his creations?

Always remember that:

The best creation of God – is man.

Therefore, try to get rid of your vices, and live every day as a new one, but remember:

Live every new day like it is the first one. Anyone who tells you to live every new day like the last one has something to lose. But you have nothing to lose (fleshly), you can only acquire something (spiritual).

I repeat:

Live every new day like it is the first one and again enjoy the time that is given to you by God for the knowledge of life.

And do not worry about old age, because:

Many people consider that old age and the decrepitude of the body – is an evil. In fact ageing is a natural mechanism to bring the mind, will and feelings of person, at least to some calmness, peace and harmony, makes him think about himself.

[ABOUT HUMAN CAPABILITIES]

Some of you may exclaim that he has not enough opportunities for it all. And indeed:

Opportunities of the beggar for implementation of his rights are not equal to opportunities of those who give to him.

However:

Those opportunities that are laid in you by Nature are equal for everyone!

So use these opportunities laid in you by Nature:

Open your hearts to God and all the secrets of the Universe will open up for you.

[ABOUT KNOWLEDGE]

On the way to God, first of all you should aim for the knowledge:

Knowledge – is the lifelong way of man.

But this is not just a faceless way:

Knowledge – is the way of human consciousness from observation of coincidences to understanding of the regularities, and then to the general regularities of the Universe – to God.

The essence of knowledge is that:

Knowledge is the search for God, search in the inanimate and from the first look in chaotic variety of live and animate regularity such as alive and animate, as the man himself.

Thus:

Knowledge is the way to God – human lifelong.

The starting point of the path of knowledge – is the birth of man.

[ABOUT COMMON SENSE AND LOGIC]

Common sense as the basis of any knowledge is always and at all times appreciated.

Common sense and logic, are that thread of Ariadne, which is able to bring a person out of the labyrinth of his fears and chaotically scattered thoughts. They are able to put them together in one thread, and turn on the light at the end of the tunnel.

Common sense is especially very essential and especially useful for historians:

Remember, dear historians, everything that contradicts the logic and common sense, it always smells not of the truth, but the sophisticated lies that create the illusion of truth!

[ABOUT THE VALUE OF LOGIC]

The value of Logic is that only it can show the glow of Truth – its distinction from Lies, and this light of Truth is very important:

Only when the Truth is shown in all its clarity and completeness, the Lies as the mist disperse themselves.

This happens because:

At the heart of Logic, as well as at the heart of Existence, lies the need, which breaks all the false dogmas, opening the way of Unified Regularity of the Universe.

And exactly the logic with all its might shows us that:

The ratio of Good and Evil is very simple: Good – is a regularity of this world, and Evil – is only a fortuity. Therefore, Good always triumphs over Evil, the whole question is, how long it takes.

It is true that:

Without Logic there is no knowledge, as well as without the need there is no Nature.

[ABOUT IDEOLOGY AND MISTAKES]

Remember, there is always little of knowledge in life, and it has always a lot of fairy tales, so that:

Public consciousness never abhors a vacuum of knowledge, so always fills itself with all sorts of inventions and fables.

This concerns not only traditions and religion, but also science, because:

Science, just like a religion, is always present in this world in the people with all their emotions, desires and passions.

Therefore:

Any kind of purification of human knowledge from the slags is always good, especially from the most dangerous slags, where the fat seal of Science and Religion is placed.

Failure to do so, can commit the main mistake of cognition:

The main human mistake – is not to replace the committed Lies with the Truth.

It is never too late to do so:

It is never too late to admit the mistake, and even if it has no longer any significance for others, for you it is always important.

[ABOUT THE HISTORICAL DISCIPLINE and DISCIPLINE OF HISTORY]

History – is a philosophy of the past, the knowledge which allows a person to separate the truth from the fiction in the words of his ancestors and contemporaries, besides, even those who call themselves scientists.

History should not be confused with the historical discipline, because:

In the historical discipline, the discipline of history has been established long ago, for which the command "get down and push up" is not an empty word.

That's why I always say that:

There are two types of tales in the world: tales for children – we call them fairy tales, and tales for adults – we call them history.

[ABOUT THE MAIN PROBLEM OF SCIENCE]

Tales are good to read before sleep and that is why science sleeps but:

The sleep of Science is the most dangerous crisis on the Earth, the main feature of which is a complete misunderstanding by the sleeper that he sleeps.

But eventually, they have to wake up, and what wakes them up, is always the conscience!

[ABOUT CONSCIENCE and HONOR OF THE SCIENTIST]

You should know that:

A real scientist is the one who can publicly acknowledge all his mistakes, even if these mistakes fill all his past achievements.

This is his honor and honesty, in addition to which there should be a conscience. Though I have myself a young body, but I clearly remember the speech of Dmitry Sakharov and as of now, I see his example, I think that the following words would have to say not me, but him:

In addition to intelligence a true scientist should also have a heart and conscience.

If he has not got it, and he puts his head in the sand, then:

The scientist, who is beyond politics – is beyond humanity.

As a scientist is always a social being, that serves the society and not the inventions themselves:

If scientists will be silent all the time, then soon their inventions may have no use for anybody.

[ABOUT SCIENCE POLICY, or rather ABOUT ITS ABSENCE]

Remember, gentlemen, scientists that:

In social life silence is gold for the fools, who became as animals and are silent all the time.

The result of this silence is sad:

The more science imagines itself as a chaste virgin, the deeper ideology penetrates into its flesh.

In summary:

The world is ruled by understatement and half-truths that are generated by the activity of not only politicians, but also by the passivity of scientists.

But:

Thanks God that every foolishness sooner or later comes to an end.

[ABOUT REVOLUTIONS]

It is sad that the end of the deep human foolishness, as a rule, happens to be bloody, so you should not forget about revolution, because:

Revolutions are by their nature not only, as classic says, «locomotive of history», they are primarily the answer of society for the inaction of fools.

Revolution – is a creation of man:

Do not be afraid of revolution, but remember: every revolution – it is a blood that is not pleasant to God, especially because the true revolution – is a revolution in the mind, and not on the throne of the kings.

[ABOUT RUSSIA]

It is sad that the social cataclysm is a natural remedy to awake the Russian society, for which other medicines have no effect, causing only a sleepy yawning and sluggish pandiculation.

The main reason for this is not in the people, but in the leaders, because:

In Russia, it always has been like that: as the kind of person in history, so is the history of the country – no more, no less.

But, of course:

Russia has always had a lot of members and supporters, the main body of thought of which was and still is – not the head.

Credo of such supporters is – «Always!», but it does not change the true state of affairs in the country, because even:

If we convince the person, who touches the keys of the piano by one finger, that he is a great pianist, the sounds emitted by him will not be called music.

What do we need to do?

To raise the cultural level of the people, the government has to stop lying.

And do not forget that:

Without public criticism of the government the common sense of the people cannot exist.

If we leave everything as it is, I can say one thing:

I am not a patriot of some Russia, because I do not need any Russia.

Especially, any sane person should understand:

Russia is our motherland, but not our conscience, so we should be able to distinguish the good from the bad in it and to call the things by their right names.

First of all, you need to know your own history, but to the great shame of the politics and scientists, we have not translated and published the ancient chronicles of the state:

Russia has a long history, but, unfortunately, it has a short memory.

[ABOUT THE AUTHOR]

With all these words you can agree or you can disagree, but concerning any of the sayings we must remember and know:

Truth, written even on the fence, does not cease to be the Truth.

Do you know why? Because elementary translation of the Phaistos disc by the author and, conversely, inability to do this translation by science clearly proves that:

For the blind men even the morning sunrise is big news.

All this means that I do not wish to make advances to anybody:

I am not a citizen of the world, I am a citizen of common sense, because common sense for me is much more important than the opinions and traditions of the world.

APPENDIX № 2: Appeal to the scientific centers of the world

«The hottest places in hell are reserved for those who, in times of great moral crisis, maintain their neutrality» (Dante)

It is now finished the complete translation of the hieroglyphs of the Phaistos Disc, which was found on the Island of Crete, that is considered to be **«the cradle of European civilisation»**.

I am sure that not everyday people translate the text, which was dumb for the history and scientists of the world for the *centuries*.

However, now it is only my subjective opinion, so it is time to ask Russian and foreign scientists the question about the correctness of my translation.

That is what I did. First I asked the Russian science:

- whether Russian scientific centers consider my translation of the Phaistos Disk to be right or not?

However to my great surprice, only one out of five universities has answered me, it was St. Petersburg State University. In its answer (letter № 01-20-C-271 from 15.08.2012) some A.A. Soloviev (acting as the head of the rector secretariat department) answered, that *«at the time of holidays... it is impossible to carry out an examination or give any review about Your work...»*, but promised that *«answer for your request will be send before 23.09.2012»*.

It is now passed more then an year, but, unfortunately, I still did not recieve any answer, evidently Russian science did not get moral qualities in order to keep its word.

Moreover, one of these five leading universities, to be exact the Moscow State University of M.V. Lomonosov – completely refused to recieve my book with the translation of the Phaistos Disc.

Yes, this also happening in Russia: I recieved the return of the book via EMS Russian Post because the reciepiant (119991, Russian Federation, Moscow, GSP-1, Leninist mountains) refused to recieve this express-post, on which it was written in black «The book of the Phaistos Disc». Probably, the office of the university of M.V. Lomonosov decided that there is not a book in the package but a bomb, therefore decided not to risk.

Maybe my book will turn out to be the **bomb** for the Russian science?

But me, seeing this real mess, is in no laughing mood, especially when the Russian academy of science 20.08.2012 on its press-conference gave the world its gruel¹. Deputy of the main scientific secretary of RAS Presidium (V. Ivanov) with no sufficient modesty and in a style of Nikita Hrushev (autor of the phrase *«we will give you all your gruel!»*) announced in the name of Russia:

«we are [i.e. Russia] passing ahead of China, Japan, USA concerning the effectiveness of science».

When I heard this from Russian academics, I nearly falled down of the chair. But hold out and determined against the background of this global «passage (it is frightful to say) ahead of China, Japan and USA», to carry out a small test in 2012 of 100 leading scientific centers of Russia, including the Russian academy of science itself (RAS), and also special-purpose linguistic and cryptographic institutes.

¹ 24 of june, 1959, at the time of exhibition visiting in Sokolniki, Hrushev said to the vice-president of USA R. Nikson, «We have sources which will have a hard consequences for you... We will give you the gruel!» The translator in confuse translated the phrase word by word «We will show you the mother of Kuzma!» Americans were shocked: What is it? A new weapon, even more threatening than the nuclear-missile?» The phrase was repeated in the report of CK KPSS for a XXII party congress 17.10.1961 / O. Grenevskiy «Berlin Crisis 1958-1959: The notes of diplomatist»; magazine «Star», 1996, №2.

I did it in a hope that in Russia at least one out of the thousands of scientists is able to say «yes» or «no» concerning the correctness of my translation of the hieroglyphs of the Phaistos Disc – a small fact of the science against the background of the **global «passage ahead» of China, Japan and USA.**

But, Horror, all these thousands of Russian academics, doctors and candidates of science were silent as guerillas on the examination at the time of the second world war.

However the silent was disturbed by the answer of the department № 42 of «Cryptology and discrete mathematics» of national scientific research atomic university «MIFI», where the scientists admitted concerning my translation:

«...its (translation of the Phaistos Disc) requires a special energy, what considering a compact time-table of the staff and the lack of financing is turn out to be impossible to carry out required procedure».

Out of this situation concerning the answer from Russian science about my translation, it follows that these scientists are busy with the most important for them thing – «passage ahead of China, Japan and USA» and taking into account multibillion expenses on the global «passage ahead», they have no money and time for anything else.

I had to submit it, but suddenly, I recieved a respond for my inquire to publish the translation of the Phaistos Disc from guess who?

Administration of the President of Russia!

In its answer (№ A76-146 from 31.08.2012) they clearly showed: Russian authority and Russian science actually has time *«to give the gruel».*

I explain: asking the Russian authorities concerning the correctness of my translation would be just silly, so I asked them for the help to publish the book. However instead of the respond to help in publishing, this President administration for some reason has straight away send me the feedback of one Russian professor who was employed especially for this purpose.

Unfortunately, I still do not know the genre of this obviously famous scientist, because in the letter of the President administration his or her name was stated as «professor, d.h.s., G.G. Ershov [**what means a male**]», but in the feedback of this professor – as «prof., d.h.s., G.G. Ershova [**what means a female**]».

From the documents which were send to me, I have understand that the initials of this doctor of historical sciences – «**G.G.**», using which I could identify him or her further.

I will not talk in details about the feedback of this cresset of Russian science, because I will dedicate a whole book to him, but I will say that this professor already in first lines of his feedback is *combating the spot* by naming the Phaistos **Disc** (exactly the **disc**) as a «**tablet with text**». Then by seeing no difference between the disk and tablet, he just beginning to lie that (the words of the professor are alocated in quotes):

- it turns out to be that I have used not the ideographic but a «*acrophonic method*» of the translation, what is considered to be just an ignorance;

- it turns out to be that during the description of the history of the discovery I have made *just a «brief compilation of the data from Internet- sources»* – **this is an obvious untruth;**

- it turns out to be that the translation of the signs of the Disc is carried out by me «*arbitrarily*» and «*with no connecction to the specific culture*» – **this is already immodest untruth;**

- it turns out to be that in opinion of this professor, I am not an author of my own translation, but an «*author*» just in quotes, and an «*author*» which is «*obsessed by obtrusiveness*» – **this is not just an untruth but a painful lie.**

In general I could excuse this professor all his ingorance, all his misconceptions, all his regurgitated untruth, but not the **straight insults!**

You will be able to view a full feedback of this «wonderful» professor «G.G.» soon on the web site www.phaistos.ru together with especially prepared book «About the Barbarism and Civilisation» (tutorial for Russian science).

In this book the full feedback of this Kremlin professor will be shown, there also will be given my comments about each statement of this doctor of historical sciences together with the table if his lies, but the most important that **I especially for the Russian professoriate will translate a part of Russian Constitution into the hieroglyphic text**, in order to show to this scientists the difference between *acrophonic* and *ideographic* methods of translation.

Now I would like to pay your attention *on another*, that the feedback of this Russian professor is a **masterpiece of lampoon of Soviet times**. Because this, scary to say, **doctor of sciences** with the initials «G.G.» was more dissatisfied not with my historical work – **not with the investigation itself**, but with attributed to me (quoting words of «G.G.»):

«author's claim for the role of ecumenical teacher-philosopher, obsession of intrusive self-citations».

Imagine yourself, these insults were declared to me by not just a street punk from the gateway, but by Russian professor from the tribune of one of the supreme bodies of the Russian government – tribunes of administration of the president itself!

Here it is, this morally-ethical face of **this Russian science** and **this Russian authority!**

Thanks God, I was taught on a different culture, which is completely different from their Soviet upbringing and their special love to the neighbor.

Therefore I will go not for a street insults – as they did, but for the essence of the situation: Russian professor with the initials of «G.G.» saw «self-citation» only in that I dared to express in **my work (!) my own (!) unpublished anywhere Sophies (!)** Moreover, it turns out to be that after each of Sophia I dared to write a word *author* in brackets. Professor absolutely doesn't care about the evidence that it was done in order for the reader to distinguish my Sophias from stated in the text aphorisms of other writers. Indeed, he was alarmed by **the fact** that instead of the word «We» (instead of this gregarious collectivism) someone dared to write the word «I am» without any permission and will of the leaders in Russia.

I wonder:

- *When Russian professoriate for the decades is seeing numerous posters with the images of presidential candidates together with the quote of these candidates, they have no desire to ask: why does the leaders self-citating?*

- *Or the self-citation by the leaders of themselves (especially at the time of elections on the each Russian column) has more right to exist, than the highlighting of the own Sophias (aphorisms) by the scientist in its unpublished anywhere book?*

I think that the Russian scientists like this professor with initials of «G.G.», have at least once a life honestly answer these questions of *their conscience* and their *allegedly scientific principles*, with have a *strong smell of Soviet past*.

As a result, having no ability (as in 1939) to **shoot me down** for this individualism, so the Kremlin professor with initials of «G.G.» **restricted himself just with a lampoon**.

Against the background of silence of Russian science this lampoon, declared by the Administration of Russian president, cannot direct on a sad thoughts about *moral* and *intellectual potential of Russian science*.

I recon, that such an approach of Russian authorities and scientists to the people, their special love to each other, can be called with one word – **BARBARISM**.

There was no and cannot be any indulgences to this wildness and ignorance!

Therefore, in difference to the barbarism, civilised person would declare straight forward that this my specific sophia is appeared to be insolvent, for example this one:

In a social life, silence – is a gold for the fools, who just like animals are silent all the time.

Or this Sophia:

There are two types of the tales in the world: tales for the children – we call them fairy tales, and the tales for adults – we call them history.

However indeed of the *scientific assessment* of specific statements this professor with initials of «G.G.» , in «best» traditions of Soviet past declared:

«Even more unappropriate... claims of the author on the role of **ecumenical teacher**».

Do you know, in middle ages they used to stamp «*heretic*», in early XX cent. – as «*opportunist*» and «*trotskyist*», in middle XX cent. as «*zionist*» and «*mason*», and now in Russia? as I understood it, they stamping either «*extremist*» or «*ecumenical teacher*».

This name, «ecumenical teacher», was assigned to me just because I *dared* to place a mini-encyclopedia **of my own sophias**, as an appendix to my book «Hieroglyphs of the Phaistos Disc...», after detailed historical investigations as an acquaintance of the reader with author.

Can you imagine, by the style of narration **I dared to stand out** of the general grey formation of Russian «teachers», and my it became **guilty**, that in my actions were seen some **claims for the right to teach people**.

What will be the reaction of Russian science, when it will see not the *short* mini-encyclopedia of sophias, which was attached to the book about the translation of the Phaistos Disc (where is about a hundred of Sophias), but *a full edition* (where the number of sophias is about 700)?

Then they (Russian scientists) would definitely choke in their own *special love* for the knowledge and the same special love to its neighbor, and a true «joy» will feek their hearts, because of the fact that there **is still someone in Russia who is capable for the reflexia**.

But maybe I understood Russian professoriate incorrect, maybe it was a compliment from them?

Then here is a wish for them from my heart:

When they will pray «ecumenical teacher», then please do not smash you forehead!

It is absolutely evident that in Russia this illness is gone to far – the soul of barbarism (of ignorance) penetrates the whole system «from head to toe».

At the time when American universities digitised my book about the Phaistos Disc for their expenses and places into their fonds (not even in English, but in Russian language), at that time when cultural centers (for example, Greece) placed the book in their libraries «Hieroglyphs of the Phaistos Disc...», at that time Russian state library answered me that they still thinking, whether they will place my book or not. They thinking about it for more than one year.

All that I am telling the foreign scientists in order to show them in bright colours – **with Russian science and Russian governance I have nothing common, never had and will never have.**

Someone can think that I am too strict, too emotional, that my example is just a *random concatenation of circumstances*?

No, I promise you, that it was not random!

But how to talk about me – simple unknown scientist, let's remind the mathematical genius Grigoriy Yakovlevich Perelman:

1. His three famous articles¹ about the hypothesis Poincaré in 2002-2003 he published in the internet **exactly in English not on the Russian language.**

2. That is why in open encyclopedias the articles of Poincaré keep appear **exclusively on English, because Russian science still did not translate it into the Russian language.**

3. **There still no translations into Russian language of any foreign scientific articles about the mathematician Grigoriy Perelman.** No, you can find the articles in internet, but they are translated not by the Russian science but by exclusively enthusiasts, for example by the user of Livejournal under the name of «Vadda» (article «*A legendary problem and the battle over who solved it*»)².

4. After the first publication of his articles, **he didn't see any interest for his work from the Russian colleagues,** and «in 2003... he accepted the invitation [from foreign mathematicians] to visit number of American universities, where he did the reports about his work for the proof of the Conjecture of Poincaré»³.

Unlike Russia [where he was not needed] , «in America Perelman spend lots of time, explaining his ideas and methods in organised for him public lectures, as well at time of private meetings with a number of mathematicians. After his return to Russia, **he answered numerous questions from his foreign colleagues via e-mail**»⁴, **Americans have questions comparing to the Russians.**

5. Therefore not accidentally Grigoriy Yakovlevich on the first page of his articles «The entropy formula for the Ricci flow and its geometric applications» stated:

I was partially supported by personal savings accumulated during my visits to the Courant Institute in the Fall of 1992, to the SUNY at Stony Brook in the Spring of 1993, and to the UC at Berkeley as a Miller Fellow in 1993-95. I'd like to thank everyone who worked to make those opportunities available to me⁵.

Explaining:

«Grigoriy Perelman not without a humor [precisely, not without a critical grin, characterising a **special state of Russian science**] maidenly states that his work was partly financed by his own savings, which were saved at the time of visiting the Courant institute of mathematical sciences, the University of New York (SUNY), the University of New York in Stony-Brook and California university in Berkeley, and he thanks the organisers of this trips»⁶.

Grigoriy Perelman proceeded his investigations exclusively for his own expensis, which he earned from Americans, and not from the Russian science or Russian government.

¹ Perelman, Grisha (November 11, 2002), "The entropy formula for the Ricci flow and its geometric applications", "Ricci flow with surgery on three-manifolds", "Finite extinction time for the solutions to the Ricci flow on certain three-manifolds" / http://arxiv.org/find/math/1/au:+Perelman_G/0/1/0/all/0/1

² Silvia Nasar, David Gruber «Multiform destiny: A Legendary problem and the battle over who solved it» David Gruber/ <http://vadda.livejournal.com/42798.html>

³ Cm. Manifold Destiny /

http://www.newyorker.com/archive/2006/08/28/060828fa_fact2?currentPage=all

⁴ Cm. John Morgan, Gang Tian. Ricci Flow and the Poincaré Conjecture. American Mathematical Society. Clay Mathematical Institute. Clay Mathematics Monographs. Vol. 3, 2007. Introduction, p.XL.

⁵ The entropy formula for the Ricci flow and its geometric applications / <http://arxiv.org/pdf/math/0211159.pdf>

⁶ Perelman, Grigoriy Yakovlevich / <http://ru.wikipedia.org>

6. **Unlike Russia**, «in 2004-2006 three independent [**and of course foreign**] groups of mathematicians were proceeding the verification [the analysis and checking] of the Perelman's results:

- 1) Bruce Kleiner, John Lott, Michigan University;
- 2) Zhu Xiping, Sun Yat-sen University, Huai-Dong Cao, Lehigh University;
- 3) John Morgan, Columbian University, Gang Tian, Massachusetts technical University.

All three groups came to the conclusion that the Conjecture of Poincare was solved successfully»¹:

7. Completely different destiny was prepared for Perelman in Russia – «**Institute of Steklov did not affirm him repeatedly in such a niggling comparing to his abilities position of Senior scientific researcher...**»².

Everything was said by this: «it was decided to put the mathematician on his place – he was not affirmed even for his past position of a senior scientific researcher³, therefore, they forced either to tolerate or to resign. Perelman choosed last.

8. As a result Russian science in regard to Grigoriy Perelman **silently took** unrecieved, as nearly everything in Russia, but **effective strategy of a special love to its neighbor**.

This means **out of all**, I underline, **out of all (!)** Universities of Russia during the checking of the proofs resented by the mathematician Grigoriy Perelman the hypothesis of Poincare, **so during the checking, none of the Russian universities published the materials about it on their web site. None!**

Even when this hypothesis is now accepted by the world scientific society as a proven (in 2010 he became a laureate of the analogue of a Nobel Prize in a field of mathematics), even after this out of 10 leading Russian scientific centers in a field of mathematics on their web site (according to the data of 01.12.2012) about Grigoriy Perelman mentioned, think carefully, only 1 (one!): St.Petersburg department of Mathematical institute of V.A. Steklov RAS⁴. Evenmore, mentioned only because Perelman was studying there for the postgraduate education, and then worked there up to 2005⁵. But in order for the reader not to rejoice, this page does not exist on the web site of the scientific organisation today, it was just deleted – **there was a person, there is no person!**

Now, if the reader will enter the web site, for example of Oxford University (www.ox.ac.uk) of Great Britain and enter in the search the surname Perelman, then comparing to Russian universities, reader will get about **ten**, I underline, about **ten articles of British university** about Russian mathematician Grigori Perelman.

Now guess with three attempts, what is the depth and fullness of «love» of Russian science for the genius Grigori Perelman?

¹ Grigoriy Perelman / Free Encyclopedia «Wikipedia» //

http://ru.wikipedia.org/wiki/Григорий_Перельман

² This selection was formed according to the article / «Grigoriy Yakovlevich Perelman»

<http://sciencereform.narod.ru/GrigoriyPerelmanRu.html>, and also stated in it links, placed on the addresses: <http://www.inauka.ru/fact/article66473.html>; <http://www.inauka.ru/math/article65878.html>; <http://www.inauka.ru/science/article75067/print.html>;

³ International project about the reforming of the scientific publications and assesment of the scientific works quality system / <http://sciencereform.narod.ru/GrigoriyPerelmanRu.html>

⁴ St. Peresburg department of Mathematical institute of V.A. Steklov RAS St.Petersburg state university / <http://eimi.imi.ras.ru/ru/perso/perelman.php>

⁵ Grigori Perelman / free encyclopedia «Wikipedia» // http://ru.wikipedia.org/wiki/Григорий_Перельман

9. And now in Russia, despite of undesire of the Russian science, arised the situation, when it is became impossible to ignore evident publicly:

- Griori Perelman was awarded with the international prize «Fields Medal»¹;
- magazine Science the first in the field of mathematics called the proof of theorem of Poincare – scientific breakthrough of the Year²;
- British news paper The Daily Telegraph published the list «Hundred of now living geniuses», where Grigori Perelman is placed on the 9th place³;
- Clay mathematics institute in 2010 awarded him a prize (analogue of a Nobel prize) for the proof of a hypothesis of Poincare, what became first in a history awarding of the prize for the solution of one of the Millenium problems.

Do you think that after all this the factual leader of Russia (V.V. Putin), or the partner by tandem (D. Medvedev), or the leader of Russian academy of science (...) gave the Perelman at least any kind of Prize, order or any medal?

Do you think that they came to his house and simply, humanly congratulated him? No!

These figures have congratulated whoever they could, even just centenarians only for that they live long, awarded with orders «great» clerks of Russia right at their birthdays, awarder, awarder and awarded.

One of these holders of order, who was awarded in the period from 2006 till 2011 with two orders «for the Merit»⁴ has completed a «great» thing for humiliation of Grigoriy Yakovlevich Perelman.

First Russian channel, managed by Konstantin Ernst, took a photograph of Grigoriy Perelman (photo №1⁵), looked at it and decided, that it does not match the «greatness» of Russian science and fame of her «authoritative scientists».

That is why First channel, without hesitation decided that image of Grigoriy Yakovlevich Perelman should be slightly embellished – put a ne suit on him and a new tie – but put it n not humanly, but as usual via Photoshop (Photo №2⁶).



Photo № 1 (before montage)



Photo № 2 (after montage – the suit and tie are added)

¹ Grigori Perelman refused to take a Fields Medal, ceremony (video) /

<http://www.youtube.com/watch?v=45OirYxdArE>

² Dana Mackenzie (2006). «BREAKTHROUGH OF THE YEAR: The Poincaré Conjecture—Proved» / Science 314 (5807) // <http://www.sciencemag.org/content/314/5807/1848.full>

³ Top 100 living geniuses / <http://www.telegraph.co.uk/news/?xml=/news/2007/10/28/geniustable128.xml>

⁴ Ernst, Konstantin Lvovich / Free encyclopedia «Wikipedia» / <http://ru.wikipedia.org>

⁵ «Grigoriy Perelman - The Millioner from the slum» / <http://ad-remo.ru/grigorij-perelman-millioner-iz-trushhob/>

⁶ Web site of First russian channel / <http://www.1tv.ru/news/about/150643>

Now great genius and mathematician Grigoriy Perelman is alive.

Do you think that Russia has woke? Realised its mistakes and begun to correct them?

Do you think that Russia awarded Perelman with its prize, gave him an order? No!

Russia is just waiting for his death. And then, as it is instituted since long times in Russ, everything will begin: there will be an allocation of space in the honorary cemetery; and an expensive ceremony, maybe even in the hall of Russian academy of science; for the millions of dollars new documentary and feature films about the genius will be produced; and all his past friends and colleagues will begin to tell the foreign correspondents about their eternal friendship and love for genius.

At the end, I am sure that Russia after his death will establish a prize named after Perelman, and of course, will issue a post mark with the image of Grigori Yakovlevich; the same post mark, as the one where another great scientist is shown – geneticist Nilolai Vavilov¹, who was repressed and destroyed with measureless «love» to its neighbor by the Soviet authorities.

So, if in Russia they treat like that great geniuses like Perelman, you can perfectly imagine, who for they taking simple scientists!

Besides it is not important: whether this scientists made a discovery or not, were their discoveries generally accepted or not. Another thing is important: if each if this yet unknown scientists does not doubt in its discovery, than he should ask himself a question – **does he want a Russian destiny?**

I have no doubts that I have translated the hieroglyphs of the Phaistos Disc, as well as that I have already read, but not yet published number of key Ancient Egyptian texts (this is complete confirmation of ideographic method of translation).

I also have no doubts that **such Russian destiny** I do not want, otherwise all my translations will be burried alive by this «culture» together with me!

This is my principled position:

**I am not a patriot of some Russia,
because I do not need any Russia.**

Now, my dear English-speaking rears, ask yourself a question – whether everything described here characterises Russian science and Russian authorities as **Barbarism** or as **Civilisation?**

My own conclusion for this point I have already made...

Actually, it is quite possible to cure this Barbarism. This can do and already does the Education, but personally I have neither time nor desire to spend whole my life for this curing (politics), instead of translation of the hieroglyphic texts (science).

However in order to finally dot the i's, I absolutely frankly say that I sincerely wish Russia early or late to knock off as the dandruff from its head not only **cheaters and thieves, who steal governance and money from the country**, but also those who steal from Russia the most precious – **Truth and Knowledge**.

In such situation I have to say to myself:

- Vitaly, except Russian science and Russian authorities with their special love to its neighbor there are, thought not yet known to me, but different world!

Therefore, I speak to foreign scientific centers in English language with the same question about correctness or incorrectness of my translation of the Phaistos Disc:

Do the world scientific centres consider my translation of the Phaistos Disc to be right?

Because any academic centres *have a duty* in front of society to give the scientific qualification regarding any findings or just claims for the findings.

Scientific centers should clearly answer society the questions: *about the truth or untruth, knowledge or lack of knowledge, finding or delusion* of any scientist.

¹ Nikolai Vavilov / http://en.wikipedia.org/wiki/Nikolai_Vavilov

In this case, to wave away, as from importunate fly, can not a friend, but an enemy of the Science – administrative clerk, to whom it will seem that there are queues of the authors with such an investigations in his state.

The logic is absolutely simple – universities and institutes represent the centers of Knowledge; if people, representing this Knowledge, are the real specialists in their field, then they can easily give a straight answer about the correctness of my translation of the Phaistos Disc:

«Yes, the translation is correct» or «No, the translation is incorrect».

At worst, when the specialists are afraid to say «Yes» or «No» beforehand, it makes a conclusion – «To check the correctness of the translation, taking into account a modern level of the science development is impossible».

However any mathematician can give an expert evaluation of the correctness of my translation by the number of absolute matches of the meanings of each hieroglyph inside of the text in relation with all other hieroglyph, without which the sequential chain of the meaning would brake (I am talking about cryptology). Do you know, famous English astronomer Stanley Hawkins (G. Hawkins) wrote about the Phaistos Disc:

«... it is impossible to put the problem into digital calculating machine, if the problem is not formulated mathematically. The machine is working, not knowing the tiredness, but it needs numbers, equation and clear instructions. Productive use of machine time precede the research, and this researches are carried out by person, who makes conclusions, writes, crosses out, looks at window and chomps a pencil. During all fifty years [at that moment], past from that minute, when the Phaistos Disc was found, its study is keep staying at the stage of tentative hypothesis and estimations»¹.

Now mathematicians, finally, have the opportunity to check it (good that all the hieroglyphs are translated, and each hieroglyph has only one semantic volume, i.e. to manipulate the meanings of the hieroglyphs is impossible).

Therefore I suggest foreign specialists to roll up the sleeves and to begin the checking of the correctness of the translation of the hieroglyphs of the Phaistos Disc.

Wherein I would like my foreign colleagues **would not be shy in evaluations**, but do it not as a Russian lampoon of professor «G.G», but giving proofs and justifications of the assessments as it should be in science.

Why the answer of foreign specialists is important for me?

Because I plan to pass all my developments of the translations of hieroglyphic texts into foreign scientific centre, and to show the specialists of this centre how to translate all Ancient Egyptian hieroglyphs, beginning from the text of legendary Rosetta Stone. Ultimately these collective developments will turn out to be the merits of exactly that foreign scientific centre.

The main and only one condition which I will have – is never relate my discoveries or even just claims for discoveries with Russia.

Never – not at the present, not in the future!

I do not wish to have anything common with Russian professoriate.

Moreover, I plan, of course if I will obtain it, to change the Russian citizenship just in order to show my own attitude towards today's mess, which reigns in Russian science and in Russian government.

P.S. The book with my translation of the Phaistos Disc is sent to the 100 of leading scientific centres according to the rating QS World University Ranking 2012.

¹ Hawkins G. except stonehenge / edited by A. Gurshtein M.: World, 1977. P. / <http://booksshare.net/index.php?id1=4&category=history&author=hokins-j&book=1977&page=77>

APPENDIX № 3: My appeal to the patrons

Dear patrons and just wealthy people!

English translation of this book, as well as its editing were carried out exclusively for my own funds and savings.

The same is regarding the costs for the creation of the web site about the Phaistos Disc: www.geofest.ru, www.phaistos-disc.com, also the most important, but not yet launched resource www.phaistos.ru – the open electronic encyclopedia about history and translations of the Phaistos Disc (created on the software – Wiki).

Not even talking that regarding the time, I have spend nearly two years for turning the translation of the Phaistos Disc (the translation itself takes just 2 pages) into the full fundamental research, which would be understandable for the whole world. It, as you understand, was done to the prejudice of the time for my family and main work, which brings me money. Moreover, all my scientific works I pass on into the public domain for free, that is why they are appearing straight away in the biggest/electronic libraries for free.



Now I keep working on my second volume of the research of this wonderful and unique memorial – Phaistos Disc.

However the main target – is to show the scientists of the world the translations of exactly Ancient Egyptian texts - to show other parts of my investigation. About other my projects you can find out on the web site www.geofest.ru in the section «My projects», unfortunately, now only in Russian language.

For this, not only time and energy, but also money is needed.

I will not repeat about a huge significance of the translations of hieroglyphic texts (especially Ancient Egyptian, not only text of the Phaistos Disc). It should be clearly understandable to any civilised person, which has a basic picture about influence of Cultures of Crete and Egypt on the history of mankind, primarily on its science.

That is why I appeal to all patrons and just wealthy people to provide a financial support, although I understand that in English-speaking countries, the support is usually directed to the public organisations, not individuals. Unfortunately, I do not have such an organisation. I just rely on Yours insight and understanding of the big price that scientists on the Russian territory have to pay to get a crumb of knowledge.

I thank in advance everyone who will help me.

My e-mail: surninvitaly@gmail.com

Vitaly Surnin

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