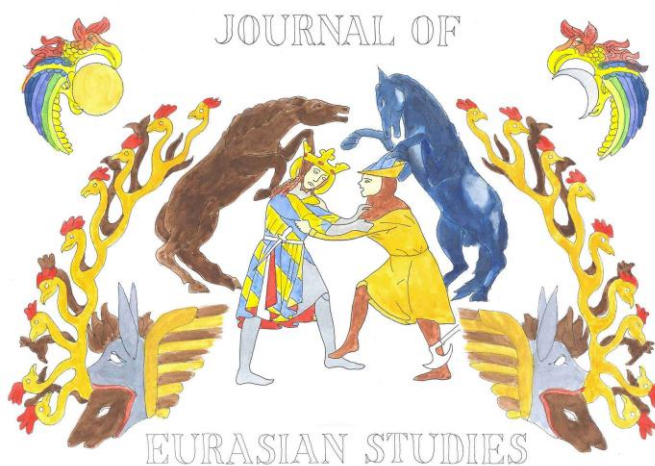


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DEAR READER,

One of the most prominent features of a real scholar is his readiness to reevaluate his own theories. Based on this characteristic, Mihály Mellár is a genuine scholar. After studying and publishing on the Phaistos Disc in our Journal, he came to the following conclusions:

“The shorter an unidentified writing the harder is to decipher it. The task is particularly difficult if the number of once occurring signs is high. On the Phaistos Disk out of the 45 signs 9 is hapax. Everybody takes this figure as fact, I have used to do the same, and however, this is only a misleading appearance. *The disk is legible in both directions*, thus the so called “hapax” occurs in at least two different readings. Beside the text, which is divided into fields, is a *multiple acrostic poem*: the initial and closing signs of the fields compose legitimate sentences in both directions, 16 lift out closing signs and the remaining closing signs are also readable in both directions. Thus, there are ten intertwined, but different readings on the disc, making the phonetic values of the signs verifiable. The contrivance of these manifold intertwining readings guided the scribe in choosing the picture-signs; therefore one can only draw conclusions about the effective realization of this objective. In this regards the scribe has created a perfect masterpiece.

He did manage *to choose* the 45 small pictures in such a way that with the help of the consonantal frame or the initial of the depicted objects (rebus principle) he could place ten different, but connected and with the many reading directions intertwined messages on a single disc.

With the ten possible reading directions, by using only 242 imprints of the 45 signs he managed to compose 497 words into meaningful sentences on a palm size disc. For this, to write it down with our modern alphabet we needed exactly 3,000 characters. The *disc* is indeed a real *record!!!*

These new revelations about the disk and the shaping of a theory of picture-writing challenged me to take the disk in hand again. The story has not changed, but significantly enlarged and its multiple interlacing this time assures the incontestability of the readings.”

These new research results are presented in this Supplement of the Journal of Eurasian Studies, issue 2011/4. They are introduced by a theoretical paper on the hieroglyphic writings, entitled ‘The Codebook of Hieroglyphic Writings’.

Flórián Farkas

Editor-in-Chief

The Hague, December 31, 2011

THE PHAISTOS DISC REVISITED

MELLÁR, Mihály

The codebook of hieroglyphic writings

Abstract

Awareness of linguistic structure is a product of a writing system, not a precondition for its development. David R. Olson.

Minoan hieroglyphic writing is a strictly phonetic writing system. All the hieroglyphs are acrophonic signs. A number of them (chosen by certain criteria) are characters, standing for the initial consonant, while the others represent the whole word or sound-group of the depicted object's name.

In alternative wording: the hieroglyph represents the consonantal frame of the depicted object's name, so it can stand for one, two, three or more consonants.

When spread out as in *plane-writing*, the words and word-endings describing the correlation between the hieroglyphs (one element *in* or *on* another, one *covers* the other, etc.), namely the *glueglyphs*, pose as regular hieroglyphs in the listing of characters, in the so-called *scene record*.

The hieroglyphs and glueglyphs form an open-ended list: *any object or event that can be depicted and unambiguously named by the reader could be used for graphical representation of speech.*

It is a reasonable commandment that in a hieroglyphic text every discrete picture is a hieroglyph, it would be a logical somersault to decorate a writing consisting of nothing but pictures with similar pictures. The so called normalisation – selection, sifting and regrouping, rearrangement of the hieroglyphs – is a scientific nonsense; the chauvinistic, denigrating overriding of the scribe is just not on.

The *reading* of hieroglyphic writing is similar to alphabetic reading: by pronouncing one after the other the sounds graphically represented with hieroglyphs and with depicted events/narratives (in the case of plane-writing), and letting the vowels change (rebus) until the locked in, meaningful verbal message can be heard again.

Alternatively: the consonantal frame of the words and word-endings graphically represented by hieroglyphs and glueglyphs are filled with vowels until the intended linguistic message reoccurs.

There is a reciprocally unequivocal correspondence between the hieroglyphic writing's graphical system of notations and the sounds of speech, in other words: the hieroglyphic writing is the same kind of phonetic writing as the alphabetic, but with specific reading rules. Every picture element represents a row of sounds, a word, a word-ending or only a singular sound and exactly that: the picture elements represent only sounds; the reading, the forming of words and sentences gives those sounds syntactic roles and not vice versa.

The hieroglyphic writing is the model for syntax, since with rebus the picture turns from emblem, symbol, or sign representing the object into graphical/hieroglyphic sign for writing down words.

The hieroglyphic writing using the rebus principle is a consequence of organic development, the alphabetic writing is adopted and adapted in every language, even in the Phoenician and the Greek!




If you extend the inherent analogical reasoning, by which you recognize depicted objects, to analogically sounding words, than you have mastered hieroglyphic writing and reading, an academic discipline.

Actually you did better, as Egyptology is just not there yet. Wow, isn't that cool!


Writing is the illustration of speech


The elements of hieroglyphic writing are not symbols, but (miniature) pictures, which we call hieroglyphs and glueglyphs, which are the relational suffixes and words describing the notion/aspect/shape of writing. Hieroglyphic writing should not be mixed up with depiction. Hieroglyphic writing does not convey its message with the written and unwritten rules and tools of drawing and painting, nor with the photography-like presentation of things, but phonetically: a description, a *scene record* is prepared (in thought, in word or in writing), than the reader deciphers or decodes this scene record, literally melts out (*'kiolvaszt'*) the message frozen into the picture, reads out (*'kiolvas'*) its saying. The actual reading, the decoding of the hieroglyphic writing was named *rebus principle* by Sir Alan Gardiner. János Borbóla calls it *ancient Magyar vowel-substitution*, but we could call it simply by its customary name – *reading*! What is it all about? When perceiving B+B, the reader simply articulates what s/he sees: Be-s, plural, because there are two of the same signs. BeS doesn't mean anything, but the B_S_ consonantal frame can be filled with vowels to BaSe, BaSS, BoSS, BuS. This only diverges from the reading we know in that the vowels are depending on the context. Yet not even this is entirely new for us, for example the BaSS gapes on dry land, but doesn't play a BaSS-clarinet. The actual vowel depends on the context. The alphabetic writing is more developed than the hieroglyphic, its reading is unambiguous, the experts say. But is it really? By doubling the number of signs (from BB to BaSS) is there a 100% improvement in unanimity? Of course not, the precise meaning of the word depends heavily on the context of it.

The hieroglyphs have a duplicity the researchers cannot cope with as yet: on one side the picture visualizes, depicts something, for example a *pear*; however in the message of the hieroglyphic writing it stands for the word *pair*. In the fictitious descriptions it acts like a pear, it *simulates* a pear, but the rendering of the message can be achieved only by concentrating on the sounds of its name, by substituting the vowel in the word-frame. The objective of the hieroglyph is not to depict the fruit, but to represent the '*pear*' sound-group or word. In the scene record, which should not be mixed up with the message of hieroglyphic writing, the pear acts like a simulated or fictive fruit, not generally and universally, independently from the language, like as it would in a fruit-shop window, but exceptionally and exclusively in the language of the hieroglyphic writing (in Magyar for the Minoan Hieroglyphics).

In the fruit-shop window the message "--

Every writing is *phonographic*, consists of phonetic signs, serving to take down the speech. "The historical reality is that all full systems of writing have been based on speech, and that no set of nonphonetic symbols has ever shown itself capable of conveying anything more than a limited range of thought." says **John DeFrancis**, the most eminent western expert on Chinese and Japanese languages, in the *Visible Speech*. With this quotation, my intention is to challenge the ideographic conception, or the "ideographic myth" in connection to the Minoan writings. **Peter S. Du Ponceau** already in his letter of 1838, A *dissertation on the nature and character of the Chinese system of writing* he ascertained regarding the Chinese hieroglyphs that they "represent ideas no otherwise than as connected with the words in which language has clothed them, and therefore that they are connected with sound, not indeed as the letters of our alphabet separately taken, but as the groups formed by them when joined in the form of words." This

is valid for all hieroglyphic writings, therefore for the Minoan too: the 🍏 hieroglyph is not an ideogram (thought/concept-mark) in its original meaning, namely irrespective of the language (*pear* for the English, *kruška* for the Croats), it stands for the word ‘körte’ as the Minoan (Magyar) ‘*language has clothed it*’. The 🍏 is a fruit only on the surface, in reading it stands for the word or group of sounds/letters ‘körte’, for example on CHIC #294. Without this specification the Cretan writings are indecipherable, unreadable. To recognise and name (in Magyar) the ‘pear’ and similar hieroglyphs is relatively easy and more or less unambiguous; the question is rather what the researchers refer to under its name. About this there is no clear definition, they like to decide arbitrarily in this matter, for example: the sign 084  iNG (‘shirt’, J.

G. Younger’s LANA), which turns up only once on its own in the whole Minoan corpus, they are listing as a hieroglyph, while the at least hundred times occurring  iV (arch) is only a decoration.

Why? Just! The hieroglyph is in fact a miniature picture, the number of pictures people can draw is unrestricted, and so is the number of hieroglyphs. In the times of the Egyptian Middle-Empire they utilized about 850 hieroglyphs, by the time of the Roman era their number rose to five thousand; the Chinese dictionaries today hold about fifty-thousand signs, but out of these circa 500 are of pictographic and ideographic origin, the majority are compounds containing phonetic and semantic components. The number of signs in both cases settled in by usage; in practise, this much and exactly these hieroglyphs proved to be sufficient.

Each of the circa 350 known Minoan Hieroglyphic texts and the non numbered rings and murals are only short, just a few word long messages. A portion of them are noted, on pliable, by kneading repeatedly reusable clay tablets, nodules and rods, by their content reminder, sketch, but against the misconceptions without abbreviations and acronyms, but in extremely compact drafting. Our own handwritten reminders and sketches are full of under, over and around writings and symbols the academy doesn’t regard as letters, despite of this, if we want to re-read it , or someone else wants to use it, forsooth one has to pay attention to the scribbles as well. It is the same with the Minoan texts too.

The researchers, in the name of an *a priori* accepted idea, have restricted the number of Minoan hieroglyphs to around one hundred, because they force the presumption that the Minoan writing is a syllabism. Not the practice and not Minoans themselves, but the researchers, in the name of a preconception, disregard a large number of hieroglyphs as nothing but decoration. Such a “decoration” is the ‘*tükör*’ (mirror) on #206, #282, #312; the ‘*fok*’ (scale, grade) on #137, #203, #248, #268, the ‘*fül*’ (ear, handle) on #219, the ‘*levél*’ (leaf) on #216, #262, etc. Practically it would be a logical somersault to decorate a writing consisting of nothing but pictures with similar pictures. It would be similar to the beard, moustache and similar naughtiness drawn to the women on the bulletin boards. Actually even worse! Who is to decide which of the small pictures/hieroglyphs are only a decoration, the scribe or the reader? It is a waste of time to meditate on this question. To decide which sign is a hieroglyph in hieroglyphic writing and which is not cannot be subjugated to the mercy and/or liking of the reader, and it cannot be aim of the scribe to deliberately or unwittingly deceit the reader, therefore: ***it is a reasonable commandment that in a hieroglyphic text every sign/picture is a hieroglyph!***

The selection, sifting and regrouping, rearrangement of the hieroglyphs – as a matter of fact, the denigrating overriding of the scribe – in the scientific literature is called normalisation. One wanders what is normal in that?! But that is not all. They compare the sign-groups picked out this way: sign-group DoG on #n tablet is the same as DoGma on tablet #m, because on the second tablet the hiero for Ma (cat-face) – as a decoration – was discarded!

Reading

How does the little Pete in the first year prove that he can read? He shows us that he can pronounce the sounds attached to letters of the alphabet and form meaningful words and sentences, that he can lace the sounds together in such a way that both himself and his listeners can understand the message legible from the graphical signs. There is no need to prove differently for the hieroglyphics either. The whole class is reading by the same reading rules, the same message from the same graphical signs. Everybody can master the ins and outs of reading of hieroglyphics; just the same, as one did when learning alphabetic reading. In fact this reading should be more easy and faster to learn. Reading hieroglyphics is not a question of faith or science, and definitely not the privilege of the initiated in some esoteric society. ***There is reciprocally unequivocal correspondence between the hieroglyphic writing's graphical system of notations and the sounds of speech***, in other words: the hieroglyphic writing is the same kind of phonetic writing as the alphabetic, but with specific reading rules.

Since the human fabric of Minoan culture as a consequence of man-induced and natural catastrophes vanished from the scene of history, the Cretan hieroglyphics also sank into oblivion. Its use in the Hungarian folk-art is in the dying phase as well. Worse than that, the Hungarian linguists ignore the still emerging sparkles of it, saying – the barbarians (that's us) don't even have a language, only some patchwork obtained by theft from neighbours, lest a standalone, organic writing we could have.

Encoding

Therefore the circumstances made it that the hieroglyphic writing had to be decoded like a cryptogram. The coding-decoding is a very plain science. The plain-text letters of the text we want to encrypt we transpose with an upfront-prepared codebook to another or to a rearranged set of lettering. The addressee with the reverse of the codebook decodes, reinstates the original lettering, and makes it legible again. This is it.

The enemy, who is the cause of encryption, is trying to break the code of encryption and knowing the language – this is important – it is only a matter of time and ingenuity will succeed. At coding, the signs of the given text are written out to another system of notation, at decoding we do this in reverse; the process overall can be mechanized. Infamous is the German's Second World war Enigma Machine. The cracking of the code also can be mechanised; the probing of millions of possible fittings, until one intelligent reading comes across, and this is the point, there is only one such reading, exclusively in the language of the original text. Countless possible combinations may turn up some legitimate words in any language, but a given text can be decoded systematically, coherently and without contradictions only according to one key and in one way only. In our case, hundreds of texts are decoded by the same key.

The only but requisite evidence for the successful cracking of a code is the intelligent reading.

This trivial thing was important to tell, because the general belief is that some special verification is needed. The codebook presented here is unambiguous, easy to follow, exempt from inconsistencies, everybody can check it and it is applicable, so everybody can make certain that this is the only correct cipher-key, which always gives back the original intelligent text. Its fault is that the original Cretan hieroglyphic writings, after decoding, are only legible in Magyar. For this reason, the codebook presented here has no approval and support from scientist's, nor will it have any time soon. But this is not the qualification of the codebook.

The formal classification of hieroglyphics

The texts by their form can be sorted in the following classes:

1. *picture-like writings*, which can be found on murals and frescos, on (seal-)rings and on some seals and imprints. On these items the picture editing is made with such thoroughness that the extrinsic event, the narrative and story almost completely covers the pictures writing-nature, its real verbal message (see below the inventing of a religion). The decoding of these picture-like writings is extremely difficult without the knowledge of their context, for this reason it is essential here too to keep in mind that there are no “decorations” on these picture-like writings. Every picture element is needed for their decoding.
2. *picture-writings* or *hieroglyphic writings* can be enlisted in two subclasses,
 - a. *plane-writing* (two-dimensional writing) which gives preferences to glueglyphs (relational suffixes and words describing the notion/aspect/shape of writing). The Minoan hieroglyphics is a variant of picture-like writing heading towards standardisation, it is characterised by the reuse of certain picture elements, and the hieroglyphisation process is in progress. As the research of these writings is done from the alphabetic side and bases, typically the researchers see only the hieroglyphs (even those only selected). They won't notice the picture-like utterances, the glueglyphs such as one element *in* another, or *on* another, one *covers* the other, etc. Or (disdainfully) they hold the scribe unable to keep the line of writing.
 - b. *row-writing* is characterised by setting the hieroglyphs in orderly rows and the gradual abandonment of purely pictorial utterances.
3. *linear writing*, in this case the Linear A writing, which is characterised by the restricted number and authorized use of signs.

To employ the concept of evolution on the above specification is unjustified, because the Cretans simultaneously and at the same time (sometimes in the same inscription) used these writing types. (Indeed, the pictorial and hieroglyphic writings are still present in Magyar folk art.)

The classification is not 'scientific'; it seems to couple together the *glottographic* and *semasiographic* writings, namely the speech-based and the ideas directly representing graphical notations. The latter is not a coherent, definable category; it is rather the generic noun for all graphical representations outside the former.

What is the criteria for glottography? First of all the phonography, writing down the sounds of speech with graphical signs, which follow each other in a row – looking it from our own point of view! Already on the bases of these formal features the plane-writing is not fit to write down the speech whose sounds are following each other in a row – the researchers are saying and with rows of examples they are “proving” it. For example, the preschool children, when they asked to write, then they will draw scribbles in rows with word-spacing (imitating the adult users of alphabetic writing!) – says Malcolm D. Hyman, the researcher of the Max Planck Institute for the History of Science in the article titled *Of Glyphs and Glottography*, referring on Tolchinsky. (The Mongolian children would probably draw small square-like scribbles one under the other!) I have myself a similar example: The Serbs have seen the writing first in church as black scribble on white paper, which remind them of pissing in the snow (*pisati* ‘to write’ and *pišati* ‘to piss’) and the reading they interpreted as the meaningless recitation of their pope in the artificial Slavic, so they experienced it as a rumble of a battle (čita).

The #139 text, farther below, is such plane-text, consequently it is unsuitable for writing down as a speech, and the hieroglyphs for L and M stand out from the row. It would be really disturbing if they were only passive notes, however these two hieroglyphs are *acting*, *L touches M*: „L éri M-et” and the description of this act is *linear*, it is done with the sounds of speech! *The vowel-substitution is done on the*


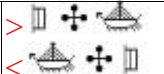
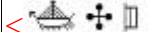
linear description, that is what we read, by the time we get to reading, the plane-writing changes to line-writing.

How definite is this writing? Is it reading or only verbalizing a picture? – asks M. D. Hyman. In Magyar we can rearrange this „L éri M-et” narrative in six different ways, but only this one renders an intelligible sentence. Bluntly, this plane-writing can be read in only one way, therefore it is not less definite than an alphabetic writing – in this case. Of course, this writing (also) has some kickbacks: it is not suitable to write standalone words, names, indeed there is not one personal name in the whole corpus of Cretan hieroglyphic writings. A consonantal word-frame usually has more than one legitimate reading, which is not typical for personal names ... today, but think of the Hungarian kings András-Endre, maybe it isn't from the devil if a text has more than one intelligible reading.

The reading of hieroglyphics

The hieroglyphs written next to each other in a row are read exactly as the alphabetic writing: we articulate the fictitious sound values, the ones we see on the surface of the hieroglyphs, but we treat the vowels loosely, let them change and harmonize, until the text becomes rationally suited to the context. From this formulation follows that hieroglyphics is not an adequate writing, since it gives a free hand to the reader, who can read a group of signs anyway s/he wants. But that is not exactly the case: we have seen earlier that the spelled out word bass has at least two different meanings, but in a clear and intelligent speech, the context we use the word in, will render unambiguous which meaning of the word we fancy. It is exactly the same with hieroglyphic writing too. Here is an example:

#097. MA/P Ha (HM 1402 [ÉM, H. 6]), crescent (4 x 1.7 x 1.1 cm)

	>		038-070-040	J/L R G_L_	Jó ReGéLő	<i>Jó regélő</i>
	<		040-070-038	G_L_ R J/L	GáLYáRa Jó	<i>gályára jó.</i>

The first sign from the right is J/L, a door (aJtó) that stops (áLLít/áJJít) outsiders and darkens (éJít) the room. (The door turns around a corner lath, which is lowered into the threshold and the lintel rather than on a today's hinge.)

The middle sign is R, one stick *on* the other (Rá), or carve (Ró), write (íR), divide (Részekre oszt). (The point means that the line open, continues in that direction!)

On the left is a linear drawing of a GáLYa (galley). The 040 hieroglyph is no doubt a lifelike drawing of a galley, its name in Greek is γαυλος in Italian galea, galéra, in French galère, in German Galeere, in Magyar GáLYa and is in the same word family as the word HaJó (G>H, LY=J) ship/both/vessel! This word-family also contains the words GuLYa (herd of cattle) as the galley's personnel consists of a 'herd' of men moving in step (see galley → gallery), GóLYa (stork), when they are in passage they move like a row of oars, their strokes(!) are synchronised.

Note: These are regularly used signs; they turn out also in nicer, better recognizable handwritings, so there is no question what they depict.

 : J/L : Jó : good
 : R-G_L_ : ReGéLő : fabling, storyteller
 : G_L_ R : GáLYáRa : for galley







Jó regélő gályára jó.




Good storyteller is good for galley.






There are a couple of alternative possibilities for filling in the vowels, like *gályára/gulyára*, *regélő/ragály/rúgáló*, but only the above reading makes sense. The context adequately delimits the number of readings and interpretabilities. The longer the text the more this is so.

Here we had a relatively easy task, however not in every picture-writing are the signs like this in a row, the writing may include some pictorial utterances, like one sign is under the other or touches the other, the sign can be in lying position or it can be dusty, etc. Practically, we only just now come to the examination of real pictography. Here is the above already mentioned example:

#139 KN Imp DoN: CMS II 8.80 on HMs 107 (nodulus, DoN)

	impression	transnumeration
	X  {  ér  -et } ⁺  {  borul } ⁺	X 009 {077-_R-013-_T} ⁺ '10' {020 'borul'} ⁺

Blue reading starts at X, with the 009 KeZeS (glove) hieroglyph. The 077  L (Lung) touches the 013  M (bear) hiero. The 020  B (Bug) seems to fall on its back.

 : K_Z_S : KöZöS (társak), közösség : community
 ér  -t : L-_R-M-_T : LáRMáTú' : from uproar/clamour
  : T_S/Z-B : TűZBe : into fire
 borul : burst

<i>Közös lármátú' tűzbe borul. (A felizgult, lármázó tömeg mindenkit tűzbe hoz.)</i>	<i>The community bursts into fire from uproar.</i>
--	--

Researchers accustomed to the alphabet will list the objects seen on the picture (here they missed out only on the dot, '10') and for them the job has ended. Would they, by any chance, hear this text read back by the scribe himself, they would conclude that the writing does not cover the spoken language, as they did the same with the Na-khi or Naxi hieroglyphics. One typical text, to illustrate this, is from **Seaver Johnson Milnor** (*A Comparison between the Development of the Chinese Writing System and Dongba Pictographs*): „*Naxi xiangxing wenzi texts, omitting many words from the rites they record, do not systematically represent speech and thus do not constitute a writing system by Boltz's definition. One could learn the spoken Naxi language, memorize the meaning and pronunciation of every pictograph in a given manuscript, and would still be unable to recite the ritual in its entirety without having first studied it under the tutelage of a Dongba.*” Yes, they perceive only the discrete pictograms, without any mutual effect. In their opinion the signs have only formal values, they have no bearing on each other nor with the big picture, no action can be connected to the sign, they cannot lean, touch or cover each other. To be more exact, the researchers won't take any notice of these narratives, although these are part of the reading. These researchers, though in their mother tongue cannot compose a single sentence without a verb, they hardly ever query where the plot is in logographic writings, since on logo- and pictographs there are only objects, in Milnor's words: „*a graph can stand for a word, the name of an object, rather than the object itself.*” He uses in this sentence-fragment the word *object* twice, while in the whole essay the *verb* comes up only once, in connection with a homophone word.

Let us turn back to the inscription: the intention of the scribe is clear, he made sure that we notice: L is touching M, a '10' is in the recess of three others, implying the proper reading and one cannot miss


noticing that the bug is abnormally falling on its back. The scribe not only lists the hieroglyphic signs but also assigns roles to them, he makes them pose. One cannot and should not leave these pictorial modes of expression unnoticed, these events, narratives are the same parts of the graphical representation of speech as the physically separable hieroglyphic signs. It is interesting, that such, from the letters inseparable graphical signs are used in the alphabetic writing as well, but for some unexplainable reason the researchers would like to remove that from hieroglyphics. In a couple rows higher up there is such a sign: two letters are slanted (italics), when reading this syllable is stressed, thus it is pronounced differently. And now a surprise. Although the X marks the direction of reading, the text is also meaningful by reading it backwards. From this direction, first we encounter the M sign of the {L, M} pair, but that is not a problem, because the word-order in Magyar proposition is free, we follow the natural direction:

	impression	transnumeration
	< {borul}+ {et ér}+	{B_R_L 020}+ '10' {013-T_R 077}+ 009

borul : B_R_L : Bírál : judge

 : B-T_S/Z : Bó'ToS : shopkeeper

 -et ér  : M-T_R-L : MiT áRuL : what sells

 : K_Z_S : KeZeS, lopkodó : light-fingered

Bírál bó'tos mit árul kezes.

The shopkeeper judges what the light-fingered sells.

The sentence is of double meaning: the shopkeeper criticises the items that were stolen from him, but it can hint that the shopkeeper is light-fingered as well, in the better of the two, through the goods acquired under the counter. This reading doesn't make the preceding any lesser, on the contrary strengthens it, after all it is obtained with the same sound values of the signs.

Scene record and reading

A picture, and therefore a picture-like hieroglyphic writing, can have several types of interpretations. The viewer has to know the circumstance of the picture's creation and the innately flimsy rules of the visual art to write down with appropriate accuracy the narrative visible on the surface of the picture. For an approximately exact description of a picture, it is not enough to list the distinguishable elements of it, still less sufficient to point out just a couple of – at will selected – elements: every element of a picture, in their interdependence and in logical order, have to be taken into account, a scene record has to be prepared with such elaborateness, conciseness and with unambiguous naming of the correlations, as if the picture would be described to a blind person.



The task is not simple, what more it is outright impossible, as it is shown in **C. D. Cain's** *Dancing in the Dark* essay. The miniature picture, in fact every element of it, of the famous/notorious Isopata ring is interpreted by many researchers in even more ways. Based mainly on this ring they created (subsequently!) the Minoan religion, their body of beliefs and their ideology, as it turned out, all these from an engagement ring

that lacks every allusion on religion. (See its reading by MM in the [Journal of Eurasian Studies](#) number 0111.)

The most elementary question about a picture is what happens on it, what event or events are taking place on it? The train of events, on the depicted scene, forms the *narrative* and the *story* of the picture, which is never only a simple listing of the picture elements, but the narration of the characters and events of the *depicted scene*.

The same picture-tale can be told in many different ways, the picture only serves as a mnemonic tool, it reminds the person, who from the outset knows the plot, about the flow and the details of the tale. This is not writing and reading yet, but only a tiny step separates it from that: the application of the rebus principle. It is not sure, that “the sign for a *bee* necessarily represent the word ‘bee’; it may just represent the object, a bee. But if the sign is now appropriated to represent the verb ‘be’, the sign has become a word sign, a *logograph*. The principle involved in this case is that of the *rebus*, the use of a sign which normally represents one thing to represent a linguistic entity that sounds the same; this entity is a word. What needs emphasis is that the rebus principle does not merely play upon pre-existing word knowledge; the substitution of the signs on the basis of their sound is what brings words into consciousness. A script which can be taken as representing both syntax and the words combined by the syntax produces a canonical writing system, one which is capable of representing everything that can be said.” The quotation is from **David R. Olson**’s essay *How writing represents speech*.

With the appearance of the rebus principle the picture becomes picture-writing or hieroglyphics, the picture elements now denotes words in coherent syntactic structure.

The word is not a property/attribute of an object, nor is of the object’s hieroglyph, but a standalone object, namely a notion/idea/concept; word consisting of sounds, an element of speech. The structure of the hieroglyphic writing, the applied rules and methods give an insight inspection into the syntax of the language, but the two is not the same, one is the face while the other is the back-side of the picture. In Barthes’ classification: one holds the iconic message, while the other linguistic message and Barthes stops there, although the logical requirement is the connection of the two; the two messages are tied together with a codebook called rebus, charade, or ancient Magyar vowel-substitution. In János Borbóla’s wording “The rebus system denotes a variant vocalisation of the original phonological form of hieroglyphs. With this the same hieroglyph (keeping its consonantal frame unchanged) by substituting its vowels receives a new meaning.”

It should be noted that the rebus principle is not only switching the vowels in a word, but it is also agglutinating (similar to but not inflection/conjugation/declension) and compounding of words: (íV (arch), { (C) } = {íV-ek}+ (plural) > éVeK > évek (years); { (ü) } = {íV-ek}+ (plural) > éVüL > évül (laps) > (ével (lasts for years) > avul (becomes obsolete) > ível (arches) > ívül (becomes arch-like) > ivolya (Ibolya) (Violet) > ovál[is](oval) > övély (Tatu Dasyppus)).

Just to note, the rebus system is not a dinosaur, it is present in our life in two ways, says Daniel Kies:



“The rebus principle we discussed initially re-emerges in two ways. First, in our initial experiences with literacy, we all went through a stage in which we employed the rebus principle to learn to read and write. Witness my daughter Emily’s pre-literate attempt to write “I love you” using rebus figures for *I*, *love* and *you*. Second, writing onscreen, as participants in text chats, email, and other conferencing systems, frequently employ icons (themselves a form of rebus) to represent syllables, words, or clauses in the spoken

language. I can use an asterisk [*] or underscore [_] to show emphasis, for example. I can use an emoticon [;-)] to show that I am not serious, etc.”


We can talk about writing, especially hieroglyphic writing, when the scene record, namely the events seen on the surface (the story of the objects and events) are separable from the hidden, coded message of the scene record; in this case the structure of the picture models some of the elements of the language. “**only when it becomes possible to differentiate the activity of describing what a picture shows from reading what a text says, can the graphic structure be seen as a model for the syntactical properties of language.**” Olson.

This should be alright, except that the boundary between the picture, picture-writing and the text is not evident, so the boundary between *describing*, *verbalizing* and *reading* is not self-explanatory. The question can be considered externally, without the context and the texture (the material the text is written on) the question cannot be considered. It depends on the scribe's intent what texture he will chose for the text, would he present his message purely pictorially or verbally?

We would not appreciate with more than a pitying smile the ‘scientist’ who from the type of the letters (*chiller* or *arial*) or from their distribution (say from the delineation made up by letter ‘a’) would draw inferences about the content and message of Shakespeare's Othello. The same belittling smile is due to the researchers, who from the apparent elements of hieroglyphic *reconstruct* (as a matter of fact construct, invent) religion, ideology and whatnot; *namely, the essence of the sent communication of the writing is in the coded/written linguistic message that can be melted/read (olvaszt/olvas) out from hieroglyphics with the help of the unbelievably simple, easy to learn and brief rebus.*

The vowel-substitution or verbal quibble is an organic part of the Magyar culture. Examples from the Czuczor-Fogarasi dictionary: *Átlátni a falon* (‘Seeing through the wall’: seeing a letter á on the wall); *A cigány nem hal (piscis) a vizbe* (‘A Gipsy is not a fish in the water’: a Gipsy won't die in the water); *Kása nem étel* (kásanem étel!); *Acéla jó, de tűzköve rossz* (a cél a jó ...). And a very clever Minoan example:



#124 KN Imp Cres (CMS II 8.89) on HMs 206 (Crescent, #013) with #167

	impression	transnumeration
	{ -n [-n] }	X {029-_N-023} ⁺ -040 {029-_N-023} ⁺
	-n : M-_N-T : MiNTa; MeNTö : model, sample; life-saving, rescue : G_L_ : GáLYa : GaLLey	

*Minta gálya-mentő.
Mentő-gálya minta.*



*Model galley rescuer.
Rescue-galley model.*

The X sign marks the beginning of the text or a word; it was used only in special, unavoidable cases. Here it is relevant to start the reading at the M hieroglyph.

The 029  **M**, *Mally*: *Mall*, the area between the wall and the overhanging roof, in Magyar its meaning is wider, including the joining area between the stem and a branch as it depicted. On the picture above it, namely *on M* (M-en) is a 023  **T**, a Tulip: it is the basic motif of Magyar folk art. Probably many a man ‘knows’ that the tulip was distributed in Europe by Holland and its name comes from Turkish turban by a misunderstanding. The Dutch did ask for the name of the flower attached to the turban, but the Turk misunderstanding the question named the turban. It's a nice story, but the Magyars have been familiar with the tulip for more than four-thousand years so well that they made this flower the sign for the T

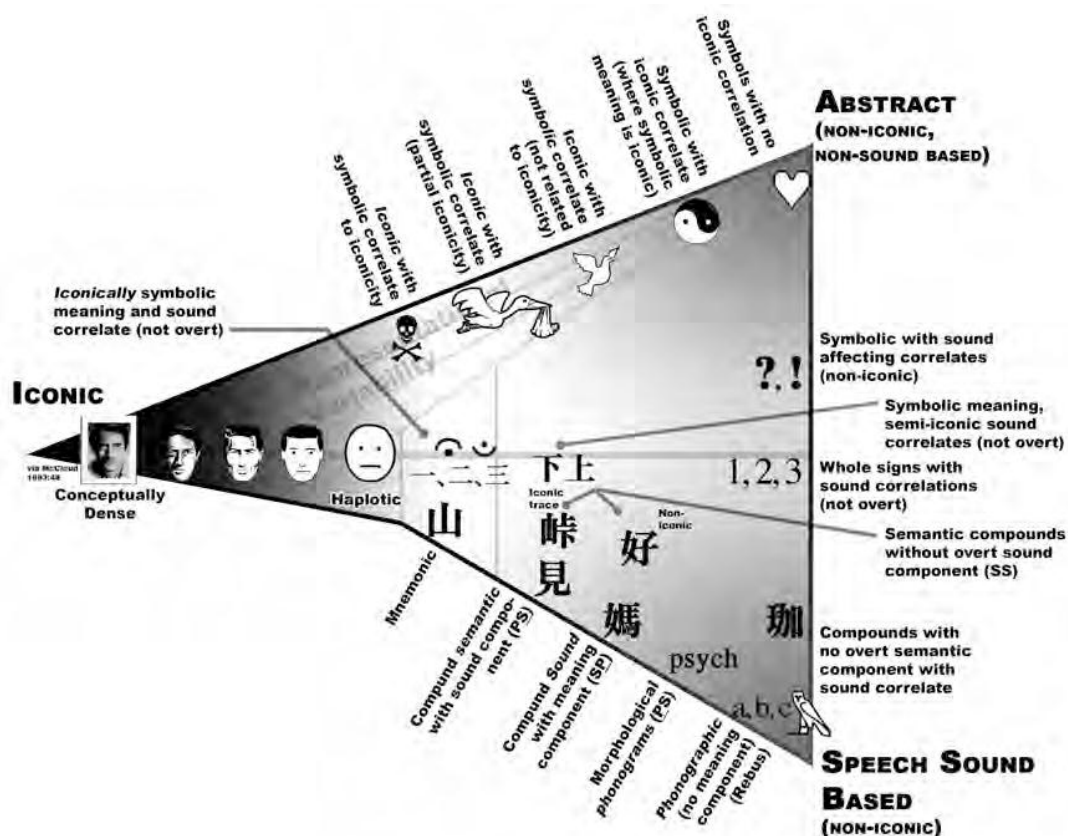
sound. Its likely origin is in the describing compound word *tő+lippan/lippant* (tő ‘stem’+ lippan/lippant ‘hiding’); hinting that from the hidden, underground stem (onion) directly grows the flower. In Magyar there are two variants of the word tulipán and tulipánt, this theory explains the origin of both.

The hieroglyphs

It is time to define the hieroglyphs from the semantic viewpoint in general, and specifically the ones used in Minoan writings. The graphical signs are by the scientific literature preferable put into the picto-, logo- and ideo-gramma pigeonholes, without answering the essential questions. “It is an anachronism to attempt to explain the evolution of graphic signs as the attempt to express ideas via *ideographs* for there is no reason to believe that early writers had any clear notion of ideas prior to the invention of writing either”, as stated by Olson. The Minoan texts do not make difference between signs. Every picture element represents a row of sounds, a word, a word-ending or only a singular sound and exactly that: the picture elements represent only sounds; the reading, the forming of words and sentences gives those sounds syntactic roles and not vice versa. Consequently, there is no picto-, logo-, and ideo-gramma, there are only picture-signs and the words evoked by them have syntactic roles: noun, verb, object, etc. And there is no word and letter sign, because we cannot tell what would be 049  áR/_R/R: it is both (ár is awl). The case for M09  I/J (uJJ ‘finger’) is even harder, because it also stands for number one (eGY), and this is perfectly normal, after all for counting one does not have to know the numbers, the fingers are always at hand for that: one only needs to pair them up with the objects to be counted.

Neil Thomas Cohn, relying on the works of Charles Sanders Peirce and others, charts the picture-signs onto the surface of a triangle defined with iconic, speech sound based and abstract vertexes. He dumps the graphical signs used in writings into the continuous domain between the three extremes. This continuous allocation has a defining importance on the concept of writing itself, as we will see it. The researchers, used to the letters of the alphabet, easily hang the ideogram attribute to a picture-sign, since on the surface this is what they perceive, that the signs denotes something, for example a ‘pear’, only a deeper analysis can tie the sounds of the word to the picture, and then digging even deeper we can reach the concept of writing.

N. Th. Cohn named his triangle the *Cognitive Map of Graphic Signs* (CMGS):



Neil Thomas Cohn: *Eye ♥ græflk Semiosis! A Cognitive Approach to Graphic Signs and "Writing"* is the source of the above graph as well as the following quotation, which determines the writing in an entirely unusual, but very logical way.

"The gradation offered by the triangle also implies that writing comes from transference of one modality to another, as opposed to a full blown invention unrelated to cognitive apparatuses for graphic creation that already existed. In other words, the human mind was already predisposed with the *potential* for making such an association because of its capacity to create visual signs. Such a correlation has then been carried out by various cultures in different ways – making writing neither an "invention" nor a "progression" but merely an adaptation. Inherent to the perception of writing as an invention is the connotation that it can be improved upon – implicitly allowing such progressive value rankings to occur, again leading toward a upholding of one system (i.e. phonographic) over the others." Therefore, the phonetic Greek alphabet is not the "invention" of something new, not "evolution[ary]", just a revision: they only adjusted to the needs of the Greek language, an old, organically developed, consequently to the Minoan (Magyar) language perfectly suited writing. The Phoenician writing is also purely the adaptation and condensation. In Olson's outline: "the evolutionary development of scripts, including the alphabet, is the simple consequence of attempting to use a graphic system invented to be 'read' in one language, for which it is thereby reasonably suited, to convey messages to be 'read' in another language for which it is not well suited."

As we can see, the rebus principle puts the hieroglyphic writing into the same vertex of the CMGS triangle with the alphabetic writing, meaning the latter is no more "advanced", furthermore, in our (Hungarian) case it is rather a retrocedence, after all it has detoured one or more alien languages before reaching us, and not as an outcome of natural evolution. We conquered the highly civilised Slaves and

Germans who inhabited the Carpathian basin as unlettered, barbarian Asiatic hordes, how could we obtain literacy in any other way but through adoption? Well this is the case: not one word is true in the previous sentence!

The hieroglyphic writing is a Magyar heritage

Let us take a profound look at the picture sequence below:



The first is a stitched pattern from Sárköz, the second and third are ‘*written*’ patterns from Kalotaszeg, the fourth is folkweave from Zemplén and the fifth is a *written* pattern, namely a seal impression: #280 MA S: HM/Coll. G. 3336 (4RPr of "chalcedony"). The resemblance is apparent enough. The first four patterns were most often seen on the coverlets of the pantry shelves full of compotes and other delicacies. The fifth is hieroglyphic text: between (-*ben*) the two 062 \uparrow N-s, i.e. between the *N-ek* are the two undulatory M05 \mathcal{Z} *TaLoN*-s, i.e. *TaLoN-ok* and on (-*on*) these are the 031 Ψ *R*-s, two on each, thus *R-ek*. The length of the text is not limited; the addition of any number of the ligature {*TaLoN*+*R-ek*} does not change the reading!

$\{((\uparrow\text{-ek})\text{-ben}) (\Psi\text{-ek}) (\mathcal{Z}\text{-ok})\text{-on}\}^+$	$\{062\text{-}_K\text{-B_N } 031\text{-}_K \text{ M05-}_K\text{-}_N\}^+$
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This is a wonderful frieze: in-between the 062 \uparrow N hieros lay the undulatory M05 \mathcal{Z} *T_L_N*-s with 031 Ψ *R*-s in every trough of the wave; the reading will not change by adding the same ligature repeatedly to it. But the really amazing about this is that the same needlework still can be seen on pantry shelves in Hungary.

The text starts and finishes with the 062 \uparrow N hieroglyph. This picture-alignment is always expressed with the \uparrow *-ek-ben* word-form. Of the 031 Ψ *R* sign there is two on an M05 \mathcal{Z} *TaLoN*, this plural is expressed with the Ψ *-ek* word-form. There are also two M05 \mathcal{Z} *TaLoN*-s, one carrying on in the other and on these \mathcal{Z} -s (\mathcal{Z} -*ok-on*) are the Ψ -s (Ψ -*ek*). This description is what we call scene record, and this is what the talking ligature in $\{ \}^+$ expresses. The reading comes only after this.

\uparrow -ek-ben : N-_K-B-_N : NőK BűNe : sin, crime of women

Ψ -k \mathcal{Z} -ek-en : R-_K T-_L-_N-_K-_N : RaKaTLaNoKoN : on unloaded

Nők bűne rakatlanokon.

Unloaded shelves are the sin of the women.

The question is to what extent the women of Sárköz and Kalotaszeg still understand the hieroglyphs in which they decorate their *written*(!) peasant embroidery. It can be that they treat these still (in Magyar) talkative hieroglyphs:

062 \uparrow N, Nő(l) (*grow, rise, increase*), the point on top of the stroke, like in every Minoan



sign, means that the line in thought continues in that direction. In Linear A, there is a level hatch $\bar{\text{I}}$ it grows up to that line. On the Phaistos Disk, we can see it as ph23 NYÉL (*handle*), and amongst today's writing symbols as the exclamation sign: **¡Ni!**, in English: **¡Look!**

031 Ψ R, (fogas)Rúd, Rakó (*Rack*), a fork-like convenience, onto which branches the jugs are put out to dry.

M05 \mathfrak{Z} TaLoN, unit of weight, the hanger hook of the two-armed scale (TaLeNtum), by vowel substitution it becomes TaLáNY (*puzzle*), what we exactly do by adding a dot to it (?). One is really puzzled, how is it possible that nobody could see the connection between \mathfrak{Z} and ?

For how long have hieroglyphic writings and readings existed in the Magyar folk art? When did the talking hieroglyphs become symbols independent from their pictorial value? Whether the barbaric, peasant and other pooh-poohing of folk art knowingly, forcefully ejected the knowledge of the hieroglyphic writing into oblivion, or is it only the side-effect of the idiotic aping of the West, the self-surrender?












The hieroglyphic writing was for thousands of years an organic part of the high-culture of the Magyars. It was there on her peasant embroidery, embroidered vests, Székely-gates (Szekler carved gateways), firewalls, painted lockers (tulipános láda), Miska-pitchers, national symbols, etc. How could all this be unnoticed? Why is it that amateurs and 'scientists' equally look for the roots of the Magyar literacy in Orhon (China) – if at all – instead of looking at grandparents bequest, before renouncing and discarding it, as they do with their national symbols.






Perhaps if we would be lucid with the connection of speech and writing, we would highly prize the mighty treasure residing in our folk art. Since in the Magyar-homeland the vernacular is frowned upon, the "high" science does not want to know about our folk-literacy, I am obliged again to quote Olson: "Awareness of linguistic structure is a product of a writing system, not a precondition for its development. If that is so it will not do to explain the evolution of writing as the attempt to represent linguistic structures such as sentences, words or phonemes for the simple reason that pre-writers had no such concepts." By our luck, this is only partly true for the Magyar language, because the forced upon us alphabet with the belonging Latin-German grammar is like pants on a cow, therefore it could not really influence the already – with an organic writing – formed linguistic structure, the Magyar word-root system. The motives for development of the ancient Magyar hieroglyphic writing are bald and generic, not only to us attributed, in Olson's words: "writing systems are developed for mnemonic and communicative purposes but because they are 'read' they provide a model for language and thought." Indeed, our ancestors were fully aware of the word-root system of our language:

#039. KN He (HM 1270 [SM I, P86]), medallion [-->] (4.1 x 4.0 x 1.3 cm)



as on the medallion **corrected by MM**

side	inscription	transnumeration
a.	X  {'1' 'rák'-on} ⁺ X   X  {  szúr } ⁺	X 056 { '1' R_K-_N } ⁺ X 043-070 X 020-{077-SZ_R} ⁺
b.	X   X  {  le } ⁺ {  le } ⁺  '1'	X 042-013 X 057-{061+023 L_ {051-L_ ⁺ '20' '1'

- a. Following 056  _G (éG 'burn/sky') there is a striking '1' (eGY) on (-on) top of a crab (the claws or pincers and legs are drawn clearly). The 077  L (Lég 'Lung') sign is unmistakably pricking (szúr) (this sign is equipped with such a pricking torn on #045 and with similar meaning).
- b. One cannot miss the 061  _S/Z_T_ (uSZiTó 'chase/r') sign as the stem of 023  T (Tulip) which is oriented downwards. The 051  K_S (KéS 'knife') hiero also oriented downwards.

 : _G : aGY : brain



'1' : _GY : eGY; áGY : one; bed

'rák'-on : R_K-_N : RoKoN : relative

  : SZ-R : SZóRa : on the word

  szúr : B-L-SZ_R : BeLeSZúR : get a twinge of sg, get a brainstorm

  : A-M : AMi : that, which

  le : K-_S/Z_T_-T L_ : KéSZTeT Le : urge to go down

 le   : K_S-L_-H_S/Z : KoSLóHoZ : to the one on heat













*Agy egy rokon szóra beleszúr, ami késztet
le koslóhoz: ágy.*


*The brain get a brainstorm from a word
that is a relative of its name (agy [brain]
– ágy [bed]), which urges me to go down
to the one on heat: bed.*

The scribe puts the words agy [brain] and ágy [bed] in the same word-family. The “related words” expression is a grammatical term here, which sorts the two words into the same word-family, being both by word-form and by definition similar terms: the brain [agy] is the bed [ágy] for thoughts. In the Magyar language, similar ideas are always expressed with similar words. It seems the scribe didn't believe in the Finno-Ugric theory, by which every Magyar word is a borrowed one, so there cannot be any correlation between them. The Unknown Scribe will not be honoured soon by the Magyar Academy...

Adding to the banter, on the basis of the sentence it is clear that the scribe's experience in Magyar grammar is not in question. Here the word is not about the fact that the hieroglyphics brings into the consciousness concepts like 'word' and 'equivalent words', but the scribe already knows about the notion of *related words*, about the **structure** of the Magyar language. Forsooth this points far beyond the primitive, barbaric and similar characterisation of hieroglyphic writings the linguists like to use to make it not worth examining. This is a question of self-identity the Magyar academy proved to be incapable of handling.


If someone thinks that the above reading is not evident enough, presented below is a backwards reading of the text:




side	inscription	transnumeration
b.	'1'  {  le } ⁺ {  le  } ⁺  X  	'1' '20' {051-L_} ⁺ {061-L_ 023} ⁺ 013-042
a.	{szúr  } ⁺    X { 'rák' -on '1' } ⁺ 	{SZ_R-077} ⁺ 020 070-043 X {R_K-_N '1'} ⁺ 056

'1'  : _GY-H_S/Z : aGYHoZ : to the brain

 le : K_S-L_ : KöZeLi (S>Z) : close near



 : _S/Z_T_ : éSZTű' : from the mind

le  : L_-T : LoTYó : slut


   : K M-A/E/O/U : Ki, iME! : who, behold!

szúr  : SZ_R-L : SZoRuL : burn one's fingers

 : B : eBBe' : in this

  : R-SZ : RoSSZ : bad


'rák'-on : R_K-_N : RoKoN : relative

'1'  : _GY-_G : GYaGYa : mad

*Agyhoz közeli észtű' lotyó ki, ime!, szorul,
ebbe' rossz rokon, gyagya.*

*From the brain-close mind, the slot who
is, behold!, getting her fingers burnt, in
this it (the mind) is a bad relative, mad.*

Hieroglyphics has its roots in analogy

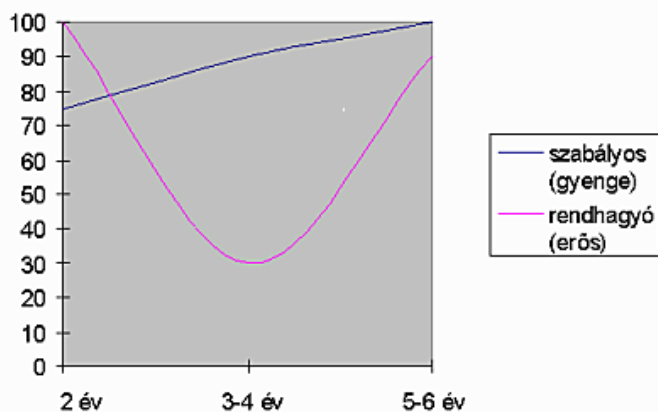
The diagrammatic structure of hieroglyphics models the language. Cohn outlined this as follows: “Visual language syntax is the study of the structural organization of a sequence of images... which features purely linguistic properties, though they may be tempered to its distinct visual modality.” The difference between picture and picture-writing is that in the latter the word represents the object, while in the former the name is an intrinsic quality of the object. In hieroglyphics the “picture” escapes from the object becoming a word/syllable: *“two objects > -ek > ívek (pl.), one word.*

Writing was born not to write down words, on the contrary the reading of picture sequence made it possible to view the language as a system of assembled words. *The hieroglyphic writing is the model for syntax, since with rebus the picture turns from emblem, symbol, sign, representing the object into graphical/hieroglyphic sign for writing down words.*

The writing and reading rests on two very plain and natural pillars: on phonography and vowel-substitution (rebus principle). With phonography – naming the picture elements: the hieroglyphs and the words/verbs of the scene record – and with its vowel-substitution the message is retrieved from the picture-writing and these two pillars are rooted in the analogy, which forms the base of human thinking. Writing and reading is as natural as seeing and hearing, in essence they are the unification of the latter two, their synthesis.

Before moving forth let us flesh out in greater detail the notion of analogy. *By analogy we mean two unequal objects or situations/events, under certain abstract level perceiving as identical.* The researchers

usually stop at the examination of the analogy of objects, presumably this plays amongst the reasons why the researchers stopped at the level of the separable hieroglyphs, leaving out the analogy of inferences and systems. Lately this situation has changed, the researcher's attention concentrates more on understanding the analogy. They realised that it can have enormous relevance in education, in the



comprehension of words and their correlations, in the enrichment of the children's vocabulary, etc. "There are two kinds of knowledge: based on facts, directly storable and employable, encyclopaedic knowledge, or knowledge based on correlations, capable to draw conclusions, details of which spread in the phenomena above the perceivable things (epiphenomenon). Researches are showing, that children are spontaneously seeking the correlations between words: the rules of word and sentence forming. A serious relapse (purple line on the diagram) is indicated by 3-4 year old children of inflexional languages, when they have to learn

the irregular inflections, the grammatical forms derived with irregular change of vowels (go, went, gone). Only towards the seventh year of their life they grow out of this rule-seeker mode and accept the words declaratively. For Magyar kids this rupture does not have to emerge, since the words can be formed regularly from the word-roots, and the mapped words become rooted as facts. They never have to surrender regular word-formation: on definition/declaration and on word-forming rules resting knowledge cohabit in our language." This is what the writer wrote a few years ago in the *Magyar UFO*, and the dear readers can object strongly for the writer's foolishness: "there are no word-roots" declared one of the agents of Alexander Bach after the lost revolution of 1848, and this dictate is still in force. However, Gentner, Christie, and many others are saying that "Linguistic structure invites corresponding conceptual structure", in other words, the kids working with a named structure were 25-50% more successful than the ones who were not told the names of the structures they learned about. *If the root-system of the Magyar language never existed than it should be invented!*

A note needs to be made about the above quotation. It rests on Brian MacWhinney's 1978 research, posing as a *true Magyar* (a derogative epithet of people the ruling class do not like), in which he showed what an advantage the Magyar kids have as opposed to others until they learn in school that there is no language structure. Of course, MacWinney findings were suppressed by the authorities and even today is symptomatic of Mrs. László Nagy's (*Analógiák és az analógiás gondolkodás a kognitív tudományok eredményeinek tükrében – "Analogies and the analogical thinking in the mirror of achievements of cognitive sciences"*) approach to the subject – not one allusion in the essay about the favourable structure of the Magyar language. With this "political correctness" we achieved, for example, that the *Mutual bootstrapping between language and analogical processing* (Dedre Gentner and Stella Christie) and similar works refer to the Mandarin, Turk, Navajo and other experiences but the Magyar disappeared from their map. Almost every one of Minoan (Magyar) texts could serve as an example to the teaching of analogies.

The analogy between the root-structure of the Magyar language and the addition of natural numbers (see: *The Post-system of the Magyar Language* by MM) could also be an object lesson and the basis of a new lesson, in the teaching a promising paradigm shift. As D. Gentner and S. Christie say "the specific semantics and grammar of a language influence the cognitive conceptions of its speakers". Of course,

they are reflecting upon the real science of language, not on the adopted, distorted, Germanized monster, the official Magyar grammar of today is.

Following are the two simple mappings taken from the above mentioned essay of Mrs. Nagy:

(1) Elementary mappings

a	b	c
↓	↓	↓
x	y	z

The elements are mapped one by one, so in every mapping decision we weigh only one element. The mapping of an element to a structure based on its similarity or identity to another element: for example the representation of picture, an object or a word.

(2) Correlated mappings

a ← R → b
↓ ↓
x ← R' → y

Two elements are considered in every mapping decision (for example *man .R. house / dog .R'. kennel* analogy). The mapping becomes legitimate by the analogue correlation in the source and the target. Here both R and R' stands for the 'live in' relation.

A fine example of the elementary mapping is the alphabetic reading, which can be done almost without the conscious mind, the correlated mapping is more typical of hieroglyphic writing, since even in the case of linear writing the message can be rendered only in its integrity, the interpretation of the words is possible only in the correlation. The correlated mapping does not require a higher degree of hardness compared to the elementary, only different and less studied type of mappings.

The grammar of hieroglyphic writing

The scene record in its essence is a small dictionary with the necessary and sufficient number of words for *description and processing* of an assignment. In our case, the task is to write down the complete Minoan (Magyar) vocabulary. The implementation of this goal was restricted only by the ability to draw things, that is the graphical system's capability to unambiguously denote the vocabulary, but not perforce into dictionary form, broken into words. The evocation of speech moves on a rather wide scale, from the enumeration of signs in linear writing to the picture-like representations' "character-paintings". The scribe could freely choose the texture of the text and the Minoans used this freedom: they could and did simultaneously use the whole repertoire, after all the border and the ranking between these ways of writing are artificial and posterior, chauvinistic, backward projections.

I would like to stress once more that these words and suffixes are not the vocabulary of the message contained in the text, only the system of symbols/notations used for representing the message; we could say the "alphabet" of the hieroglyphics.

A picture is the spatial world's planar projection, its depiction (the perspective is a late 'scientific' addition) and made with the intention to mediate a message to viewer of the picture. The hieroglyphic writing which (also) contains verbal message accomplishes its expression, its story with the toolkit of pictorial phraseology, which is the following:

- *characters*: the recording of the hieroglyph, picture-signs. The separable signs of picture-writing can be compared to already known signs, but if there is no such than we compare it to known things. When in one or the other way we recognize it we then vocalize it, name it. In the case of linear writing, the story compiles by loudly pronouncing the names of objects following each other in the row. If the sentence compiled this way is not rounded, not intelligently we then look for similarly sounding words until we find one fitting into the legitimate message.
- *scene-alignment*: the relative position of the characters, the hieroglyphs on the plane. (The picture is viewed in suspended position, so the far away is above, the near is under, etc.)

- *scene-setup*: the orientation of the individual characters, their size, quality, etc.
- *scene-event*: the events making up the story of the picture, the actions and movements, the *description* of effects on each other (narrative), most often the depicted event is expressed with transitive, affective and reflexive verbs.

I have to stress again: this is *description*, not reading.

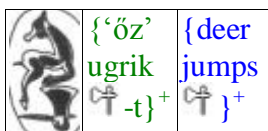
Scene-event: One of the hieroglyphs manipulates another in some way or other:

1. *Objectivizing* ($P \times Q_t$): The simple narrative, in which a picture's P element covers the picture's Q element can be expressed or read in six different ways:

$P \text{ fed } Q_t$; $Q_t \text{ fed } P$; $\text{fed } P \text{ } Q_t$; $\text{fed } Q_t \text{ } P$; $P \text{ } Q_t \text{ fed } i$; and $Q_t \text{ } P \text{ fed } i$.

Similarly to the 'fed' transitive verb many other verbs and actions can be drawn. Examples: B $\acute{e}r$ L- t > B- $_R$ L- $_T$ > **BéRLeT** > *bérlet/bírálat*; B- $t \acute{e}r$ T > B- $_T$ $_R$ T > **BeTéRT** > *betért/bátorít*; $\acute{e}r$ D- t S > $_R$ D- $_T$ S > **oRDÍtÁS** > *ordítás/erődítés*; C-et fed 'T' > $_V_T$ F $_D$ H $_T$ > **óVóT FeDHeT** > *óvót fedhet*.

The above examples are equivalent to the syntax's *subject-verb-object* trio and – as we can see – this one comparison of the pictorial and the verbal structure excludes all the possible contender languages from the race for the Minoan language. Only in the Magyar language can the S-V-O syntactical trio take up any possible order, mirroring pictures 100% with this quality: the picture does not differentiate between the



above six interpretations. The hereto attached picture is not discriminating, everybody interprets the depicted event in his/her language. In most languages of the world, it can be done with the help of three words: a subject, a verb and an object, in the language determined unique order. In Magyar, all six possible

descriptions are permitted: the word-order is free.

The picture is neutral in respect to where one starts the description, on the other hand very categorically and clearly indicates the direction of action \rightarrow *the subject acts on object!* and this direction is plainly indicated with the $\sim t$ case-ending, which is the shortened verb *tesz* (does). The object suffers some kind of deed, for example to be jumped over, this is what makes it objectivized. By self-reflection the action itself can also be objectivized, what is expressed with the addition of the same $\sim t$ ending in the description. (In English the case-ending is replaced with a strict word order.)

The scene records the most regularly occurring transitive verb, the $\acute{e}r/i$ ($P \acute{e}ri \text{ } Q_t$) 'touches', but there are many others (the verb is followed with the CHIC number of the text in which it occurs):

akaszt 219; át-ível 164; borít 042; csével 250; együtt göngyít 236; el-ér 206; el-fed 225; el-rúg 258; emel 304; érik 267; érint 130, 225, 240, 268, 305; érnek 304; fed 101; fűz 206; hajt 293; ível 278; kerül 308; köt 182, 293, 298; lep 192/312; nyilal 145 ölel 183; övez 308; ragad 228; rúg 298; sarkint 250; szorog 238; szúr 045; teker 284; tol 242; tollász 243; ugrik 205, 256; véd 280;

In the scene record initiating the reading, besides listing the event-describing verb in the row of hieroglyphs, the $\sim t$ case-ending must be added to the object.

2. *Self-objectivizing* ($xt \text{ } P$): the action itself becomes an object and takes up the $\sim t/\sim tt$ word-end (the English past ten's $\sim t$ or $\sim ed$ ending also objectivizes the verb, which we can take after that into possession: *I have burnt/burned a finger*).



bukott 240, 278, 297, 309, 310; dő(l)t; fektett 065; füle-szegett 128; fűzött 287; leszakadt 263; letolt 250; neki dő(l)t 297; rádú(l)t; szorult 141; tárt 180, 273; tört 272.

In the scene record initiating the reading, to the event-describing verb adheres the $\sim t/\sim tt$ glueglyph/word-end.

In Magyar, the accusative is not a lexical “case”, but an event, an action that can be drawn! Although he does not talk about the capability to be drawn, professor Végvári shows the objectivisation as an action: “Not only for us, who – in the exploration of the organic system of notation – profess the full interpretability of the sign, but even the ones who accept Sausure’s thesis, moreover the official linguistics who loudly preaches it, also gives some ideas to this. Namely they connect our *-hoz* (to) ending to a Hanti word with ‘közel’ (close) meaning, in which we conversely can notice the relationship of the consonantal frames for *HoZ* (to) and *KöZeL* (close) words, in addition that our *HoZ* word is a homonym pair of words, since it can be also a verb: when I *HoZ*-ok (bring) something to the talker, than I take or place it *KöZ*-el (close) to him. A good deal of our nominal-case-endings can be interpreted this way, but here we explain only the *-t* accusative ending, on the hint of Gábor Pap’s suggestions, as one of the finest example of transparency and interpretability. One only has to pose the question: do the *-t* ending plays a role in conjugation and derivation? Yes, it plays, in fact in four places:

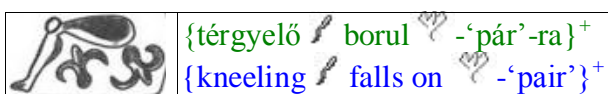
1. in the past tens: *írt, hoztál* etc., that is the past objectivized.
2. in the causative verbs: *megírat, hozat, fürdet*, etc. which are expressing a very strong orientation towards objects.
3. in the rendering of intransitive verbs into transitive: *épül – épít, javul – javít*, etc.
4. in the present/past participles: *használt* (ruha), *lejárt* (jegy), *riadt* (állat), *talált* (pénz), etc., in which the verb from process changes to state, or expresses an objectivized action or happening.”

(Végvári József: *Ragozó rügyszó nyelvünk*)

For the fifth point the writer would rank the imperative case’s *~d* suffix, with it we call upon objectivization: *írd meg a levelet, hozd ide, fürdesd meg* etc. (t>d) The English: *do write the letter!* is proof that the imperative and past participle case’s formative is the *do=tesz* verb’s *te* root shortened to the one *~d* or *~t* consonantal sound.

Is it an extraordinary coincidence(?) that the English (and German) with the same *~t*, or with its voiced pair the *~d* makes the verb into an object, then takes it into possession: *I have smelt/smelled a rot*.

3. *Affection (P x Q-r_)*: Likewise, the row of events in which one element in some way or other *affects* another element can be read in six different ways (verb + *~ra/~re*), example: *ív borul ív-re* (arch falls on arch).



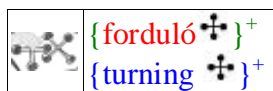
Further verbs (*v* = valami): *borul v-re* 265, 274; *-ra dől* 065, 264, 293; *emel v-re* 304; *hajlik v-re* 299, 303; *jut v-re* 145; *terül v-re* 203

*In the scene record initiating the reading, besides listing the event-describing verb in the row of hieroglyphs, the *~r_* glueglyph always have to be added to the affected hieroglyph.*

The affection of the verb is *oRiented* (*oRdered*) against something (*iR~ányul*). The orientation is actually a line which proceeds towards a target, the same way as *wRitten* or carved (*iRott, Rótt*) line. With the suffix *~R_* we express the *oRientation* of the action or the verb and it can easily be represented with *wRiting*, carving, drawing (*iRás, Rovás, Rajzolás*).

Also relevant here are the ties and touches verbs: *valami-hez köt* #182 and *v-hez ér* #295. (See the Végvári quotation above.)

4. *Reflexion (P x or x P)*: besides the reflexive verbs, the participant participles are also listed here. *alá-á'nak* 267; *áll* 262, 299; *állít* 305; *beleső* 217; *bolygó* 261; *borul* 139; *bukó* 294; *cica-rakó* 283; *csukló* 272; *dől/dülő* 023, 043, 073, 104, 158, 182, 242, 254, 255, 256, 262, 274, 284, 290, 296, 301, 308, 312; *el-fed* 298; *faragó* 258; *forog/forgó* 216, 238, 247, 248, 264, 301; *forduló* 167; *hajlik* 302; *illeg* 277; *ingó*



248; ismétél 225; ível/ívelő 254, 276; jár 207; kiugró 253; lengő 277; les 193; letértyel 248; mén 262; nő 293; nől 122; perdülő 290; peregnék 246; pergő 247; pök 249; le-ragad 149; sergő 257, 261; szálló 104; szúr 039; támolyog 250; tekeredik 127; térdel/ő 181, 288, 309; térd-hajtó 302; térgyel/ő 284; (*neki*) térgyel 248, 272; térgy-hajtó 155; tő(l)t 191; ugró 247; ül/ő 050, 150, 157, 162, 164, 195, 216, 240, 247, 255, 265, 287, 288, 293, 297, 300, 312; vág 263; vissza-néz 218;

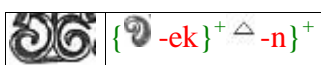
In the scene record initiating the reading, the reflexive verb is listed as a hieroglyph-like sign in the row of hieroglyphs.

The action of the picture element is oriented on itself, not affecting others, for example: 'ÉG dől' the éG hieroglyph is drawn deviated, from its normal vertical position, it falls; 'áR ül' the áR hieroglyph sits on its handle, 'pergő íV' the íV is turning around its tip, etc.

Scene-alignment: the picture elements relative position to each other in the plane:

1. *Enlisting:* the grouping of identical elements has two subdivisions:

1. a. *Pluralizing (PP → Pk):* the *plural* is expressed with the doubling of the hieroglyph, in description the second hieroglyph is replaced with the ~*k* suffix.



For example: B+B > B-*k* > B-*K* > **Bé-Ka** > (*béka, béke, bukó, bakó*, etc.) In the inflexional languages this is not always the case, for example *foot+foot* in

English is *feet*.

*In the scene record initiating the reading we discard one of the two identical signs and add the ~*k* glueglyph to the remaining hieroglyph.*

1. b. *Lining (PPP → Pszer/Psor):* three identical signs one after the other is a line, which is expressed with the addition of the ~*szer/~sor* glueglyph to one the signs, while the other two discarded. For example: M+M+M > M-*szer* > M-S-*R* > **MűSoR**, V+V+V > V-*szer* > V-S-*R* > **VáSáR** > (*vásár, vasárú, vasér, viszér*, etc.)




kosár-sor 228; tojás-sor 192; ív-sor 141, 159, 304; 'T-k sora' 243, 273; S-*szer* 242, 254; fok-sor 242; '10'-sor 247; '50'-sor 242;

*In the scene record, initiating the reading we name only of the three identical signs and add the ~*szer/~sor* glueglyph to it.*

Seemingly, the pluralizing and lining have nothing in common, but only seemingly. The plural in the Indo-European languages is a lexical item, says Chomsky. In Magyar, the plural is composed by gluing the *iK* word-root to the end of the word. Good, but how can we draw it? Easily: we file it (*iK*-tatjuk), we *range/rank/catalogue* it among a class of identical or similar objects or persons. Ötöd-*iK* (fifth): the one standing on the fifth place among similar objects (see the formal system of natural numbers by Peano, Hofstadter and others). Úsz-*iK* (swims): repeats the movements of swimming. Esz-*iK* (eats), játsz-*iK* (plays), etc. – before all the verbs were formed this way, every verb (*iGe*) was *iKes*, repetition or process(ion). Jobb-*iK* (better), szebb-*iK* (nicer) marks one from a group of objects. Könyv-*iK*, könyveK (books): a sequence composed of more single things, a row (*sor*!) of filed books, just the same way as the row of single swimming laps. (More about this in the writer's essay titled *The Post-system of the Magyar Language*.)

The hieroglyphic writing aspiring for compactness needs only two identical signs to express plural with ~*ik* suffix, two is *necessary* and *sufficient* for the purpose. Three identical signs already constitute a *row* or *SeRieS* (~*sor*, ~*szer/szeres*).

2. *Onsitting* ($P^Q \rightarrow Pn Q$): when one sign is on top of the other, the bearer gets a $\sim n$ suffix. For example in #172, the otherwise very symmetric 092  L hieroglyph has a dot standing for '10' (TíZ), so it's L-en TíZ (N-NY; S-SZ-Z_ZS are interchangeable, related sounds):



 -n  : L-_N T_S/Z : LáNY TeSZi > lány teszi.

In the scene record initiating the reading to the bottom hieroglyph (which does grow 'nő') we always add the $\sim n$ suffix.



The action here is the growing 'nő': the height of the table grows with the thickness of the book put **on** it: asztal Nő könyvvé > asztaloN könyv! The drawing and recognition of this sign-alignment is not a worry for anyone.




3.a) *Insetting* ($@ \rightarrow R Oban$): when one hieroglyph is in the other than the other gets the $\sim b_n$ suffix in the description. For example in #296:

 -ben  : K-B_N T_S/Z : KiBeN TűZ > kiben tűz

In the scene record initiating the reading to the recipient hieroglyph the $\sim b_n$ glueglyph is added in the description.



3.b) *Betweening* ($PQP \rightarrow Pkben Q$): this is the case when *between* two identical signs is a differing third one. The two identical signs are marked the usual way by discarding one and adding the $\sim k$ glueglyph to the other, which is followed with the $\sim b_n$ glueglyph closing the description with enclosed sign. For

   $\{ \{ \text{ } \}^+ = \{ \text{ } -ek \}^+ -ben$
ül

example: B+L7+B > B-_k-b_n L7 (Bé-k-ben L7) > B-_K-B_N LHéT > BéKéBeN éLHeT > *békében élhet!*

In the scene record initiating the reading, one of identical hieroglyphs is discarded, and the following is added $\sim k-b_n$ compound glueglyph followed by the third hieroglyph.

It should be noted that the $\sim b_n$ suffix in Magyar can also stand as a standalone word (benn/e 'inside'), thus the Minoan scribes treat it as a standalone word, so in decoding it can be detached, for example in #280 text:

 -ek-ben : N-_K-B_N : NőK BűNe > *nők bűne*.



The $\sim pár-ban$ (in the pair) or $\sim pár-ok-ban$ (in the pairs) variant also turns up quite a few times, the *között* (among) and *közé* (betwixt) (#045) is used less often.

Actually, to date this *-ban/-ben* (in) suffix has gone through a serious change of meaning, in the Minoan literary records it stands for the in-between, which is *között* in today's Magyar, but it is a recent change. In the alphabetic writings of the 15th and 16th centuries it still used in the Minoan way, even today it is used sometimes that way: "a juhok**ban** sokat megölt a farkas".

The drawing and its interpretation is unambiguous, self-explanatory.

4. *Comparison* ($P y Q$) :

ajján 309; alá 172, 254, 298; 305; alanti 240; alatt 058; 122, 131, 228, 247, 255, 300, 308; alá-való 225; bal 152; fel/föl/fölé 206; fölül 240; felett/fölött 172, 268; ellenű(l) 135; előtt 040, jobb 152; 247; körbe 131;

  $\{ \text{ } -beli \text{ } 20-30 \}^+ KőRű'-BeLű' 20-30$

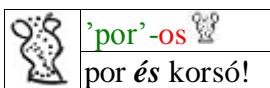
körül 131, 262; kívül 137; kör-beli 053; le; lenn 001; mi' (mely) 206; mögös 302; né(l)kü(l) 128; rajta 272; után 141, 225;

In the scene record, initiating the reading the comparative word (postposition in Magyar) performs as a hieroglyph.

It would be hard to summarize briefly these distinct pictorial circumstances, but when the text is in front of you than the description arises from itself.

5. *Association (P-s Q)*: the hieroglyph-depicted object is tied together with one of its properties by adding the ~_s glueglyph or the s/és (and) conjunctions, for example: csík-*os* balta → csík *és* balta (striped axe → stripe and axe), por-*os* korsó → por *és* korsó (dusted pitcher → dust and pitcher).

bukós 277, 308; csíkos 172, 236, 250, 284; és/s 045, 077, 145, 160, 287; füles 193, 196; hálós 193; íves 090; '2'-es 160; kétszeres 191; kűrös 271; leveles 262; páros 272; poros 003, 034, 041, 050, 079; meg 300; pontos 268; sörtés 242; sréges 036; szárnyas 297; tarajos 225; tűs 077



In the scene record initiating the reading, the conjunction acts like a hieroglyph.

The basic meaning of association is “joining, fusion, which at the same time often regards multitude, plurality. Namely it binds together 1. possession with possessor: pénzes ember; 2. content with container: boros hordó; 3. the whole with its part: szarvas, tollas; 4. thing with not essential adjunct: poros ruha; 5. with outfit: törös; 6. with a made artefact: asztalos, kalapos, as homonyms meaning the makers also; 7. occupation with its object: gulyás; 8. meal with ingredients: almás, makos; 9. with action: magasztos; 10. with participle it expresses quality, ability or practice: nyúlós, ugrós” etc. shortened from the Czuczor-Fogarasi dictionary.

Scene-setup: the orientation, size, quality, etc. of the individual hieroglyphs.

Limitations: from what to what time, with what, what and how many times?

~ig 040, 283; túl 308; ~túl(l)/tól 057, 089, 109, 206; ~ya(l) (hasonuló v-vel) 137, 145, 303, 304; két~szer 293; támlá~ja 250;

Qualification: in what capacity is the hieroglyph figure?

egyben 310; lábként 217; tézslatóként 238;

Attribution: what characterizes the hieroglyph?

felemás 303; ferde 137; görbe 080; hason(ló) 203; hosszú-orrú 130; kis; közti 206; nagy 152, 206;

ócs(ka) 090; srég 312.

Modification: how is the hieroglyph altered?

állva 277; bekerítve 309; bevésve 180; (-nak) dülön 016; dö(l)ve 266, 299; (-re) érőn 297; fäcolva 242; fekvő; egybefogva 219; ívesen 305; kerítve 305, 309; körbű'kizárva 123; közé tetten 243; rászegülve 242; szorultán fekvő 206; térdhajtva 254; (-nek) téve 297; (-ra) téve 308; törve 263; el törvén 280; (-en) tükrözön 226; ülve 283; 305, 312.



In the scene record, initiating the reading the word/suffix describing the scene-setup is acting like any hieroglyph.

I cannot undertake the detailed drawing of the grammar for picture/picture-writing. Because only a linguist with an Hungarian mother tongue would be able to at least outline such a grammar, therefore in the near future we cannot count on one, even though, rather even less if such an organic, pictorial

grammar would be a super benefit for Hungarian children. I entrust readers that just relying on their sober mind, they can follow the natural, to the picture organically linked grammar.

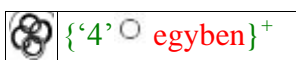
Characters (hieroglyphs): agy 288; alma 225; ártány 256; átló 191; átvető 297 'ázott rev fa' 228; bolha 310; bot 216; cica 283; csesze 312; csík 236, 238, 272, 298; csirke-fő 187; csónakostárs 228; -dara 042; dülem 305; ék 180; ék-mente 272; elme 257, 280; evező 171; fal 135; fasz 080, 274; fedő 301; fej 238; félkör-pár 079; fog 130; fok 203, 248; fok 314; fóka 133; fokozat 130, 137, 171, 196, 202, 203, 263; föld 263; fül 193, 196, 308; haj 280, 297; hal 122, 228, 290; halál 284; háló 193; has 290; hátsó 243; hegy 249; hernyó 133; húr 080; irány 147; írimány 193; kacska 192; kád 308; kalap 277; kanál 160; karika 288; kas 202; kémlő 240; kép-keret 305; keret 137, 298, 305; kerítés 171, 268, 298; kerítő 309; kígyó 257; 'kinek vállán súly' 228; korona 262; kos 228; kosár 228; kör 053, 182; körösz 135; körte 294; kö-sarló 180; küszöb 305; láb 217; (oroszlán/lény 236, 240; lapát 180, 300; lécs 305; lénea 295, 309; lépcső 191, 277, 305; levél 216, 262; lik 254; lúd 238, 243; lyuk 300; macska 257; mák 294, 310; mérő-csík 267; merőke 308; méta-kör 295; mez 280; musta 305; NAP 261, 322; nyelv 228; nyíl 145; orr 253; öl(e) 236; (szem)ő(l)dök 254; örv 133; őz 205, 240, 256; páklya 294; párhuzam(ok) 263, 278; párna 077; pók 265; pólya 263; rács 130; rák 039; ravasz 309, 310; rekesz 206; rovás 254; rovat 202; 'rött kan' 218; sarló 180; sarok 312; sáv 137; semmi 089, 112; sertés 256; sujtás 191; sörté 242; szárny 172, 186, 243, 297; szél(e) 182, 268; szögellő 217; szögellő-mérő 309; szügyelő 304; szűrő 238, 259; takarás 302, 303; takaró 109; tál 080, 276; támla 250; táská 294; térd 253, 293; térgy 272; terítő 288; test 310; tojás 192; tojós 192; tok 304; tonk 265; tö 049, 261, 262, 298; tömlő 301; túró 310; tű 077, 080; tükör 304, 312; túske 190; ujj 128, 314; uszony 290; út 023, 195, 263; üllő 271; üres 057; üveg 271; váza 271; vessző 206; vizsla 205; vonulat 263.

Every numeral can act as a hieroglyph just like the numerical adjectives: pair; many (sok 077).

These hieroglyphs are totally equivalent with the hieroglyphs in the hieroglyphic grids (including the Phaistos disk's signs too), and with all those on the rings and other inscriptions. Accordingly, this is not a complete and definite list. Here we have 127 hieroglyphs, in the sign-table 113, altogether some 250 hieroglyphs can be separated on the circa 350 inscriptions of CHIC list. On the Phaistos disk, there are 45 signs.

The number of, from the picture(-sign) inseparable, descriptor words/endings is 170-180. Consequently we can talk of some 480-500 hieroglyphs or picture-elements overall, roughly moving around the same level as the Egyptian and the Chinese basic set of hieroglyphic signs.

The common feature of graphical structure elements is the progression from the whole to the detail, the pictorial element is followed by the comparative suffix/word/particle. The hieroglyphic writing can be never split from the picture, there are always unique pictorial solutions, and beside our ancestors never took it dead seriously, it remained a word-scambling play (*szórakó játék*), or recreation (*szórakozás!*). It would be hard to say, did the word or picture give the idea for subjoined striking accomplishment: 4 = négy, ○ = KöR (circle), egyben (in one block, as a whole); '4' ○ egyben : NéGY KöR eGYBeN : NaGY



KáR/KúRó áGYBaN : big harm/fucking in bed. It is very hard to frame this into a system whereby the solutions are similar to this, and there is no need for that,

the magic of picture writing is in the charm akin to this. Today SMS and internet chat brings up – although in restricted extent and output – analogue casual, one-off solutions.

Most of the pictures are messaging with rebus, the verbal message organically tied to the picture, the speaker of the language can disentangle it by himself, while the symbolic writing's characters have artificially, by proclamation, established meaning which has to be distributed. The B letter is the symbol

for a sound. Why this and why exactly for this sound? Just. Contrary to this, the *pair* reading of the ‘pear’ hieroglyph is natural and logical. Why? *Because they sound likewise*. For this, one does not need a knowledge of phonetics, nor lexicology or syntax; *analogue sounding* is as natural as *analogue looking*. The identification of analogy does not have to be taught, without pattern recognition the animal kingdom could not have started the journey of evolution. The intelligence is a row of relative inferences: built on experiences, we are comparing the new empirical impression to an established system.

We have learnt in infancy that the speech carries information. Our mother’s verbal sounds were joined to some kind of action, for this reason by hearing her voice always started a search for understanding its reason and its imitation. While the identical or analogous words, elements of speech were followed by identical or analogous activity, even an infant has no problem understanding this. By mastering the most basic words this way and imitating, one develops an intellect-seeking mechanism, which interprets the heard words, making them conscious.

How can one learn the words with more abstract concepts? Let us try understanding the following sequence. What is the next number?

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, ...

After a sufficient enough number of possibilities suddenly the realization occurs that the subsequent number of the series is the sum of two numbers right in front of it:



$1+1=2$, $1+2=3$, $2+3=5$, ...

Where did this interpretation come from? From the brain or the message itself? The interpretation is the result of the big number repetitions, follows from isomorphism. Those that doubt this or could not identify the next number in the series should try again using the following set of numbers and see how much more rapidly s/he will understand it:

1, 3, 4, 7, 11, 18, 29, 47, ...

The interpretation of words also becomes “self-explanatory” from the big number of similar examples. For the words the *roots* are the addenda, the elements of the sequence are the *words*, and the sequence is the *word-family*:

KöR, KöRet, KöRül, KeRül, KeRet, GöRbül, GöRbület, ...

The letter B does not resemble the ‘be’ sound! Neither does  resemble the sign-group p-e-a-r, one could say rightly. That is true, but ... you do not have to teach the recognition of the , it is a natural human faculty, likewise it is natural in the light of mother tongue to call the ‘pear’ pear. *The hieroglyphic writing using the rebus principle is a consequence of organic development, the alphabetic writing is adopted and adapted in every language, even in the Phoenician and the Greek!*

Visible writing

Let us stop here for a moment and scrutinize this matter a little deeper with the help of Susan Sherratt’s *Visible Writing: Questions of script and identity in early Iron Age Greece and Cyprus*. The literature appears again on Greek territories after a few hundred years of silence following the Minoan and Mycenaean period “when the time was right, the Greeks (ironically as it turns out) adopted and adapted the Phoenician alphabet, ... mainly because it was the only form of writing of which they were aware.” In other words, the Greeks did not know the Minoan and Mycenaean writings! The “decoding” of Linear B is full of Gods, sanctuaries and names of persons, since they make names of those words, which they cannot admit not even to the proto-Greek, although in a proto-language one can pound in nearly everything, it cannot be checked upon (see the Finn-Ugrians). In the same time with the Greeks and the Phoenicians, the Cyprians also felt the need to mark their presence against the Greek and Phoenician expansion and on their muster in stone carved, therefore with lasting writing manifest it, but

they used their organically developed writing. *Because they had such!* And it lasted another five hundred years. The last Magyar town, Amathus as it's known by its Greek name fell into Greek hands in 311 BC. On the marble tablet, commemorating the conquering Greeks, carved after the event, against the self-glorifying occupiers, this political graffiti as the swansong of the Cyprian Magyars:

Annyi métely eméssze imígyül illősen, Arisztonosz arató/ártó főnök/fenék, szűkös karikára tétessék, töke nyárs-sütő alá kitépető.

Let you be digested by a lot of rot as it fits rightly, head/arse exploiter/malefic Aristanos, be put on a tight-fitting ring, your balls to be torn out under a spit-roaster.

S. Sherratt did approach the question from the side of the writing, **R. S. P. Beekes** in his essay entitled *PRE-GREEK The Pre-Greek loans in Greek* (www.indo-european.nl/ied/pdf/pre-greek.pdf) from the language side and points out that the Greek language has a big non Indo-European substratum. Perhaps sometimes in the future will come forward a forthright Magyar linguist, who will have the guts to dissect this question from Hungarian, or at least a Finn-Ugrian point of view...

Writings and characters

Given that in a single step, - with the discovery of the principle to mark the identical or analogue words with identical pictures – changes the mnemonic sequence of picture into picture-writing and man becomes aware of the elements of phonetics and syntax, mirroring the pictorial mode of expression, for this reason it is unbelievable and illogical that one would assume the appearance of symbolic signs before the hieroglyphic writings or independently from it. The only possible and therefore actually realized method to today's writing is excellently illustrated with the well-documented Egyptian writings. On the image of the well-known hieroglyphs evolved the hieratic, a cursive version and the two run in conjunction: in the light of the hieroglyphs and parallel with them, it is easy to recognize and memorize corresponding hieratic sign.

Character L in itself is an abstract symbol, its sound value has to be learned in the framework of organized education, in school. If I regularly see this L together or in the same situation as in the attached picture-sign than I can myself realize that this L is the linear drawing of a Leg or Leap, I can learn its sound value through self-education. The sound values of the adopted L character and his fellows B, C ... have nothing to do with their shape, so only the privileged can acquire it in special institutions, in schools. To restrict literacy to the circle of those using a graphical codebook, which has turned or rather, made compulsory, is a very shallow attitude. There is also literacy outside the "literate" using the conventional characters learnable in the school system. Certainly, the gild is trying to liquidate, destroy, put outside the law the dilettantes or amateurs, however in this haste he undermines and denies the essence of his profession, the basic pillars of literacy. A typical example for this is history of writing, which cannot give an explanation for the beginning, namely it starts the story with a ready-made alphabet. It is true that all the big "civilized nations" of the day received their lettering in full-blown state; all the same, it would of no harm to understand the essence of literacy, to dig down to the roots. Some people already did that (see the authors of the bibliography at the bottom), making even more blameworthy the attitude of un-Magyar Academy to the folk art, in which still can be traceable the welt of organic picture-writing. These are not only the traces of the Magyar organic writings, but also of the universal human culture.

Symptomatic in this regard are the pursuits to solve the Phaistos disk, from these efforts at least a hundred is accessible on the World Wide Web. Most of the "solutions" are idolizing the hieroglyphs; they want to identify them with signs of other writings by sheer force. The essence of hieroglyphic writing is not in the hieroglyphs itself but in method in which it was scribed. The scribe, for the sake of easiness looks for easy

to draw pictorial elements with similarly sounding names. On the disk for the graphical representation of the words áCSoLNaK, CöLöNK, CSaLNaK, CSaLöNaK, CSeLNeK, eCSeLöNeK, kaCoLNaK and szegeCSeLNeK the scribe had chosen the picture of an easily recognizable object and similarly sounding CSoLNaK (boat), reducing by a good deal the number of signs to be employed, for the more economic utilisation of the always physically tight writing surface. The scribe maintained the same principle also in choosing the rest of the signs, not knowing how much mental strain he would inflict on posterity, which cannot use the rebus principle.

The scribe merely followed the logic every tradesman did in his time and until now, namely that a carpenter for every work process uses the adequate tool, the saw, chisel, borer or hammer, identifying what is needed and for when. If he has to, the carpenter will make himself a special, ad-hoc tool. The scribe for the graphical representation of the messages of the Phaistos disk has selected 45 signs, he finds these the most appropriate and the most economical for the task – even with this the disk is a bit oversized.










Nothing proves better than the scribe is a master, in his own words ‘mies’ (smith) of his trade with the 242 imprints of the well selected 45 hieroglyphs he managed – with field-initials and field-closing acrostic poems – to write down 497 words! The number of written down words are more than the double of the number of imprints, although out of the 45 hieroglyphs only 15 marks consonants.

For the makers of the disk the economical utilization of the writing surface was an important viewpoint. This objective they achieved with the most appropriate selection of the hieroglyphs. The hieroglyphs are not God or Academic given symbols, but freely selectable miniatures, small pictures, which only serve the graphical representation of the text, for this reason they make trouble only for those, who want to treat every picture as a symbol, not as a semblance of a talking, nameable object.



















It is interesting that the recognition of a picture is not a superstructure of civilization, since the native of the Kalahari desert who never seen a newspaper, book or photograph, enthusiastically recognizes the digitalized picture of his cow on the researcher’s laptop. The same native did not react in any way on swastika or any other symbol turning up on the same screen.

The symbolic writing systems far from evolve unpremeditatedly, as result of organic development, they require institutional education. The Vinca, Tatárlaka and other emblematic/symbolic writings are either adopted (from where?, from whom?) or had/have a hieroglyphic equivalent thanks to where they were readable, and could be readable again. By itself and from scratch they cannot originate a full-grown, complete set of characters, not even the Szekler-Magyar runic writing. We could convince the half-hearted, but how could we convince the folk-enemy intelligentsia that the roots of runic writing is in the folk’s culture, in folk art, that the runic writing is the Magyar hieroglyphic writing’s ‘hieratic’ or ‘demotic’ script. There is no other choice, but to try:

Because of the essential discrepancies in time and space, but mainly in the carrier of writing, it is not expectable that the today again fashionable Szekler-Magyar runic writing would exhibit much resemblance to the Minoan characters, despite all this, there are some semblances one should mentioned:

- eD  and eT : LinA 1, DA  (Duggancs, branched stick used for planting), its sound value is D. The parallel lines of eR (Rovás, Rovat) and the eCS (CSő) are marking the edges of the notch or the wall of the pipe and the lines between or the x-s mark the lack of material:
- eR : LinA 76, RA₂  its sound value is R; Phaistos disk 45 , its sound value is RéS.
- eCS : LinA 56, PA₃  its sound value is P; Cretan Hieroglyph 039 , its sound value is P [Pipa(szár), *Pipe* in English].

The aK is the plainer version of the 057 Kulcs (*Key, Clef*):

- aK  : Cretan Hieroglyph 057  K; LinA 67, KI , their sound value is K.
- eG  : LinA 304  éG, its sound value is _G. By their shape, here belong the eS (Sátor), the eG (as Góc), the eL (Lak) and the eK (Kuckó=sut!), all linear drawings of roofed, covered, closed rooms: . The 036  S hieroglyph is sale tent (Sátor), the 156  Lé is the linear drawing of a (wine)trellis (Lugas), and they exhibit quite a conclusive resemblance.
- eF  and eB  : LinA 47, FA , its sound value is F, with DA it is Fő'D = fold (earth).
- eV and U  : LinA 54, WA , Vé-g-Vászon, its sound value is V; LinA 61, O , Olajmécses (floating light).
- eLY  : LinA 57, JA  Járom/Lóiga (yoke), with J/L sound value. The eLY (LYuk) is the drawing of a hole, but could be that of a rounded yoke, the 57 JA sign simplified. More likely the whole eN, E, O, eNY, eH, ... series:  are the variations of 092  L (segg)Luk (arse-hole) or the more mannerly Ö as öl (lap): Ö is the Öl, the touching two thighs, eH is the Has (the stomach with a hole!), eNY the NYövekvő (growing stomach), etc.

Comparison contra “comparative” linguistics






There is a saying “The Magyar is thinking in pictures”, but this is only a projection of the truth. Man, even the animals, looks for analogy in everything: the thunder-like, rumbling mountainside, river, economy(!) is dangerous; the gentle sounding things are good. We are comparing objects, pictures, signs, words to the ones we have already seen, heard – this is the basis of our knowledge. For this reason, it is a capital misdeed to deny the existence of the root-system and the word-families, after all the basis for all knowledge acquisition and erudition is comparison. The RáG (chew) not only resembles the RaGad (stick, adhere) word, but the first RaGasztó (glue) was made by RáGás (chewing). Now, the comparative attribute in the so-called “comparative linguistics” is deceiving, because their goal is to deny the analogy and the knowledge based on analogy. Our linguists are denying not only the affinity between RaG and RáG, but even between RaG and RaG, their aim is atomize, disunite our language. In their opinion the first RaG [?fgr többől ‘from a questionable Finn-Ugrian stem’] diverges from RaG [szláv ‘of Slavic origin’], both with the same meaning: a sticking or sealing down implement, so they cannot be homonyms. Why than? Just to show that our ‘barbaric’ ancestors did learn house building from the “highly civilized” Serbs. By learning the trade, they took over the technical term from the Serbs – the linguists are saying, concealing that the Serb RoG (horn) is about the shape, while the Magyar RaG is about the beam’s role, about tying down the roof.



Ascertain yourself with the naturalness of hieroglyphic writing and reading, that our ancestors could write and read without the knowledge of phonetics, lexicology and syntax. *Humankind did not invent writing but discovered it, bumped into it. One realized that if one brings together drawing – which has its roots in analogue forms – with analogue sounding, than the speech can be frozen into a picture-document and any time later, even in the absence of the message-leaver, can be called out, it can be made legible, readable!* For this, one did not have to be a genius; common sense was and is sufficient. Today a quoter of the students leaves the school as a functional illiterate, if we could have insight into the roots: the structure of the language, which formed together with an organic way of writing, if only we could dip in the ancient spring...

The Practice

The precondition for the reading of the Cretan hieroglyphic writings is, in practice, to get the appropriate photographs and facsimile drawings. The best collection of Cretan hieroglyphics is the CHIC (Corpus Hiéroglyphicarum Inscriptionum Cretae, edited by J.-P. Olivier and L. Godart), which is available from the <http://cefael.efa.gr/> homepage of the Études Crétoises.

John G. Younger made a comprehensive analysis of the pictographs and put the signs of the individual texts into a related table. The writer starts the decoding with these tables, keeping the photograph and the facsimile drawing together, to scrutinisingly examine. In the “**inscription**” column Younger places the picture-signs selectively, choosing only the ones the authors of CHIC and himself liked, which fitted their preconception. Consequently, the first step is to take into account all the hieroglyphs and entering them into the table with the “decorations” as well. The next very important step, requiring an in-depth careful examination, is to take into account the glueglyphs, the description of the narratives. What is the

outcome? How do the individual signs relate to each other? Example:  > the  hieroglyph is on (-n) the  hieroglyph > {   -n }⁺ S(átor) HúGY-on (tent on star) > S-H_GY-_N > **SeHoGYaN** > *sehogyan*

neither-how.  > { [] -ban ‘tükör’ }⁺ > the handle of the mirror (*tükör*) is between two dots (in twenty: *húszban*) > HúSZ-ban ‘tükör’. The glueglyph is added to the table in **red**, and the hieroglyph, which is treated by researchers as “decoration” is in quotation marks and in ‘**green**’ is also added. Also in green, but without quotation marks, the scene-events are added.

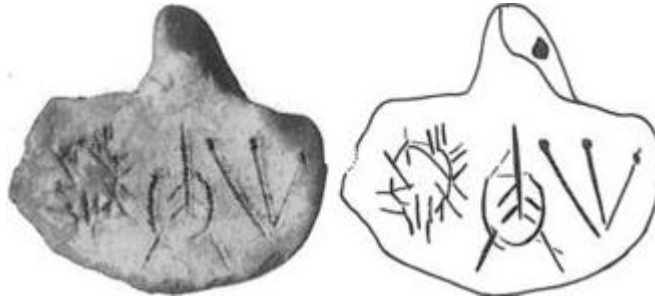
We should not forget, that the description in { } -brackets *is not reading* yet, it is only the making out of the lettering; the reading is done with rebus or vowel-substitution. For control and identification purposes, in the “**transnumeration**” column the lettering is recurring with all the mending in green, leaving black only the signs from the original Younger-table. In the box below with smaller characters is only an explanation to the narratives set out with the help of the hieroglyphs and glueglyphs.

In dictionary the { } -brackets are omitted, because they only assist to encircle the correlating hieroglyphs, which are with each other in some pictorially expressed terms, or a hieroglyph and its feature expressed pictorially, or the characters and the role they play. The second item of the dictionary, the consonantal frame can be useful, but it is not essential for the reading, to reading through to the message of hieroglyphics. *The message is obtained by the use of vowel-substitution on the scene record composed of hieroglyphs and glueglyphs.*

Hieroglyphic writing, even though has a sign for every sound, for shortness-sake very often will not differentiate between the sounds: a c-cs; g-gy; j-ly-l; n-ny; s-sz-z-zs; és t-ty, and it does not mark the double consonants. The syllable-ending and the consonant-preceding ‘l’ often dissolves into the preceding vowel.

The first example shows the graphical association, its verbal and grammatical use:

#077. MA/M He (HM 1659 [*Mu* I, 13]), medallion [<--]; from *Mu* III 3b, angle I 17 (3.3 x 3 x 0.5 cm).
MA/M Style 2



The first picture-sign 081 ☼ is a cushion (*párna*) for needles (*tű*), and (*s*) with plenty (*sok*) of needles in it (*sok 'tű' s 'párna'*). The second sign is a ligature: it is 005 ☼ Z and in the same time 055 ☼ FöZeT, a VeSSel (*VaSe*, pot) in which 025 ☼ Tea is cooking (*VaSe+T > FaZék+T > FöZeT*): a cooked medicine (*'fözet'*) is prepared. The third sign 031 ☼ R, somewhat unfinished, to remind the readers of needles, *tűs-R* (needled-R = needles and R!).

inscription	transnumeration
☼ = sok 'tű' s 'párna' { ☼ ☼ } { ☼ 'tű' -s } ⁺	081 = 'S_K_T_S_P_R_N_ {005+055}{031-T_S} ⁺

☼ = 'sok tű s párna' : S_K_T_S_P_R_N_ : SoKaT SPóRó'Na : want to save a lot

☼ ☼ : Z F_Z_-T : eZé' (ezért) FiZeT : therefore/for this reason its pays

☼ 'tű'-s : R T_S : RáTeSZ, kockáztat : place sg on sg, bet

Sokat spóró'na ezé' fizet, rátesz.

One wants to save a lot, this is the reason for paying, betting.

But the 'to spare' verb is of German origin, sounds German, and refers to German character. Well, it is not so! Who spares (SPóRoL) his money multiplies (SZaPoRuL). The spare verb is a member of a large word-family, a genuine Hungarian word. He who spares does separate (SZePaRÁL) money for harder times, and so on.

The scribe scratched the text into a doggish clay nodule, with a somewhat uncertain hand, but with amazing ingenuity, he solved his task with a mastery utilization of picture and word. The first hieroglyph, 'sok tű és párna' uses the 'és/s' conjunction, the last hiero draws the '-s' formative and with it the Magyar grammar finishes here. Let us look again into the text: on the first hieroglyph there are many needles and (és) a cushion, on the last one there are three needles and (s) an R displayed with these needles (the order in Magyar is free: *rátesz* = *tesz rá*). The drawer/scribe represents the same way both the *és/s* conjunction and the *-s* formative. Who dares to contradict him? How did Olson say it? "**Awareness of linguistic structure is a product of a writing system, not a precondition for its development.**" Our linguists could learn a lot from these pictographs and they need it!

The notion on the inscription is original, but not so exceptional to necessarily warrant the use of unique and one-off signs and ligatures instead of the regularly used hieroglyphs. The question arises: why did the scribe use exactly these signs? Because with this selection the posed conception is brought to completion with the backwards reading of the text. Beside the double use of the writing surface, the word-scramble is the other motive behind this. The scribe is playing with words: *szó-rakoszik* (stacking words) and *szórakozik* (enjoys himself)!

inscription	transnumeration
{ 'tú'-s } ⁺ { } ⁺ { } = { 'párna' s 'sok' 'tú' } ⁺	{ T_S-031 } ⁺ { 055-005 } 081 = { P_R_N_S S_K_T_ } ⁺


'tú'-s : T_-S-R : TöZSéR : merchant, dealer

: F_Z_T_Z : FiZeT; aZé' : pays; therefore/for that reason


= 'párna' s 'sok' 'tú' : P_RN_-S S_K-T_- : PaRaNCsÓ' (S>CS); SoKaT, sokaknak : command; the lot



Tözsér fizet, azé' parancsó' sokat.


*The merchant pays, therefore he
commands to a lot.*

In pictography the imagination can freely flip around, can employ such solutions the prisoners of alphabetic writing cannot even dream off. Who would think about to write down the word **abroad** with a broad A, like this:  !

#128 MA/M Imp DoN on HMs 1057 (nodule, DoN); from Mu III 3b

	impression	transnumeration
	{ } ⁺ { } ⁺ -ban { 'füle'-szegett } ⁺ { } ⁺ { } ⁺ -ban { '1' 'ujj' né'kü' } ⁺ { } ⁺	018 { '20'-B_N { 054 F_L_SZ_G_T } ⁺ } ⁺ { '20'-B_N { 009 '1' _J_N_'K_' } ⁺ } ⁺

On this nodule, one should look for the missing stuff! One of the handles of the pitcher, 054  K_R_S (KoRSó) is missing (*füleszegett*, lit. an ear cut off), also one finger of the glove is missing on 009  K_Z_S (KeZeS): (*ujj nélküli* 'without finger'). Both the pitcher and the glove are between two points, that is *in twenty* (*húszban*), in the usual word-phrase of the Minoans.

The sound value of 018  K (Kutya 'dog') is not a headache. The answer to the question: why the sound value of this sign is not KuTYa similarly to the pattern on the other two, is that here we have only the head of the dog, so we take only head of its name, the heading letter.

 : K : Ki/aKi : who, pron.

{ }⁺ -ban : H_S/Z-B_N : HúSZBaN; HáZáBaN; HáZBaN : in (his) twenties; in his house; in the house

 : K_R_S_ : KeReS; KoRoS : looks for; old age


'füle'-szegett : F_L_-S_G_T : FeLeSéGeT; FeLeSSéGeT : wife; shared ownership, both in accus. (see the similar words in Magyar!)

 : K_Z_S : KöZöSü', együtt; KöZöS : together with; common

'1' 'ujj' né'kü' : _G-_J_N_'K_' : aGGuLNaK; íGY éLNeK (J>L) : they age; they live this way

*Ki húszban keres feleséget, házában
közösű' aggnak.*

*Who looks for a wife in his twenties, will
age in the house together (with his wife).*

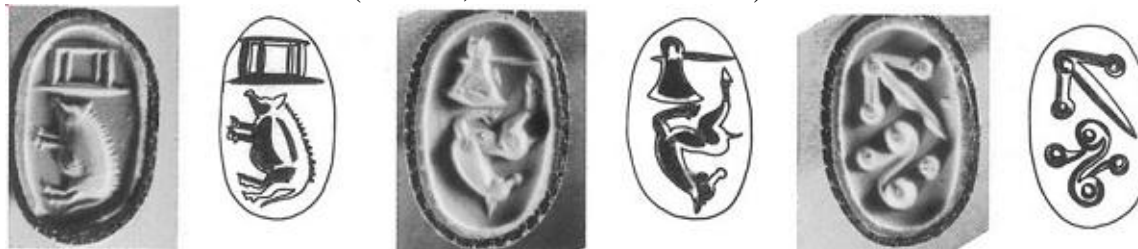
 impression	transnumeration
$\{\{ '1' \text{ 'ujj' } \text{né'kű' } \text{👉} \}^+ \text{👀👀} \text{-ban} \}^+$ $\{\{ \text{'füle' -szegett } \text{👂} \}^+ \text{👀👀} \text{-ban} \}^+ \text{👉}$	$\{\{ '1' \text{ _J_ N_ 'K_ ' 009} \}^+ \text{'20' -B_N} \}^+$ $\{\{ \text{F_L_ SZ_G_T 054} \}^+ \text{'20' -B_N} \}^+ \text{018}$

☹-ban 🐉 : H S/Z B N-K : HoZ BeNNüK : brings forth in them

<p><i>Így élnek közös házban, felességet koros hoz bennük.</i></p>	<p><i>They live this way in the common house, the shared ownership is brought forth by old age.</i></p>
--	---

This is more than an interesting play of words, it is a good example to show how easy it is to make up a new word in Magyar. There is no need to declare or define the word *felesség* ('shared ownership'; note: *feleség* 'wife', lit. half-ship, half of a unit, half of the husband-wife pair), the word is not in any of the dictionaries, but every Magyar-speaker will understand it, because it was regularly formed and included into a word-family. The writer really does not understand what they had to renew on this language, it was as new and capable four thousand years ago as it is today. No, this is not true, the Magyar language of the Minoans was more capable than it is today, they were not restrained by today's German grammar.

#256 CR S: AM 1910.235 (CS no.?: 3APr of burnt silicate)



side	inscription	transnumeration
a.-b.-g.	𐤀 𐤁 𐤂 𐤃 𐤄 𐤅 𐤆 𐤇	038-043-049 0

Comments by John G. Younger:

There are 6 possible arrangements for this sign-group, for which Linear A provides 3 parallels; the most likely is the first, A-SA-RA₂.

Counter-comments By MM: As you can see, CHIC and J.G. Younger solved this sealstone very elegantly in three letters – as a matter of fact, there is much more to it! Say, by his own grid the reading is JA-SO-RA₃, and its reading by repeating the reading and in both direction:

Jó SZóRa Jó SZó éR; RoSSZaL RoSSZ éL (J>L).

Upon good word you get good word; Bad lives with bad.

Not bad at all what we could deduce from only three signs, but there is more to it:

side	inscription	transnumeration
a	𐌱 'sertés'	S_R_T_S_-038
b	{'őz' ugrik 𐌱 -t}⁺	{_Z_GR_K-043-_T}⁺
c	{ 𐌱 -on 𐌱 }⁺ { 𐌱 dől }⁺	{'20' -_N-M05}⁺ {049 D_L}⁺

c. – b. – a.

'sertés' pig; 'őz' ugrik 𐌱 -t deer/roe/fawn jumps 𐌱 (-t is the suffix for accus.); 𐌱 -on 𐌱 on twenty (húszon) sits the 𐌱 (talon = T_L_N). The 049 𐌱 áR is slanting (dől).

The 043 𐌱 SZakóca/SZekerce (hatchet, axe), by Younger its sound value is SO.

𐌱 -on 𐌱 : H_S/Z-_N-T_L_N : HaSZoNTaLaN : worthless

𐌱 dől : _R D_L : úR Dúl : gentleman, master agitates

'őz' : _Z_ : űZi : drive, chase, pursue

ugrik 𐌱 -t : _GR_K-S/Z-_T : iGéRKeZőT : volunteer, in accus.

𐌱 'sertés' : J/L S_R_T_S_eL; SéRTéSSe' : away; with harming, assault

<i>Haszontalan úr dül, űz ígérkezőt el sértésse'.</i>	<i>Only worthless master agitates, drives away a volunteer by assault.</i>
---	--

A nice and cool message did rise out of the initial three characters! Is there any more in it? Let us try!

side	inscription	transnumeration
a	𐌱 'ártány'	038-_R_T_N_
b	{ 𐌱 -t ugrik 'őz' }⁺	{043-_T-_G_R_K_Z}⁺
c	{ 𐌱 -on 𐌱 }⁺ { 𐌱 dől }⁺	{'20' M05 _N}⁺ {049 D_L}⁺

'ártány' (castrated) hog; 𐌱 -t ugrik 'őz' the same as above, only the accusative is now at the beginning of the sentence. On c. side now is the other way around: '20' is on the talent sign.

𐌱 : H_S/Z-_R : HuSZáR : hussar

𐌱 -on : T_L_N_N : TúLoNNaN, túlontúl : far too much

𐌱 dől : D_L : iDiLLó (ügyetlen) : clumsy, inept

𐌱 -t ugrik : S/Z-_T-_G_R_K : SZéTuGRiK : disperse, break up, scatter

'őz' : _Z_ : őZ : deer/roe/fawn

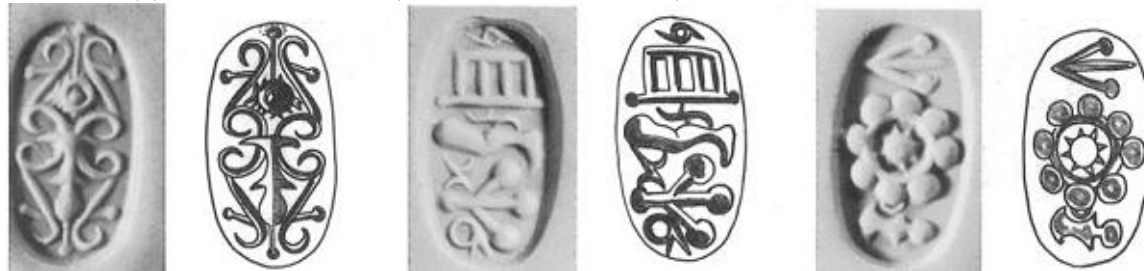
𐌱 'ártány' : J/L-_R_T_N_ : Ló-áRTóN, lónak ártó módon : harmingly for a horse

<i>Huszár túlontan idilló, szétugrik őz ló-ártón.</i>	<i>The hussar is too clumsy, deer scatters harmingly for the horse.</i>
---	---

Besides the enlightening readings facilities, I have chosen this text, because a publicist and moralizing intellectual, after minutely explaining to him the essence of the rebus principle, came back to saying that the reading has to be wrong because the name of the pig (sertés) is of a different root than the assault

(*sértés*). That maybe true, but the '*sértés*' here is a character only, which graphically represents a word or group of characters; the meaning of the word, its role in the sentence comes from the rebus principle, from vowel substitution, with its rendering out of the hieroglyphs, bluntly with reading. We should not mix the two. *The word and its meaning has no semantic relationship with the signs it is written down with, neither would it have anything common with the diskette if the word were saved to one.*

#261 CR (?) S: CMS XII 110 (3APr of burnt silicate)



side	inscription	transnumeration
a.	<p>{ { { 10' } } { 2 } } 'pár'-ban⁺</p> <p>{ { 1 } }-t { 2 } 'pár'-ban ér⁺</p> <p>{ 2 }+'tő'-k-ön⁺</p>	<p>{ { { '10'+M03 } { '10'+M05 } P_R-B_N }⁺</p> <p>{ { 044+'10' }-_T { M05+'10' } P_RB_N_R }⁺</p> <p>{ M06+_T }-_K-_N }⁺</p>
b.	<p>{sergő 2-t ér 11 22-ban}⁺</p> <p>{ 11-'pár'-ok-ban }⁺ { 11 ér 11-t }⁺</p>	<p>{ S_RG_ M06-_T_R 038 '20'-B_N }⁺</p> <p>{ 010-M08-P_R-OK-B_N }⁺ { 032 ér 047-_T }⁺</p>
g.	<p>{ { 11 } }-et ér 2 'NAP' körül</p> <p>bolygó 'nyolc'-bú'⁺ { 11 ül }⁺</p>	<p>{ { 044+M08 }-_T_R '10' NAP K_R_L_</p> <p>B_LYG_NY_LC-B_ }⁺ { 049 _L }⁺</p>

a. – g. – b.

- a. The 10'-s are *tied* to the hieros, making with them ligatures. In-between/inside (-ban) the { 2 } ligature-pair (*pár*) is the { 11 } ligature, and in the { 2 } ligature-pair is the { 11 } ligature, here the { 11 } is touched by the { 2 } ligature. Each of these ligature-complexes are standing on two M06 2 S-stumps (S-tő-k-ön). (In a ligature the order is invertible.)
- b. The rotating (*sergő*) M06 2 S (Spiral) sign touches (*éri*) the 038 11 J/L (aJtó) hiero, which is between two dots placed on its shaft, that is in (-ban) '20'. The 010 11 L (foot) is between two pairs of M08 11 íV-s (arcs). (The arcs make up a pair turned from each other by 180°.) The 032 11 RéSZ is touching the 047 11 T (Trap, lasso) hiero.
- g. Next to the 044 11 éG hiero there is a little M08 11 íV, their ligature { 11 } is touched by one of the eight '10'-s, which are wandering (*bolygó*, also means planet) around (*körül*) the Sun (*Nap*) of eight rays. Number eight (*nyolc*) is here not by chance, it is the number of the seven planets and the Moon together. Our Minoan ancestors had a very good knowledge of the solar system, even today the number of planets is still eight, after taking out the Moon and one of the only two planets discovered since than. The 044 11 áR sits (*ül*) that is oriented downwards (*le*).

11 : T_S/Z H_GY : TüZ HaGY : fire leaves one

☉☉ : T_S/Z-T_L_N : TiSZTÁLóN, megtisztulva : purified
 ‘pár’-ban : P_R-B_N : PoRÁBaN, hamujában; PoRBaN; PeRBeN : in its dust (here: in its ash); in dust; in quarrel/dispute
 ☼ : _G : íGY; éG : this way; burns, sky
 ☉-t ☉☉ : T_S/Z- _T-T_L_N-T_S/Z : TiSZTÁTLaNíTÁS, beszennyeződés : becoming dirty/filthy/soiled
 er ☉-‘tő’-k-ön : _R-S-T- _K- _N : eReSZTéKeN, megengedett : it’s permitted, allowable
 ☼-et : _G- _V- _T : éGöVeT : zone, Zodiac, in accus.
 ér : reach
 ‘NAP’ körül : NAP-K_R_L_ : NAP-KiRÁLY : Sun-king
 bolygó nyolc-bú’ ☼ ül : B_LYG_ NY_LC-B_ _R- _L : BoLYGó NYoLCa/NYiLaSa; BíRÁL : his wandering eights/archer; judge
 sergő ☉-t : S_RG- _S- _T : SeReGeSTű; ZaRGáST, üzettetést : en masse, in large numbers; embarrassment, in accus.
 ☼☉☉-ban : J/L-H_S/Z-B_N : JóHoZ BűN : sin/crime to good people
 ☼-‘pár’-ok-ban : L- _V-P_R- _K-B_N : éLőVeL PeReKBeN : in quarrel with Living (God)
 ☼ : R_SZ : RoSSZ : bad
 ér ☉-t : _R-T- _T : íRTaT : make it destroy

Tűz hagy tisztálón porában, így tisztátalanítás porban eresztéken. Égövet ér tűz, NAP-király bolygó nyolca/nyilasa bírál, seregestű’ ér jóhoz bűn, Élőve perekben rossz írtat.

Fire leaves purified in its dust, this way becoming soiled in dust is allowable. The Zodiac is reached by fire; the SUN-king’s wandering eights/archer judges, sin/crime reaches the good in large numbers, with the Living in quarrel bad has to be destroyed.

Ugyanez visszafelé olvasva:

The same in backwards reading:

side	inscription	transnumeration
b. →	{ér ☉-t ☼}+ {☼-‘pár’-ok-ban}+ {☉☉-ban ér ☼ sergő ☉-t}+	{S_RG_ M06- _T_R {038 ‘20’-B_N}+}+ {010-M08-P_R-OK-B_N}+ {032 ér 047- _T}+
g. →	{☼ ül}+ {‘NAP’ körül bolygó ‘nyolc’-bú’ ☉☉ {☼} -et ér}+	{{{044+M08}- _T_R ‘10’}+ NAP K_R_L_ B_LYG_ NY_LC-B_}+ {049 _L}+
a. ↑	{☉+‘tő’-k-ön}+ {☉☉ ‘pár’-ban {☼} -t ér}+ {☉☉ ‘pár’-ban {☼☉}}+	{{{‘10’+M03} {‘10’+M05} P_R-B_N}+ {{044+‘10’} {M05+‘10’}- _T_R P_RB_N}+ {M06 +T_- _K- _N}+

☉☉-ban ér : H_S/Z B_N- _R : HoZ BűNéRe : brigs on one’s sine/crime
 ☼ : J/L : iLLő : proper
 ☼ ül : _R- _L : öRüL : happy
 bolygó nyolc-bú’ : out of wandering eights
 ☉ : T_S/Z : TűZ : fire
 ☼-et ér : _V- _G- _T _R : VéGeT éR : comes to end

☉ + 'tő' -k-ön : S/Z-T-_-K-_N : üSTöKéN : on his/her forelock (but üstökös is comet!)

☉ : T_L_N : iTéLőN; TaLáN : judging; perhaps, may be

☉ 'pár' -ban : T_S/Z-P_R-B_N : TúZ-PíRBaN : in flaming red (blush)

☉ -t ér : T_S/Z-_T-_R : TiSZTéRe : on one's office, function

☉☉ : H_GY-T_S/Z : HaGYaTáS, maradás: remainder

*Írtat rossz Élővel perekben, hoz bűnére
illő zargást. Örül NAP király, bolygó
nyolc bű' tűz véget ér, üstökén ítélőn tűz-
pírban ég tisztére tűz, talán perben
hagyatos.*

*The bad has to be destroyed in quarrels
with the Living, bringing its sin/crime
proper embarrassment. SUN king is
happy; the fire out of the wandering eights
comes to an end, judgingly on his forelock
burns a flame-red fire on his function,
perhaps as a remainder of the quarrel.*

The central hieroglyph/ligature on side g. could help in clarification of the enneoros concept.

I have chosen this inscription deliberately, seeing that most of the researchers with preference read religious allusions where there are none. Well, this inscription is uncommonly religious, but the reading does not bring the message befitting the expectations. The text is about heavenly judging done by crowned head, but today He is not called Sun-king anymore, who escorted by heavenly fires and trumpets 'will come to judge'. The most rugged part of the inscription is the reference on the Élő (Living), it is hard not to notice the name of the Hebrew ÉI/Éli (Elohim in pl.) or the Arabic Allah. Because the Minoans did not mark the double consonant, the Élő (Living) is in the same time Ellő (Life-giver).






After invoking the name of God, here is another thought-provoking example:

#236 MA/V S: CMS II 2.78 (3APr of dark blackish steatite)



side	inscription	transnumeration
a.	X {{ ☉ le } ⁺ ☉ ☉ 'ölé' -n { kis ☉ } ⁺ } ⁺	X {{ 012-L_ } ⁺ 070 048 _L_N { K_S 091 } ⁺ } ⁺
b.	{ ☉ -ok-at { 'csík' -os ☉ } ⁺ együtt göngyít } ⁺	{ M18-_K-_T { CS_K-_S 077 } ⁺ _GY_T G_NGY_T } ⁺
c.	{ 'lény' -ek-ben ☉ -n ☉ -ok } ⁺	{ L_NY_K-B_N 061-_N M18-_K } ⁺

c. – b. – a.

- a. The 091  T_R_J is really small (*kis*) in size, relative to the other three hieros and sits in the lap (*ölen*) of the three bigger ones.
- b. The striped 077  L (Lung) rolls up the two M18  _SZ_NY-_K-_T (pl. & accus.) together.
- c. In-between (-*ben*) the two beings (LéNYek > LioNs), on (-*en*) an unmistakable 061  _S/Z_T_ hiero there are two fins, M18  _SZ_NY in pl. (*uszonyok*).


‘lény’-ek-ben [két lény = (oroszlán(y)ok] : L_NY-_K-B_N : LáNYKáBaN : in the girl [in(-between) two beings = in LioNs]

 -n : _S/Z_T-_N : öSZTöN/SáTáN[/iSTeN] : in-STiNct/SaTaN[/God]

 -ok : _SZ_NY-_K : SZúNYiK, szunnyad : slumber, lie dormant

 -ok-at : _SZ_NY-_K-_T : SZúNYóKáT : doze, nap, in accus.

‘csík’-os : CS_K-_S : CSóKoS : kissing

 együtt : L-_GY_T : LéGYóTT : date

göngyít : G_NGY_T : GYöNGít : weaken, make weak

 le  : M-L-_R : MeLYRe : on what/which

 : NY_L_S : NYiLLás : opening, gap

‘ölé’-n : _L-_N : öLeN : on her lap
















kis  : K-_S T_R_J : KiSSé TáRuL (J>L) : slightly opens up

Lánykában ösztöne szúnyik. Szúnyókát csókos légyott gyöngít, melyre nyíllás ölen kisé tárul.

In the girl instincts slumbers. The slumber to weaken is a kiss-full date, that is what makes the gap in her lap slightly to open.

Instinctive is what we do unconsciously, on the influence of an, we could think, outside influence. If it is good what we do this way, than it is transpired by God’s will, if it is bad than on the teasing of the Satan. We could say that God (iSTeN) and SaTaN are in us and they declare themselves in our inSTiNct (öSZTöN). The inscriptions #181, #254, #301 are also interesting as they talk about the kneeling down before dieing, about a repentant settling of accounts.

Here is the backwards reading of the above text:

side	inscription	transnumeration
a.	←{{kis  }+{  le }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{  }+{ }+{	

'csík'-os : CS_K-_S : CSóKoS : kissing

együtt : L-_GY_T : LéGYoTT : date

göngyít : G_NGY_T : GYöNGiT : weaken, make weak

-ok-at : _SZ_NY-_K-_T : SZúNYóKáT; iSZoNYoKaT : doze, nap; dreads, repulsions, in accus.

-n : _S/Z_T_-_N : öSZTöN/SáTáN[/iSTeN]; aZTáN : in-STiNct/SaTaN[/God]; then, afterwards

-ok : _SZ_NY-_K : SZúNYiK, szunnyad; SZüNNeK : slumber, lie dormant; they cease, stop

'lény'-ek-ben [két lény = (orosz)lán(y)ok] : L_NY-_K-B_N : LáNYKáBaN : in the girl [in(-between) two beings = in LioNs]

*Kis türelemmel, erényülés ellen csókos
légyott gyöngíti iszonyokat, aztán szűnnek
lánycában.*

*With some patience, a kiss-full date
weakens her dreads against virtue, then
they cease in the girl.*

With the growing number of deciphered text, it becomes unambiguous that the Cretan hieroglyphic texts, above all the so called seals and ones carved on (semi-precious) stone cylinders/prisms, are indeed readable back and forth word-plays, riddles and palindromes. As they do not include personal nor geographic names it is questionable were they were ever used as identifying "seals".

This fragment of the #305 inscription testifies otherwise:

*Iváson kap kürtével mustokat, söröket
asztalán, kit az locska közben vén
tökke 'tikka' szó-rakót vakolva
itasson.*

*On drinking, one receives musts (wines), beers
by the drinking horns on his/her table, what
makes one drink while chattering with an old
dick/chick asking/solving word-puzzles.*

This text seems to be the answer to the role of seals-sealants: People used to ask/solve word-puzzles for entertainment while drinking with friends. Well, humankind has improved enormously in the last for four thousand years! Today, if one wants to entertain oneself, he/she can leave their brain at home: for the activities of bingo and pinball are to satisfy our gaming interests alone. However by the moral of #205: *In word puzzles the mind is blessed, the syllable is a treasure.*

Closely related to this essay is the reading of Isopata ring, which is available in English on the pages of [Journal of Eurasian Studies](http://www.federatio.org/joes.html), [http://www.federatio.org/joes.html] number 0111, and on the pages of [Ősmagyar nyelvek](http://osmagyar.kisbiro.hu) [http://osmagyar.kisbiro.hu] in Hungarian.

Being the language of the Cretan inscriptions Magyar, it would be logical to assume that there are such inscriptions in the Carpathian basin as well. There are, indeed, the rock-inscription of Sziertő-tető is splendidly and demonstratively unites Cretan hieroglyphics, Linear A and Szekler-Magyar runic writing. The three kind writings interweave into one single harmonious unity and the message of it could be source-material for digging into the roots of the pilgrimage of Csíksomlyó ([A szertő-tetői kép- és rovás felirat olvasata](http://osmagyar.kisbiro.hu/modules.php?name=news) [http://osmagyar.kisbiro.hu/modules.php?name=news]).

And now hush, a big, mute silence is following!-----

Since it cannot be proved that with a simple transcription decoded, or rather deciphered Cretan texts are not meaningful and only possible readings, than by simple logic follows that they were written in Magyar. It is a hard fact to swallow, and there is no other way out but to observe a deep silence...

What is the purpose of this? – a professor questioned. The question startled the writer. Without any objective, the writer realized by chance that the Minoan texts can be read in Magyar. This fact is disturbing, it may ruin certain people's reputation, it may even challenge a whole nation to revise its values. Where do we go from here?... The mystery has come to light, there is no other choice but to live with this, this so far hidden knowledge.

Let the last word come from professor Végvári: "as long as the Hungarian speakers earlier believed-knew it that their language is able and fit for the formulation of the universe's totality – yet we certain that our folk-tales, folk-poetry, habitude-plays, folk-songs creators knew it that way – than make them gradually give up this believe, and with this lower them to the level of other consumer languages. This objective has been reached successfully, and somewhere surely they rejoice to this. Let us grieve a bit their joy with the remark that this ability of our language practically cannot be eradicated, on the worst from time to time can be forced into background, coerce into lurking."

The realization that the Minoan texts on seals and imprints have nothing to do with the seals for verifying one's identity started to settle in after deciphering the Phaistos disk, only then did it became clear that the overwhelming majority of the inscriptions are puns and/or palindromes. All the backwards readings in this essay are subsequent insertions. In the haste the backward reading of #280 somehow had been omitted, although it is worthy of consideration: "*Ételünkön/italunkon öröknek büne. On our food/drink is the sin of eternity.*" The writer is curious about the theologians' and philosophers' reply to this, what kind of inheritance, what sin is the word here about, since the inscription was made well before the biblical times.

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(D. R. Olson is Emeritus Professor of cognitive science Ontario Institute for Studies in Education.)

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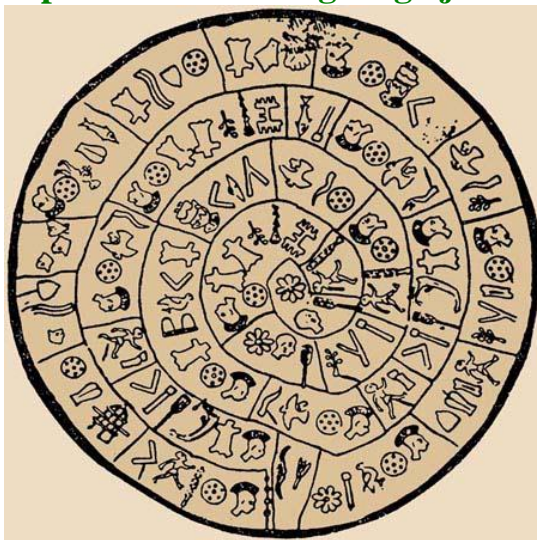
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MELLÁR, Mihály

The Phaistos DiSCo-Song

Phaisztoszi DiSZKó-Dana ☞
A phaisztoszi korong megfejtve



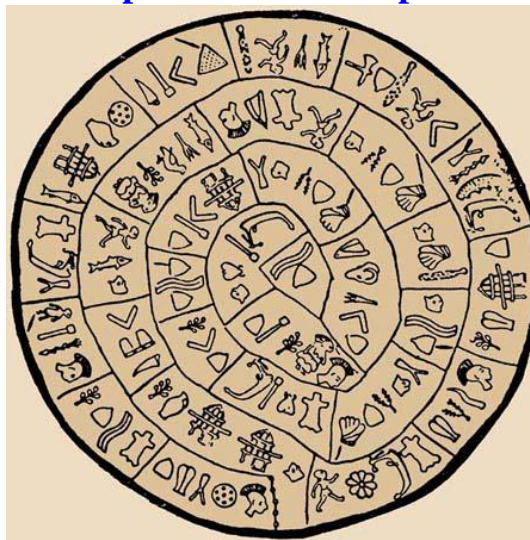
A korongon lévő képelek hangértékei:

A képelek mindegyike akrofónikus jel, a képen látható tárgy nevének mássalhangzó vázát jelölik, némi kikötéssel: a jelek nem tesznek különbséget kemény és lágy hangok között, pl. az ötletesen megválasztott 01 **GYaLogol** lehet GY_L is meg G_L is.

Mivel kevés a lerajzolható, nyitott, egyszótagú szó, ezért az egy hangot, csak mássalhangzót jelölő képelekkel az írnok trükközik:

- a 07 Lejó, 12 Külű, 13 Verő, 31 Karoly, 32 Gerle és 35 Töl szótagzáró *r*, *j*, *l* és *ly* mássalhangzóit önhangzóknak véve, ezek a képelek hangadóvá váltak, egyetlen mássalhangzót, a kezdő hangot jelölik;
- a 18 Tört > Tö'T és 39 Dárda > Dá'Da kezdő és záró mássalhangzói azonosak;
- a 19 áSZok, 22 SZék és 26 GYilok záróhangjai többesszám-szerűségük miatt hagyhatók el;
- a 29 Macska és 30 Juh *fők* szófőket jelölnek!

☞ **The Phaistos DiSCo-Song**
The phaistos disc deciphered



The sound values for the signs of the disc:














































Every one of the hieroglyphs is an acroponic sign; they mark the consonantal frame of the name of the depicted object, with some qualifier: the signs do not differentiate between hard and soft sounds, for example the cleverly chosen 01 **GYaLogol** '(he) walks' can be both GY_L and G_L.

Since there are few easy to draw, open monosyllabic words, the scribe used some tricks for hieroglyphs representing only a consonant:

- by taking the syllable-closing consonants in 07 Lejó, 12 Külű, 13 Verő, 31 Karoly, 32 Gerle and 35 Töl, the *r*, *j*, *l* and *ly* for vowels, the hieroglyphs become initial-marking signs, representing one consonant only;
- the starting & closing consonants in 18 Tört > Tö'T and 39 Dárda > Dá'Da are the same;
- the closing consonants are ignored in 19 áSZok, 22 SZék és 26 GYilok as they the same as the sign for plural (-k);
- the *heads* of 29 Macska and 30 Juh are marking *word-heads*, initials;

- a 27 Ürü az ü/ö önhangzókat jelöli.
Minden képjel fonográfikus, csupán a beszéd hangjegyeinek a lejegyzésére szolgál. Az ábrázolt tárgy nevének a mássalhangzó vázát jelöli, az önhangzó a szövegkörnyezethez illeszkedik értelmes mondanivalót formálva az értelmetlen és kiejthetetlen vázából.

- the 27 Ürü stands for the vowels ü/ö.
Every hieroglyph is phonographic; it purely denotes the sound of speech. It marks the consonantal frame of the depicted object's name; the vowel shapes these empty and unutterable frames into meaningful messages interlocking them with the context.

								
GYaLo- gol	LYáNY	LeGéNY	RaB	CSöPöRi	BüVöLő	J, Lejó	TüZő	SZüR
(he) walks	girl	lad, boy	convict	gnom/dwarf	magician/ sorceress	funnel	stitched cloth/shirt	long felt cloak
11	19	2	1	1	4	18 / JA	5	2
								
ToLL	íV-íJ	Köpü/ Külü	Verő (fa)	NYüG	BaLTa	ToK-MáNY	RiNGó	Tört
feather	arched bow	disk of a churn	club, cudgel	pillory/ shackle	adze, hatchet	cutter-chuk holder	cradle	broken (rod)
4 / DO	1	17 / QE	6	2	1 / SO	2 / ZE	1 / *322	12 / TI
								
áSZok	CSoBoLYó	NYü	SZék	NYéL	JáRó	CSoLNaK	GYilok	Ürü-bőr
gantry	pitcher	comb/ brush	stool	handle, shaft	carausel	boat	dagger	wether- hide
3 / SA	2	2	5 / *318	11 / NA	6 / WA	7	6	15
								
TuS(kó)	Macska	Juh	Karoly/ Karvaly	Gerle/ Galamb	HaL	BáNYa	Töl/ Tölgy	GYöNGY- virág
stump	cat	ewe	vulture	turtle-dove	fish	mine-entry	oak branch	lily of the valley
2	11	1 / ME	5 / KU	3	6	3 / PI	11 / TE	4 / NI
								
GöCS (fű)	RóZSa	Dárda	PaRoLó/ PáRoLLó	MeZ	SZeGő- csipke	CSíK-szedő	SZöGeK	RéS
knot- weed	RoSe, rosette	3-edged pike	fan	mask	trim of lace	strainer	angles	slit, crack
4	4	4	6 / RU	2	1	1 / TA ₂	1	6 / RA ₂

Lásd bővebben a dolgozat végén.

See for more details at the end of this essay.

A képjelek egy része hasonló a Krétai Képirás, illetve a Lineáris A írás képjeleihez – ez nem lényeges, de hasznosnak bizonyult. A jelek összehasonlításában legmesszebb [Torsten Timm](#) jutott el. A fenti táblázatban a képjelek hangértékei alatti sorban, az előfordulások száma után, a Lineáris A (LinA) megfelelő szótag jelei vannak feltüntetve az ő összehasonlítása alapján. Ez a pár jel segített hozzá a szöveg egy előzetes megfejtéséhez.

Közben a próbálkozások eredményeként kikristályosodott a képirás és olvasás, természetes, képi és hangyi hasonlóságra szervesen épülő rendszere, melynek alapján megszületett a Phaisztoszi Korong immár kétségbevonhatatlan olvasata. Ez az olvasat nem csupán Yves Duhoux, mérvadónak ítélt, *How Not to Decipher the Phaistos Disc* című dolgozatában felvetett kérdésekre válaszol, hanem olyanokra is melyeket Duhoux, saját előítéletei miatt, fel sem tudott vetni. De erről majd később.

A Phaisztoszi Korongról könyvtárnyi, egymásnak és önmaguknak is ellentmondó, irodalom született; természetes, hogy a korongon levő képjeleket is mindenki másképp látja. Mivel a fent megadott értékeket összefüggő és értelmes *olvasat* támasztja alá, a kérdés nem az, szabad a gazda módjára, hogy egy adott képpel ezt vagy azt ábrázol-e, csupán az, hogy *lehet-e* az amit a táblázatban megadtam.

Szeretném a lehető leghangsúlyosabban kiemelni, hogy az alábbiakban nem a Phaisztoszi Korong tolmácsolását kapja kézhez az olvasó, hanem az *olvasatát*. A képirás olvasása nem hit és nem tudomány kérdése, de főleg nem a csak beavatottak által művelhető ezoterikus tudakosság. ***A képirás grafikus jelrendszere és a beszéd hangjai között kölcsönösen egyértelmű megfeleltetés áll fenn***, magyarul: a képirás ugyanolyan fonetikus írás mint az ábécés írásmód, de sajátos olvasási szabályokkal. Megfejtésről csupán azért beszélünk, mert a minószi műveltség népi anyaga a természeti és emberek-okozta katasztrófák következtében eltűnt a történelem súlyosztójában, velük együtt a krétai képirás is feledésbe merült.

A Phaisztoszi Korong a minószi műveltség legterjedelmesebb és egyetlen képjelenként nyomtatott szövege, egyike a magyar nyelv legrégebb írott emlékeinek, és mennyire friss: fordítás, *magyarozás* nélkül érthető szöveg. A

Some of the hieroglyphs are similar to the signs of Cretan Hieroglyphic and/or of Linear A – though this is not important, it turned out to be useful. [Torsten Timm](#) went the furthest in comparison. In the above grid, under the line containing the sound values of the hieroglyphs, after the number of occurrences, are the corresponding signs of Linear A (LinA) according to Timm. These few signs did help me to get a preliminary decipherment.

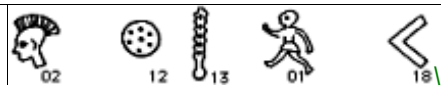
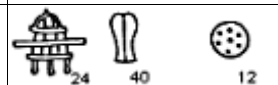

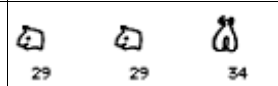

In the meantime, as the result of trials and errors, it has become clear, that the system of hieroglyphic writing and reading is organically built upon the natural analogies of pictures and sounds, on which this final version of the reading of the Phaistos Disk was born upon. This reading not only answers the questions put forward by Yves Duhoux in his authoritative, *How Not to Decipher the Phaistos Disc* essay, but answers even the ones he could not come up with due to his prejudices. But about this later.



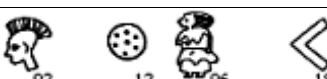
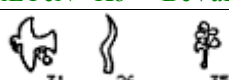
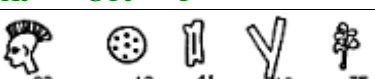



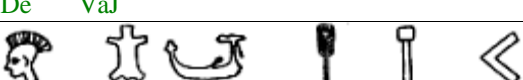


There is literature about the Phaistos Disk, contradicting each other and oneself, more than enough to fill a library, and of course everybody interprets the hieroglyphs differently. As the values in the grid above are supported by a relevant and intelligent reading, the question is not what a particular hieroglyph represents, but merely could it be the value given to it in the grid.

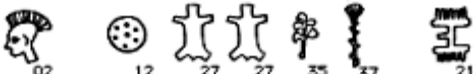

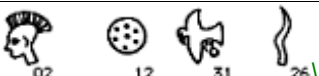
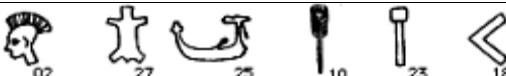

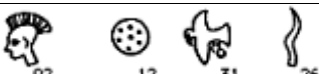
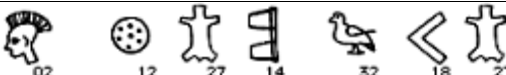
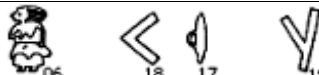
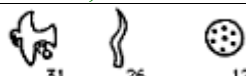
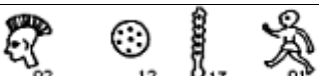
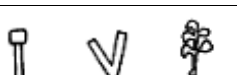
I would like to stress the most emphatically, that in the followings is a ***reading*** of the Phaistos Disk, not its interpretation. The reading of hieroglyphic texts is not a question of believing or science, and definitely not esoteric dilettantism exercised by the initiates. ***There is a mutually unambiguous correspondence between the graphical system of hieroglyphs and sounds of the spoken language***; bluntly, the hieroglyphic writing is a phonetic writing just like alphabetic writing, but with a special set of reading rules. We are talking about decipherment only because the human fabric of the Minoan Culture, due to natural and man-made catastrophes vanished from the scenes of history, and with it the Cretan hieroglyphic writing sank into oblivion as well.












































The Phaistos Disk is the largest and the only sign by sign printed text of the Minoan culture, one of the oldest written relic of the Magyar language and just how fresh it is: the text is clear without translation and explanation. Thanks to the denied root system of the Magyar language the text is still readable and enjoyable, after three and a half thousand years.


<p>magyar nyelv letagadott gyökrendszerének köszönve bárki elolvashatja és élvezheti a több mint három és félezer éves szöveget.</p> <p>Megrögzött finnugristáknak nem ajánlom ettől tovább menni, ugyanis a korong minden szava magyar eredetű magyar szó. A korong megírásakor a hellének még csak rombolnak a Balkánon, párszáz évbe telik mire átveszik és újra virágoztatják azt a műveltséget amit épp tönkretettek, szláv szolgálók pedig még sehol sincsennek, az <i>óbi</i> "ösöket" le-<i>ugratni</i> a Mediterránumba palotákat építeni merész vállalkozás lenne, így hát nincs kitől eredeztetni ezeket a szavakat.</p> <p>A fenti táblázatba szedett képjelek hangértékeinek részletesebb kifejtése a dolgozat végén található meg.</p> <p>A csigavonalak közé írt szöveg mezőkre osztott, melyek nemzetközileg elfogadott számozását követi az alábbi táblázat. Az olvasatot ezekre a mezőkre tagolva követjük. A mezőkre osztás értelmét csak később fogjuk megérteni, egyenlőre csak azt látjuk majd, hogy szavakat nem törnek kettőbe, de több szót is tartalmazhatnak. A képírásban a szavakba tördelés az olvasó feledata, itt a mezők adnak egy kis segítséget ehhez.</p> <p>A képírás olvasásának szabályaival <i>A képírások rejtjelkulcsában</i> ismerkedhet meg részletesebben a Kedves Olvasó.</p>	<p>Confirmed Finno-Ugrians better turn back from here, because all the words on the disc are Magyar of Magyar origin. At the time of the writing the Hellenes just started to ravage the Balkans, it will take a couple of hundred years for them to take over and make the culture thrive again, their Slavic slaves are nowhere yet, and to move the Ugric people from the Ob to the Mediterranean to build the palaces would be a risky business, so there is no one to originate these words from.</p> <p>A more detailed explanation of the phonetic values given in the above grid can be found at the end of this essay.</p> <p>The numbering of the fields, into which the text, written between spiral lines is divided, follows the accepted convention. We are tracking the reading itemized into these fields. The reason behind this division we will grasp only later, for the start we will find that they never break up words, but they can enclose more than one word. In hieroglyphic writing the breaking into words is the task of the reader, here the fields give some hint to this.</p> <p>You can find the detailed rules for reading hieroglyphic texts in my essay titled <i>The Code-book for Hieroglyphic Writings</i>.</p>
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
































<p>A01</p>  <p>LYáNYKüLü Verő GYaLo <u>Tört</u> LYáNYKa Vé GüLT T</p>	<p>LYáNYKa VéGüLT because of a girl</p>
<p>A02</p>  <p>JáRó PaRoLó KüLü JáR PóRuL, Ki</p>	<p>JáR PóRuL, Ki get the worst, who</p>
<p>A03</p>  <p>Macska RéS <u>Lejó</u> Ma RéSZüL</p>	<p>Ma RéSZüL today participates</p>
<p>A04</p>  <p>Macska Macska BáNYa Mí Mé BeN</p>	<p>MíMéBeN in hear sham/play</p>
<p>A05</p>  <p>LYáNYKüLü RaB PaRoLó HaL iLYeN Kó' RaB PóRuL, HoL</p>	<p>iLYeNKó' RaB PóRuL, HoL at such time a slave becomes hooked, where</p>

A06	 Ürü ReS Lejó Külü Ü Rös Lu K	ŰRös LuK loaded hole
A07	 Ürü SZöGeK TüZö Ü SZöGüK TüZe	ŰSZöGüK TüZe cinder's fire
A08	 LYáNY Külü BüVöLö Tört iLYeN Kö' BeVáL Ti	iLYeNKó' BeVáLTi at such a time cashes in
A09	 Karoly GYilok Töl Ke GYé T	KeGYéT her grace, in accus.
A10	 LYáNY Külü MeZ áSZok Töl LYáNY Ka MaSZ eSZé T	LYáNY KaMaSZ eSZéT girl, adolescent's mind, in accus.
A11	 GYaLo MeZ PaRoLö Lejó GYúLö MáZZa'/MéZZe' PáRoL Ja	GYúLö MáZZa'/MéZZe' PáRoLJa with fire-catching veneer/honey she braises
A12	 LYáNY Külü Gerle NYéL RóZSa LYáNY Ka Gú NYoL, RoSSZ	LYáNYKa GúNYoL, RoSSZ girl mocks, bad
A13	 Dárda íV-íJ Dé VaJ	DéVaJ naughty
A14	 LYáNY Ürü CSoLNaK ToLL NYéL Tört iLYeN Ö, eCSeLöNeK ToLi NYeLéT	iLYeN Ö, eCSeLöNeK ToLi NYeLéT she is like that, she pushes the comb's handle
A15	 TuS GYaLo TaSZiGáLi	TaSZiGáLi keeps on pushing
A16	 LYáNY Külü Karoly GYilok iLYeN Kö' Ki GYó	iLYeNKó' KíGYó at such a time (she is a) snake

A17	 LYáNY Kùlù Ürü Ürü Töl GöCS NYü LYáNY Ka Ö, Ö Tá GiCCSoN girl she is, she shuld back down	LYáNYKa Ö, Ö TáGiCCSoN girl she is, she shuld back down
A18	 HaL NYéL HoL NYíLó	HoL NYíLó where opening
A19	 LYáNY Kùlù Karoly GYilok iLYeN Ki Ke GYe'	iLYeN Ki KeGYe' such is the one who shows grace
A20	 LYáNY Ürü CSoLNaK ToLL NYéL Tört LYáNY Ö, CöLöNK á'TaLeNYeLiT	LYáNY Ö, CöLöNK á'TaLeNYeLiT girl she (is), by the aid of a clog she trifles
A21	 TuS GYaLo TaSZiGáLi	TaSZiGáLi keeps on pushing
A22	 LYáNY Kùlù Karoly GYilok iLYeN Kó' Kí GYó	iLYeNKó' KíGYó at such a time (she is a) snake
A23	 LYáNY Kùlù Ürü NYüG Gerle Tört Ürü LYáNY Ka Ü NGe Gá T, Ö	LYáNYKa ÜNGe GáT, Ö the girl's shirt is obstacle, she
A24	 BúVöLó Tört RiNGó áSZok BúVáL, Te RiNGö S	BúVáL, TeRiNGöS hides, spreading
A25	 Karoly GYilok Kùlú Ké GYe K	KéGYeK passages
A26	 LYáNY Kùlù Veró GYaLo LYáNY Ka Vé GüL	LYáNYKa VéGüL girl at the end
A27	 NYéL áSZok Töl	NYíL SZéT opens up

	NYíL SZé T	
A28	   ToLL LeGéNY RóZSa TöLe LeGéNY RuZS	TöLe LeGéNY RuZS from it the lad is hideous
A29	       LYáNY Külü Ürü Ürü Töl GöCS NYü iLYeN Kö' Ö Ö' Tö GeSSe N	iLYeNKó' Ö Ö'TöGeSSeN at such time he should stitch
A30	  Veró GYaLo Vé GGeL	VéGGeL by the rolls
A31	   ToLL LeGéNY RóZSa TöLe LeGYeN RúZSa	TöLe LeGYeN RúZSa from it to be a rose
B01	     LYáNY Külü SZék PaRoLó Lejó LYáNY Ké SZ PöRöLY aLá	LYáNY KéSZ PöRöLY aLá girl is ready for under the hammer
B02	    Ürü RéS Lejó Töl Ü ReSül T	ÜReSülT emptid
B03	    LYáNY GöCS NYéL CSöPöRi aLLYáN GeCi- NYeLö CSuPoR	aLLYáN GeCi-NYeLö CSuPoR on her bottom a sperm-swallowing pot
B04	   SZék CSoLNaK Ürü SZü- CSaLóNaK Ö	SZü-CSaLóNaK Ö to a heart-breaker she
B05	    HaL JáRó CSoBoLYó Külü HáLóJáRa CsáBuLi K	HáLóJáRa CsáBuLiK into the net seduced
B06	    ToKMáNY NYéL Tört CSíK TöK-MoNY NYeLé Tú' CSóK	TöK-MoNY NYeLé Tú' CSóK From balls & dick's handle, kiss
B07	    Veró GYaLo Dárda HaL Vá GYoL Dó HoL	VáGYoLDó HoL desire-melting where

B08	 <p>BaLTa Lejó Verő GYaLo Tört BeLTö Lö Vá GYöL Tő</p>	<p>BeLTöLö VáGYöLTő intestine-pushing desire-extinguishing</p>
B09	 <p>SZék GöCS SZeGő CSöLNaK SZe GeCCSe' SZeGe CSeLNeK</p>	<p>SZeGeCCSe' SZeGeCSeLNeK with rivet they are riveting</p>
B10	 <p>Lejó Járó PaRoLö Töl Le JárRa/LeJáró PoRoLö T</p>	<p>LeJárRa/LeJáró PoRoLöT on her funnel (vagina) duster, <i>in accus.</i></p>
B11	 <p>LYáNY GYilok GYöNGY PoRoLö LYáNY aGYa GYöNGe PáRúL</p>	<p>LYáNY aGYa GYöNGe PáRúL girl's mind is weak to pair with</p>
B12	 <p>Ürü CSöLNaK RóZSa GYaLo Ö CSeLNeK RéSZe GüL</p>	<p>Ö CSeLNeK RéSZe GüL she for the trick falls (drunk)</p>
B13	 <p>Macska Járó Járó CSöBoLYó Töl Má JárRa-Járó CSáBoLö T</p>	<p>MáJárRa-Járó CSáBoLöT pleasing to sy allurement, <i>in accus.</i></p>
B14	 <p>ToKMáNY NYüG Tört TuKMáN NóGa T</p>	<p>TuKMáN NóGaT on bargaining nags</p>
B15	 <p>Macska HaL GYaLo iMe, HoL GYúL</p>	<p>iMe, HoL GYúL look, where catching fire</p>
B16	 <p>BüVöLö Töl Gerle Dárda HaL BöVüL Ta Go D, HoL</p>	<p>BöVüL TaGoD, HoL grows your limb, where</p>
B17	 <p>LYáNY SZüR Ürü GYaLo iLYeN SZeRRe Ö GYúL</p>	<p>iLYeN SZeRRe Ö GYúL on such an implement she catches fire</p>
B18	 <p>Macska GYöNGY Lejó TüZö iMe, GYöNGü Lö TüZe</p>	<p>iMe, GYöNGüLö TüZe look, weakening its fire</p>

B19	   Macska TüZö Verő Me TöZ Ve	MeTöZVe Cuttingly/incised
B20	   Macska RéS Lejó Me RéSZüL	MeRéSZüL keeps burning
B21	     SZék Macska GYöNGY Lejó TüZö SZe Me GYöNGY éLö TüZe	SZeMe GYöNGY éLö TüZe her eyes (are) pearls' live fire
B22	    Ürü BáNYa NYéL CSolNaK Ö BeNNe NYáL eCSeLöNeK	Ö BeNNe NYáL eCSeLöNeK in her saliva (sperm) to the fluff
B23	   Lejó Tört Töl Ju To TT	JuToTT fell
B24	   Lejó RéS Lejó Jó RéSZüL	Jó RéSZüL in good share
B25	    Lejó NYéL Tört JÁRó Le NYeL Te JóRa	LeNYeL Te JóRa Swallowed for good
B26	     SZék Macska GYöNGY Lejó TüZö SZe Me GYöNGYöL, TüZe	SZeMe GYöNGYöL, TüZe her eyes (are) pearling, fire
B27	     SZúr Juh Dárda Tört Lejó SaR Ja Dó uTó Ja	SaRJaDó uTóJa its sprouting offspring
B28	     LYáNY BúVöLö Töl NYéL Lejó LYáNY BúV-öLéT, NYiLaLLi	LYáNY BúV-öLéT, NYiLaLLi girl's bewitched lap, shoot
B29	    Macska BáNYa NYéL CSolNaK Mi BeNNe NYöL CSaLöNaK	Mi BeNNe NYöL CSaLöNaK what grows in her for the cheat

B30	 ReS Lejó ReSZüL	ReSZüL for share
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végült: végütt/végett
mímében: színjátékában
póruL: pór, szegény lesz
üszögük tüze: izzó paraszuk
dévaj: pajzán, csintalan
ecselőnek toli nyelét: nyeles fészüjének a nyelét tolja
taszigáli: tologatja
tágíccson: lazítson
cölönk: kolonc
enyelít: tréfálkozik

búvál: rejtőzködik
teringős: terjengős
kégyek: futamok, szakaszok
ruzs: rusnya
lejára: tölcserére (hüvelyére)
elporol: fenekére ver
májára-járó: kedvébejáró
tukmán: alkun, rábeszélésen
ecselőnek: szörzetnek
lenyelte jóra: fogamzásra


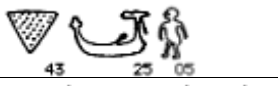

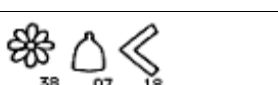
A Phaisztoszi Korong Jelhű Átirata	Translation of the Phaistos Disc
LYáNYKa VéGüLT JáR PóRuL, Ki Ma ReSZüL MíMéBeN, iLYeNKó RaB PóRuL, HoL ŰRöS LuK-ÜSZöGüK TüZe iLYeNKó' BeVáLTi KeGYéT. LYáNY KaMaSZ eSZéT GYúLó MáZZa'/MéZZe' PáRoLJa. LYáNYKa GúNYoL, RoSSZ, DéVaJ iLYeN Ő, eCSeLöNeK ToLi NYeLéT, TaSZiGáLi, iLYeNKó' KíGYó. LYáNYKa Ő, Ő TáGiCCSoN HoL NYíLó, iLYeN Ki KeGYe'. LYáNY Ő, CölöNK á'TaL eNYeLiT, TaSZiGáLi, iLYeNKó' KíGYó. LYáNYKa ÜNGe GáT, Ő BúVáL, TeRiNGöS KéGYeK. LYáNYKa VéGüL NYíL SZéT, TöLe LeGéNY RuZS, iLYeNKó' Ő Ő'TöGeSSeN VéGGeL, TöLe LeGYeN RúZSa.	Thanks to a girl get the worst at all who today participates in her sham/play, at such time a slave becomes hooked, where the fire of cinder of their loaded hole cashes in her grace at such time. The girl braises the mind of the adolescent with fire-catching veneer/honey. The girl mocks, she's bad, naughty, she's like that, she pushes the handle of the comb, keeps on pushing up-down, in such times she's a snake. Girl she is, she should back down where her opening is, such is the one who shows favour. Girl she is, she trifles by the aid of a clog, keeps on pushing up-down, at such a time she's a snake. The shirt of the girl is an obstacle, she hides, spreading passages. The girl at the end opens up, from that the lad is hideous at such a time he should stitch by the rolls, from it she should become a rose.
LYáNY KéSZ PöRöLY aLá, ÜReSüLT aLLYán GeCi-NYeLő CSuPoR, SZü-CSaLóNaK Ő HáLóJáRa CSáBuLiK. TöK-MoNY NYeLéTü' CSóK VáGYoLDó	Girl is ready to go under the hammer, empted on her bottom the sperm-swallowing pot,

<p>HoL BéLTóLó VáGYóLTó SZeGeCCSe' SZeGeCSeLNeK LeJáRa/(LeJáRó) PoRoLóT, LYáNY aGYa GYöNGe PáRúL. Ő CSeLNeK RéSZeGüL, MáJáRa-JáRó CSáBoLóT TuKMáN NóGaT. iMe, HoL GYúL, BöVüL TaGoD, HoL iLYeN SZeRRe Ő GYúL.</p> <p>iMe, GYöNGüLő TüZe MeTőZVe MeRéSZüL. SZeMe GYöNGY élő TüZe, ŐBeNNe NYál eCSeLóNeK JuToTT Jó RéSZüL, LeNYeLTe JóRa. SZeMe GYöNGYöL, TüZe SaRJaDó uTóJa LYáNY BüV-ölÉT NYiLaLi, Mi BeNNe NYöl CSaLóNaK RéSZüL.</p>	<p>onto a heart-breaker's net she is seduced. The kiss from the handle of the balls & dick is desire-melting, where they are riveting a duster (carpet beater) with intestine-pushing desire- extinguishing rivets on her funnel, the girl's mind is weak to pair with. She falls for the trick, pleasingly to her allurement, in her bargaining nags. Look, where ignites, grows your limb, where on such an implement she catches fire. Look, her weakening fire cuttngly keeps burning. Here eyes are live fire of pearls, in her the saliva (sperm) fell on fluff in good share, she swallowed for good. Her eyes are pearling, here fire's sprouting offspring shoots the girl's bewitched lap what grows in her is a share of the cheat.</p>
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Faisztoszi DiSZKó-Dana

<p>Lyányka végült jár pórul, ki ma részül mímében, ilyenkó' rab pórul, hol úrös luk-üszögük tüze ilyenkó' beválti kegyét. Lyány kamasz esztét gyúló mázza'/mézze' párolja. Lyányka gúnyol, rossz, dévaj ilyen ő, ecselőnek toli nyelét, taszigáli, ilyenkó' kígyó. Lyányka ő, ő tágíccson hol nyíló, ilyen ki kegye'. Lyány ő, cölönk á'tal enyelít, taszigáli, ilyenkó' kígyó. Lyányka ünge gát, ő búvál, teringős kégyek. Lyányka végül nyíl szét, tőle legény ruzs, ilyenkó' ő ő'tögessen véggel, tőle legyen rúzs.</p>	<p>Lyány kész pöröly alá, üresült allyán geci-nyelő csupor, szű-csalónak ő hálójára csábulik. Tök-mony nyelétű' csók vágyoldó, hol bétoló vágyoltó szegeccse' szegeccselnek lejára/(lejáró) porlót, lyány agya gyöngye párul. Ő cselnek részegül, májára-járó csábolót tukmán nógat. Ime, hol gyúl, bővül tagod, hol ilyen szerre ő gyúl. Ime, gyöngülő tüze metőzve merészül. Szeme gyöngy élő tüze, őbenne nyál ecselőnek jutott jó részül, lenyelte jóra. Szeme gyöngyöl, tüze sarjadó utója lyány büv-ölét nyilali, mi benne nyöl csalónak részül.</p>
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<p>A korongot 1908-ban ásta ki Luigi Pernier a phaisztoszi palota romjainak MMIII rétegében, korát így 3600-3700 évre tehetjük. A phaisztoszi korong sok tekintetben egyedi lelet: a kevés nyomtatott írások legszebb és legtökéletesebben megőrzött példánya, az eddigi leghosszabb, hiánytalan minoszi szöveg.</p>	<p>Luigi Pernier excavated the disk in 1908, in the Palace of Phaistos' MMIII layer, putting its age at about 3600-3700 years. The Phaistos disk is in many regards a unique find: the nicest and the most perfectly preserved copy of stamped writings, and the time being, this is the longest, complete Minoan text.</p>
<p>Az elmúlt száz évben legalább száz megoldás született a bízartól a tudományosig: ókori kockajátéktól, kottajegyeken át, a párhuzamossági tétel bizonyításáig minden megtalálható "megoldásai" között. Csak három nevet említek a komolyabbak közül. Torsten Timm tudományos módszerekkel kimutatja, hogy a korongon levő szavak szerkezetileg "követik" a LinA írás szavait – teszi ezt anélkül, hogy akár egyiken, akár a másikon kimutatná, hogy a szavak mettől meddig terjednek.</p>	<p>The past hundred years have given rise to at least hundred decipherments ranging from the bizarre to scientific: from ancient board-game through musical notes to the proof of the theorem of parallels, everything can be found among its "decipherments". I will mention only three names from the most serious. Torsten Timm using scientific methods proves that the words on the disk are structurally "following" the words of LinA – he does this without showing on neither of them the extent of the words.</p>
<p>A Massey ikrek, a 17 " \ " vonalkával megjegyzett szóról balról jobbra olvasva megállapítják, hogy azok görög szám-nevekre hasonlítanak. Ennyi. Mégis tartozom nekik, mivel egy nagyon fontos dologra mutattak rá: "Más Phaisztoszi Korong tanulmányozók szintén ezt a (balról jobbra) irányt feltételezték, Evans-ot beleértve, aki a diszken levő vágás jelről a következőket írta 'nyilvánvalóan olyan kéz róttá aki a balról jobbra való íráshoz szokott'." De miért lenne 17-szer jelölve a balról-jobbra olvasási irány? Egyszer is elegendő lett volna jelölni hogy a központból kifelé haladva kell olvasni a szöveget. Annak semmi értelme, hogy csak a megjelölt jel-csoportok olvasandók visszafelé, mivel ezek nem sorvégek ahol fordulhatna az olvasás iránya. Egyetlen ésszerű magyarázata lehet ezeknek a jeleknek: <i>kiemelik az érintett képjeleket</i>. A jelek, a jelölt irányba, tehát visszafelé, külön üzenetet tartalmaznak:</p>	<p>The Massey twins conclude about the 17 words marked with the backslash (\) that they resemble Greek numerals. That's all. But I owe them this very important reference: "Other Phaistos Disk students have also assumed this direction, including Evans who wrote that the slash mark on the disk was 'evidently engraved by a hand accustomed to write from left to right'." But why would be the writing direction from left to right marked 17 times? It would be sufficient to mark just once the reading direction from the centre outward. It would make no sense to read only the marked words backwards, because these are not ends of rows where the direction of reading could turn. There is only one logical explanation for these slash marks: <i>they are highlighting and lifting out these hieroglyphs</i>. These signs, in the marked direction, that is backwards, comprise a separate message:</p>

	TüZö-Lejó-TüZö-Lejó-TüZö TüZeLö TüZZeL TüZ.	Fuel with fire ignites.
	CSíK-CSoLNaK-CSöPöRi CSóK-CSaLöNaK CSuPoR.	The pot goes to the kiss-cheat.
	Töl-GYilok-GYaLo- Ta G GYúL, GYilok-GYilok-GYaLo aGY Ga GYuL.	Limb ignites, brain go blunt.
	RóZSa-Lejó-Tört RoSSZ Jó T...	Bad, good (<i>in accus.</i>)
\ 'jel' kiemel	JóL kiemel!	well points out!

A negyedik mondat nincs befejezve, pontosabban: a gondolat annak az üzenetnek a hozzáadásával fejeződik be, amivel az üzenethez hozzájutottunk, történetesen azzal, hogy összeolvastuk amit a \ 'jel' kiemel. Ötletes hely és jel spóroló!	The fourth sentence is not finished, to be exact, the thought rounds up by adding the message about the hidden message to the sentence; eventually reading the signs together with the instruction which signs to read, rounds up the sentence. A resourceful space and sign economizing!
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Kiemelés	Lift out
Tüzelő tűzzel tűz.	Fuel with fire ignites.
Csók-csalónak csupor.	The pot goes to the kiss-cheat.
Tag gyúl, agy gagyul.	When limb ignites brain go blunt.
Rossz jót jól kiemel.	Bad emphasizes well the good.



A hieroglifák, de még vonalas változatuk, a LinA jelek lerajzolása is túl időigényes ahhoz, hogy csak elvont szimbólumok legyenek, függetlenek attól a tárgytól amit az író/rovó/véső/rajzoló kínkeservesen ábrázolni akar. Aprólékosan megrajzolni egy csónakot csak azért, hogy – mondjuk – az R hang jele legyen, teljesen értelmetlen, két okból is: 1. Ha a jel képe nem utal a hangértékére, akkor jelentését meg kell tanulni és folyamatosan gyakorolni kell a használatát, különben az ember elfelejti. 2. Csak a kevés tanult ember tudná olvasni a szövegeket, ők azonban előnyben részesítik az egyszerűbb, gyorsabban írható és olvasható jeleket.	The drawing of hieroglyphs, or even their linear version, the LinA signs is too time-consuming for ending up just as abstract symbols independents of the objects the writer/carver/drawer is trying agony-bitterly depicting. To scrupulously depict the boat to make it the sign for, say R is unreasonable for two reasons: 1. If the picture of the sign does not imply its phonetic value, than it has to be learned and its use continuously practiced, otherwise one will forgets its meaning. 2. Only the few learned people would know to read the texts, but those prefer the simplest, the more rapidly writeable and readable signs.
Egyiptomban az adminisztráció a demotikus írást, egyfajta kézírást használt az egymásközi kapcsolatokban, de a templomokban és másutt is ahol a néphez akartak szólni, ott jól felismerhető, aprólékos munkával kivésott képeleket	In Egypt, the administration used the demotic writing, a kind of handwriting between them, but in the churches and elsewhere, where they wanted to approach the people, they used the easily recognizable, meticulously chiseled out

<p>használtak. Ezekhez a képjelekhez egy egyszerű, a nép által könnyen elsajátítható olvasási szabály járult: <i>mond ki a képen látható tárgyakat és viszonyokat/eseményeket, a magánhangzókat lazán kezelve, hagyva idomulni a mondatfűzés menetéhez és megfogod hallani a képírás üzenetét (rébusz elv).</i></p> <p>Ha az ábécés írás-olvasást nem gyakoroljuk rendszeresen, az “F” jelét hamar elfelejtjük, de a Fa képét, még ha nem is Csontváry rajzolta, könnyen felismerjük.</p>	<p>hieroglyphic signs. These hieroglyphs were matched with a simple and by the people easily mastered reading rule: <i>say out loudly the names of the objects and the narratives by handling the vowels loosely, allowing them to conform to the sequence of the sentences, i.e. to the syntax and you will hear the message of the hieroglyphic text (rebus principle).</i></p> <p>If we do not practice the writing and reading, it's easy to forget the sign for “T”, but the picture of a tree is easily recognized, even if it is not painted by Behrens.</p>
<p>Természetesen, az elmondottak csak akkor érvényesek ha az író/rovó/rajzoló és az olvasó egy nyelvet beszélnek.</p>	<p>Certainly, the above said is true only if the writer/carver/drawer and the reader are speaking the same language.</p>
<p>A hangadó (acrophonic) és szórejthő (rebus) alapvetően következetesen alkalmazva a phaisztoszi korongra, egy teljesen értelmes, ésszerűen megfogalmazott, összefüggő verses szöveget kapunk, amit talán <i>danának</i>, pajkos népi éneknek sorolhatnánk be. És találtunk egy rejtett réteget is, melynek része a megfelelő olvasási utasítás is! Ennél erősebb, “tudományosabb” bizonyíték nincs és nem is lehet.</p>	<p>Applying the acrophonic and rebus principles consistently to the Phaistos Disk, we have got an entirely intelligible, rationally composed, coherent poetic text, we could categorize as a <i>prankish popular song</i>. And we will find a hidden layer to which even the relevant reading instruction belongs! More forcible, more “scientific” evidence than this is simply impossible.</p>
<p>Összefoglalva az elmondottakat:</p> <ol style="list-style-type: none"> 1. Szövegkörnyezeti elemzés: értelmes, összefüggő, stílusában, szerkezetében, magyaros mondatszerkesztésében, szóhasználatában egységes szöveggel van dolgunk. Készítői az írást-olvasást tanuló kamaszok lehettek. 2. Alaki elemzés: minden szó magyar, a gyököktől a ragokig. 3. A magánhangzók feltöltése önkényesnek tűnhet és az is lenne egyedi szavakkal. Hosszabb szöveg esetében a szövegkörnyezet fokozatosan csökkenti a különböző lehetséges olvasatok közötti választási lehetőséget, amíg egy egyedi olvasat be nem áll. 4. A hangadó (akrofónikus) és szórejthő (rébusz) képjelek alapján készült el az eredeti szöveg átírása mai betűkre (transzliteráció). Ez az átírás pontosabb és önmagában sokkal nagyobb értékű mint amit Champolion a Rossetta kő segítségével elért, mivel itt nem lépnek fel az egymástól idegen nyelvek különböző hangkészletei miatti torzítások és mivel a hangadó és 	<p>To summarize the above said:</p> <ol style="list-style-type: none"> 1. Contextual analysis: the text we are dealing with is intelligible, coherent, its style, construction, Hungarian syntactic structure and terminology are homogeneous. The likely authors of the text were teenage boys learning reading and writing. 2. Formal analysis: every word is Magyar, from the roots to the affixes. 3. The filling in of the jumped over vowels may seem arbitrary and it would be with individual words. But with longer texts the contexts gradually reduces the number of alternative options between the possible different readings of words, until reaching a unique reading. 4. The transliteration of the original hieroglyphic signs is made on the bases of acrophonic and rebus principles. This transliteration is more precise and in itself worth much more than the one Champolion arrived using the Rosetta stele, because here we do not have the distortions coming from the different tonal systems of the alien languages, and because the acrophonic and rebus principles are working only in the original language of the writing, there is no need to prove the originality and uniqueness of the decoding. 5. The disk's method of writing and its language, beyond the parity of some of the signs, agrees with the Cretan hiero-

szórejtvő alapelv csak a szöveg eredeti nyelvén működik, felesleges a megfejtés eredetiségének és egyediségének bármilyen más bizonyítása.

5. A korong írásmódja és nyelve, az egyes jelek azonosságán túl, egyezik a krétai hieroglif és LinA, valamint az eteo-Cypriot (LinC) írásmódjával és nyelvével is. Tehát, a diszk nem egy egyedi eset, a megfejtését legkevesebb három másik – térben és időben közeli - azonos írásmód és nyelv eredményes megfejtése is erősíti. Sőt, a LinB legnagyobb szakértőjének számító Th. Palaima professzor szarkasztikus megjegyzésének élét véve, ezek a megfejtések alapot nyújtanak “even to re-decipher Mycenaean Linear B” (még a műkénei Lináris B újbóli megfejtésére is), mivel mára a LinB “megfejtése” egy kisebb mennybéli város telefonkönyvére hasonlít: ami a megfejtőknek nehéz dió az vagy istenség vagy szentély lesz, aminek a jelentését nem kell megmagyarázni.

6. A szórejtvő (rébusz) rendszer nem a korong sajátossága, az egyiptomi hieroglifák írnokai is használták. Gardiner (*Egyptian Grammar*) adta a rendszernek a rebus nevet és Kurt Sethe (*Die Altaegyptischen Pyramidentexte*) is foglalkozott vele, de a magyar nyelv gyökrendszerének ismerete nélkül nem tudtak vele - és így a hieroglifák hangzósításával sem - mit kezdeni. Érdemben először Borbola János foglalkozik az Nilus-völgyi írás *alappillérelével*. Így foglalja össze, ahogy ő nevezi, a *szótagrejtvény* vagy *ősmagyar hangváltás* lényegét: “A rébusz rendszer a hieroglifák hangtani alakjának az eredeti képértéktől eltérő hangzósítását jelenti. Így ugyanaz a hieroglifa (társashangzós vázának megtartása mellett) szótagképző hangjainak kicserélésével újabb értelmet kap.”

glyph and LinA, and the eteo-Cypriot (LinC) writing methods and languages. Thus, the disk is not a unique case; its decipherment is reinforced with at least three other – in time and space nearby – successful decipherments of identical writing methods and languages. In fact, to take the edge off the sarcastic remark made by Prof. Th. Palaima, the leading expert on LinB, that these decipherments may give bases “even to re-decipher Mycenaean Linear B”, because by now the dictionary of LinB resembles a telephone book of a heavenly town: for decipherers all the hard nuts are either deities or sanctuaries in no need for further investigation into their meaning.

6. The rebus system is not a specialty of the disk; the scribes of Egyptian Hieroglyphs also used it. Gardiner (*Egyptian Grammar*) did give the system its name, Kurt Sethe (*Die Altaegyptischen Pyramidentexte*) also dealt with it, but without knowing the word-root system of the Magyar language, they could not use it and consequently could not articulate, give verbal form to the hieroglyph writings. The first to examine the *basic pillars* of the Nile-dale writing, on its merit, is János Borbola. He sums up the essence of the rebus system as follows: “The rebus system denotes to the hieroglyphs - from their original pictographic values – different phonetic values. This way the same hieroglyph (keeping its consonantal root/base) by changing the syllable-forming vowels gets a new meaning.”

<p>A tudósok, akiknek nem sikerült megfejteni a phaisztoszi korongot és a vele rokon írásokat, előszeretettel foglalkoznak azzal, hogy a megoldás milyen legyen, illetve milyen ne legyen. Yves Duhoux (<i>How Not to Decipher the Phaistos Disc: A Review</i>, 2000) szerint például egy jó megoldás megmagyarázza a következőket:</p>	<p>The scientists, who have not succeeded to decipher the Phaistos Disk and the related writings, have a fondness to discuss what the solution should be or not to be. According to Yves Duhoux (<i>How Not to Decipher the Phaistos Disc: A Review</i>, 2000), for example, a good solution has to explain the followings:</p>
<p>- <i>Miért van mindkét oldalon a szöveg kezdete öt ponttal jelölve?</i> Már maga a kérdés is kérdéses. Egyesek szerint, az A oldalon négy gyöngyszem van füzéren: NéGY FüzéRe > NaGY FőZár > nagy főzár. De az sem baj ha öt gyöngy van a füzéren. A B oldalon valóban öt golyó van a füzéren: öt FüzéRe > iTT FőZár > itt főzár. Ez is főzár, de nem a nagy főzár. Miért nem egyszerűen csak zár? Azért mert ezek a főzárak mellett vannak más záarak is.</p>	<p>- <i>Why is on both side the beginning of the text marked with five dots?</i> The question itself is questionable. By some, on side A there are four beads on string: NéGY FüzéRe > NaGY FőZár > nagy főzár : big main-lock. But it's not a big deal if there are five beads. On the B side, there are indeed five beads on the string: öt FüzéRe > iTT FőZár > itt főzár : here main-lock. This is also a main lock but not the big one. Why not simply just a lock? Because beside these main locks there are other locks as well.</p>
<p>- <i>A “\” jelek is záarak. Ezek a záarak nyitották ki a diszk üzeneteinek egy második rétegét. A főzár szó nem véletlen és mellékes, nélküle a második réteg üzenetét rejtő \ jeleket esetleg nem záaraként kezelnénk.</i></p>	<p>- <i>The “\” signs are also locks. They are opening up the second layer of the disk's message. The main-lock term is not incidental and peripheral, without this wording we could miss the other locks.</i></p>
<p>- <i>A megoldásnak főleg fonetikus jelekből kell állnia.</i> Így van, minden jel fonetikus, de nem szótag jel hanem a rébusz elv alapján szabadon hangzósítható képjel, melynek alap hangértéke a képecskén látható tárgy (magyar) neve. <i>Nincs fonetikusabb a hasonló hangzáson alapuló írásnál.</i></p>	<p>- <i>The solution should comprise mainly from phonetic signs.</i> That is the case, every sign is phonetical, - not syllabic, but with freely changeable vowels in accordance with the rebus principle – with the phonetic value of the object it represents (spelled out in Magyar). <i>There is nothing more phonetic than the writing based upon analog sounding.</i></p>
<p>- <i>“A megoldásnak meglehetősen jól kell illeszkednie a biztosan megfejtett párhuzamos írásokhoz: a Lineáris B és Cypriot írás egyetlen jele sem magányos mássalhangzó. Minden táblázatnak, mely mássalhangzó-értéket társít a jelekhez, kitűnő esélye van arra, hogy téves legyen”</i> Ez egyszerűen nem igaz. Példák a LinB megfejtéséből: de-re-u-ko = δλεῦκος (de =</p>	<p>- <i>“To conform fairly well to securely deciphered parallel scripts: in Linear B and Cypriot no sign stands for a lone consonant. Any grid that assigns a consonantal value to signs has therefore an excellent chance of being wrong.”</i> This is, to put it plainly, not true. Examples from a LinB glossary: de-re-u-</p>














































δ), gi-ri-ja-to = γρίατο (gi = γ), ka-na-ko = κνάκος (ka = κ). No persze, itt lehet olvasási szabályra hivatkozni, de az lényegtelen. A kutya a párhuzamosságban van elásva. A krétai írások (hieroglif vagy képírás, phaisztoszi korong, LinA) évszázadok alatt fejlődtek ki a nyelv követelményeihez idomulva, és természetesen a minoszival valóban párhuzamos írások, az időben és térben közeli sumer és egyiptomi mássalhangzós írások mintájára. A LinB ezekkel szemben átvett, adoptált írás: a minószi LinA írásjeleket a műkénei követelményeknek megfelelően, egy adott időpontban, művileg átdolgozták, használatát szabályozták. A kettő viszonya inkább a főniciai és görög írás viszonyával párhuzamos: a főniciai mássalhangzós írás, a jelek nevei hangadó (acrophonic) képjelek; a görögbe átültetett és a nyelvhez idomított alfabéta tisztán fonetikus és az átvett betűnevek semmit sem jelentenek görögül. (Sőt, a görög észjárásnak az sem jelent semmit, hogy a betűnevek semmit se jelentenek.)

A következtetésekkel nem szabad túl messzire menni ha almát hasonlítunk krumplihoz. A Cypriot-ra való hivatkozás értelmetlen, mert legalább három ciprusi írás van, közülük az eteo-Cypriot biztosan a LinA helyi változata, vagyis magyar és **Th. Palaima** professzor, a kérdés legmarkánsabb ismerője szerint nincs megfejtve. [The Triple Invention of Writing in Cyprus](#) ..., 2005, című munkájában az ICS §196 kétnyelvű (biscrypt) szövegről ezt írja: “In the eteo-Cypriote portion, the only recognizable words are the name of Ariston and his father ...” – ez egyáltalán nem úgy hangzik mintha megfejtett szövegről lenne szó, 15 eteo-Cypriot szóból az uralkodó neve az egyetlen felismert szó, és öt évvel

ko = δλεύκος (de = δ), gi-ri-ja-to = γρίατο (gi = γ), ka-na-ko = κνάκος (ka = κ). You can refer here on reading rules, but this is nonessential. The devil is hiding in the parallels. The Cretan writing (Hieroglyphic, Phaistos Disk, and LinA) has developed for centuries conforming to the requirement of the language, and naturally, influenced by the really parallel, both in time and in space approximate Sumerian and Egyptian consonantal writing systems. In contrast with these, the LinB is a borrowed, adopted writing system: the Minoan LinA signs were, in a given moment of time, surgically redesigned to the Mycenaean needs, their usage was regulated. The relationship of the two is rather parallel with the relationship between Phoenician and Greek writings: the Phoenician is a consonantal writing, the signs are named by the acrophonic principle; the transplanted and to the Greek language adopted alphabet is a clearly phonetic writing system and the adopted letter-names do not mean anything in Greek. (Further more, to Greek way of thinking it doesn't matter that their letter-names don't mean anything.) One shouldn't go too far when comparing apples with potatoes. The referral to Cypriot is meaningless, because there are at least three Cypriot writings, amongst them eteo-Cypriot is for sure the local variant of LinA, and according to Prof. **Th. Palaima**, the man best-informed on the matter, it is not solved. In his writing [The Triple Invention of Writing in Cyprus](#) ..., 2005, about the ICS §196 biscrypt he says: “In the eteo-Cypriote portion, the only recognizable words are the name of Ariston and his father ...” – it doesn't sound like a deciphered text, out of 15 eteo-Cypriot words only the name of the ruler is recognized, and we are five years after Duhoux writing. (You can find my

<p>Duhoux írása után vagyunk. (A szöveg megfejtését lásd a Lineáris A írás megfejtve című írásomban.)</p>	<p>decipherment of this biscript here)</p>
<p>- “A hangadó alapelv a gyanús megfejtéshez jutásnak egy csodálatos útja. Gyakran előfordul, hogy kérdéses a jel által ábrázolt tárgynak az értelmezése.”</p> <p>Ez nem érvelés: bármilyen írásjel téves felismerése téves tolmácsoláshoz vezet, nemcsak a hangadó képjeleké. A Dél- és Közel-Kelet írásaival foglalkozó tudósokat érthető módon nagyon zavarja a hangadó elv, ez ugyanis csak az írás eredeti nyelvén érvényesül, ha felborul az elv akkor sántít a megoldás. Mivel szerintük az ő megoldásuk jó, az elv a rossz – a nyelvészet felettébb furcsa tudomány!</p> <p>Példa: a ☼ jel nevének kezdőbetűjét helyettesítsük be a következő szavakba: ☼nbn, ☼nbn, ☼nd, ☼ndl, ☼nshn. Ha megfelelő nyelven ejtjük a jel nevét akkor azon a nyelven értelmes szavakat kapunk. Amíg nem találjuk meg a megfelelő nyelvet, addig kesereghetünk azon, hogy a hangadó elv nem működik, de csak addig. És igen, lesz aki a képjelet bivalynak nézi, lesz aki eltéveszti a nyelvet, de ezek miért befolyásolnák véleményünket azokról akik jól oldják meg a feladatot?</p> <p>A hangadó képjel választásával a célom ugyanaz mint az ókori írnoké: megkönnyíteni a helyes olvasat mielőbbi megtalálását. Mi ebben a gyanús?</p>	<p>- “The acrophonic principle is an admirable means of arriving at a suspect decipherment. It often turns out that the interpretation of the object said to be depicted by the sign is arguable.”</p> <p>This is not an argument: an incorrect identification of any letter, not just the acrophonic signs, leads men to a wrong interpretation. The scientist working with South- and Near-Eastern writings are clearly disturbed with the acrophonic principle, which only prevails on the original language of the writings, if the principle fails, the solution is limping. But because they are certain in their own solutions, the principle must be wrong – linguistics is a very strange science!</p> <p>Example: substitute the first letter of the ☼ sign’s name into the following words: ☼nbn, ☼nbn, ☼nd, ☼ndl, ☼nshn. If you have got the language write than you get meaningful words in that language. While looking for the appropriate language, you can contemplate about the faultiness of the acrophonic principle, but only that long. And yes, someone will mistake the sign for a buffalo, others will mistake the language, but why would these people influence our judgment about those who solve the problem properly? Choosing the sign by applying the acrophonic principle, my intention was the same as of the ancient scribe’s: to ease the finding of a proper reading. What is suspicious about that?</p>
<p>- “Világos, hogy a körülbelül 40 jel a phaisztoszi korongot a főleg fonetikus szótagírások közé helyezi...”</p> <p>Először is: a mai magyar ábécé 44 betűből áll mégsem szótagírás!</p>	<p>- “It is clear that the approximately 40 different signs locate the Phaistos disc among dominantly phonetic syllabic scripts...”</p> <p>First of all: The today’s Magyar alphabet consists of 44 letters and it isn’t a syllabic writing!</p>

<p>Másodszor: semmi sem utal arra és semmi okunk feltételezni, hogy az írók a “pha-isztoszi” írás minden írásjelét használta a korongon.</p> <p>Harmadszor: szótagírásra a jelek számából csak abban az esetben következtethetnénk, ha egyetlen típusba sorolnánk őket, vagyis eleve feltételeznénk mindegyikről, hogy szótagokat jelölnek! Egy kevert írásnál, melyben vannak hang, szótag és szó jelek is, ez a szám semmit sem jelent.</p> <p><i>Semmi sem “világos” egy írás típusáról addig amíg nem tudjuk, hogy a jelek mit képviselnek!</i></p>	<p>Second: nothing implies and no reason to assume that the scribe used all the signs of the “Phaistos” writing system on the disk.</p> <p>Thirdly: We could conclude about syllabic script as a consequence of the number of signs only if we would classify all signs in the same class, namely as representing syllables! In a combined writing, where consonantal, syllabic and logographic signs are mixed, this number means nothing at all.</p> <p><i>Nothing is “clear” about the type of writing unless you know what the signs are representing!</i></p>
<p>Egy-két mondat Y. Duhoux eredeti címzettjének, Jean Faucounau-nak proto-Ionic megoldásáról. Mint minden más proto-megoldás, egy nyelvből kiindulva (ion, magyar) megalkotsz egy kedved, szükségleted szerinti protot (proto-Ionic, proto-finnugor), majd a protoból megfordítva a menetirányt “levezeted” – nagy meglepetésre – a kiinduló nyelvet. Jól ismert példa a hattýú → kotang → hattýú körtánc. Egyetlen hibája van csak ennek a protozásnak: 100%-os.</p>	<p>One or two sentences have to be said about the proto-Ionic solution of Jean Faucounau, Y. Duhoux’s original addressee. Like every other proto-solution, starting from a language (Ionic, Magyar) you construct a proto (proto-Ionic, proto-FinnUgric) to your liking and/or needs, then from the proto, using reverse gear you derive – to a big surprise – the starting language. A known example is the hattýú → kotang → hattýú ring-dance. The only fault with this protoing that it is foolproof.</p>
<p>Nem találom a kérdést a mezők szerepéről, pedig azok sem minden ok nélkül kerültek a korongra. Nem bizony, a mezők is záarak! lezárnak egy-egy jel-csoportot. Ezeket a jel-csoportokat záró jeleiből emelt ki a “\” vonalka 16-ot (és egy nem záró jelet) a külön üzenet közvetítésére. De mi van a többi mező és – mint láthatuk – egyben szó-záró jellel? Sorban összeolvasva őket, azok is értelmes mondanót közölnek, egyben válaszolnak arra, az olyan nagyon nem is feszegetett kérdésre, hogy mi a szerepe ezeknek a mezőknek.</p>	<p>I cannot find the question about the role of the fields, yet they didn’t get on the disk for no reason. Not at all, the fields are locks as well!, they close up a sign-group. Out of the ending signs of these sign-groups did the back-slash “\” lift out 16 (plus one non closing sign) for relaying the special message. But what about the rest of the ending signs of fields and – as it turned out – words’ ending signs? Enumerating them sequentially, they convey also a meaningful sentence, simultaneously answering the not very much inquired question about the role of these fields.</p>

 12 Ki	 34 BűNe	 33 HoL	 12 Ki	 08 TüZ	 18 eT	 35 Te	 35 Té	 07 Li
 11 VáJa	 18 Tá	 21 N	 23 NYÍL	 18 T	 27 Ü	 19 SZ	 12 ök	 01 GYÚL
 38 RoSS	 21 oN	 01 GYÚL	 38 RoSSZ					
 07 iLY	 35 eT	 12 Ki	 33 HaLL	 18 oTT	 25 CsaLNaK	 35 Tá	 40 PRóL	
 01 GYÚL	 35 óT	 18 Té	 01 GeLLYe'	 01 HoL	 33 GYÚLó	 01 Va'	 13 CSaLNaK	 25 CsaLNaK
 35 oTT	 24 JáRu	 07 Ló	 07 Lo	 25 CSoLóNaK	 07 Jó			

<i>Maradék</i>	<i>Left out</i>
<i>Ki bűne, hol ki tüzet tetéli, vájatán nyílt üszök gyúl? Rosszon gyúl rossz.</i>	<i>Whose sin is, where the one who adds to the fire lights up the cinder on her opening? Bad ignites on bad.</i>
<i>Ilyet ki hallott? Csalnak tápról gyúlót tégellye'.</i>	<i>Who heard such thing? They lure things, igniting by feeding with fire, with pot (of fuel).</i>
<i>Hol gyúlóva' csalnak, ott járuló locsólónak jó.</i>	<i>Where they lure with igniter, there a suitable sprinkler is beneficial.</i>

A válasz tehát a fel sem tett kérdésre, hogy a mezők a vers-sorokba rejtett szö- veg képjeleit határozzák meg: <i>a phaiszto- szi korong szövege egy akrosztichon</i> , a verssorok utolsó képjelébe rejtett üzenet- ekkel! Sajnálom azokat akik szkeptikusan jutot- tak el idáig, keresve mindvégig az olvasat	The answer to the never asked question is that the fields are determining the signs of the hidden text: <i>the Phaistos Disk is an acrostic poem</i> , with the hidden messages in the end-signs of the fields! I'm sorry for those skeptics who came up this far looking for the weak points in the
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gyenge pontjait, mivel láthatták, hogy mindenféle belemagyarázás nélkül, egyszerű átírással, a fonetikus képjel hangjait egy az egyben átírva, csupán néhol megváltoztatva a magánhangzót, jutottunk el ezekig az olvasatokig. Egy szkeptikus ismeri és elismeri a valószínűség számítás következményeit és, amíg csak egyenes szövegről volt szó, vigasztalhatta lelkiismeretét azzal, hogy ha minimális is, de azért van esélye annak, hogy ez a magyar olvasat véletleszerűen összejöjjön. De az akrosztichon felbukkanásával ennek a reménynek vége, ilyen méretű akrosztichon nem jöhet létre véletlenszerűen. Nincs más hátra: vagy elfogadja az olvasatot vagy úgy tesz mint aki sohasem hallott róla.

reading, what they could find instead is a simple transliteration without any fanciful interpretation, the phonetic values of the hieroglyphs were one in one transcribed, only the vowels changed in some places. A skeptic will accept the consequences of the probability calculus and, while it was only a straight text, the consolation could be a slight, never the less an existing possibility for the Hungarian text to come up by chance. But with the emergence of the acrostics this hope vanished; an acrostic text of this magnitude cannot turn up randomly. There is not much to do than, one either accepts the reading or puts on airs, like never heard about it.




















Nem hagyott nyugton, hogy a B04 mezőnél miért az utolsó előtti jelet emelte ki az irnok. Nem jellemző a tévedés ezeken a minőszi feliratokon, inkább a túlzott, szinte már rafinált átgondolás jellemzi őket. ("Normalizálásuk" ezért sovíniszta sértegetés.) A kiemelő "\" vonalka itt abban is eltér a többitől, hogy a két utolsó jel közé van húzva és csakugyan mind a két jel része a harmadik akrosztikus szövegnek. Nincs elírás!
































És talán már nem lep meg senkit, hogy a szózáró jelek, együtt és visszafelé olvasva, szintén értelmes mondatokat alkotnak:

The question, why in the field B04 the next to the last sign is emphasized, didn't let me keep quiet. Mistake isn't a peculiarity on these Minoan scripts; rather the artful consideration of every detail is the rule. ("Normalization" of these texts is a chauvinistic insult!) Here the out lifting "\" back-slash differs from the others in respect of being placed between the last two signs and indeed both these signs are belonging to the third acrostic text. No mistake!

And nobody should be surprised that the ending signs of all the fields read backwards, make up meaningful sentences:
































































								
HoL	‘eGeL	Te	Tő	GuLYa	PoRoL	oTT	CSaLNaK,	
								
oTT	HuLL	CSiKó	Ka	CoLNaK	Ű	CSuPoR	Te	Jée’.

												
RoSSZ	GuLY	áN	RoSSZ	Tő	GYeL	őK.						
												
SZ	Ű	GYó	GYuL	Tá	G	NYéL	eN.	Ga	GYuL	óT	VáJ	RoSSZ.
												
éL	eT	éT	Te	TőZi	Ki	HaLó	BaN	aL	Ko	T.		

Záró-jel akrosztichon	End-sign acrostic poem
Új csalónak újuló tűz. Ajjra újat ácsolnak. Tűz ajjáva tűz gyúl. Hol ‘egeltető gulya porol ott csalnak, ott hull csikó kacolnak ű csupor tejée’.	For the new cheat there is renewing fire. On foot/dregs/refuse new is erected. With fire’s remnants fire ignites. There is cheating where the grazing herd is dusting, there the colt perishes for the mug-full of milk from the mare.
Rossz gulyán rossz tőgyelők. Szű gyógyul tág nyélen. Gagyulót váj rossz. Életét tetőzi ki halóban alkot.	In bad herd the milking cows are bad. The heart heals on large handle. Bad deepens in maddening man. The one who procreates when dying makes a peak to one’s life.

Úgy látszik, hogy ezzel sikerült a phaisztoszi koronggal kapcsolatban felhozható minden kérdésre egyenes és ésszerű választ adni. Sőt, nagyon remélem, hogy közben azt is sikerült bemutatni, hogy a korong felirata semmiben sem különbözik a hasonló minőszi és más feliratoktól, ide-sorolva a kárpát-medencei képfeliratokat	It seems that with this we succeeded to provide the straight and logical answers to all the adducible questions regarding the Phaistos Disk. Moreover, I hope that we managed to show that the inscription doesn’t disagree with the similar Minoan and other hieroglyphic inscriptions, including the ones from the Carpathian
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is mint amilyen szertő-tetői és az énlakai feliratok.	Basin, namely the inscriptions of Szertő-tető and Enlaka.
Van egy hiányérzetem, a sorzáró jelek is alkothatnak akrosztichont, de az igazit mégis a sorkezdő jelek alkotják. Merész gondolat, vizsgáljuk meg:	I have the feeling that something is missing here, the word endings can make an acrostic poem, but it's not the real thing. A legitimate acrostic poem uses the initials. A bold idea, let's examine it:

 02  24  29  29  02  27  27  02  31  02  01 LYáNY JáRo M Mi LYeN Ő Ő LéN Ke LeN GYüL	
 02  39  02  28  02  02  33  02  02  28 éLeN Dő LeN TeSe iLYeN LYáNY HáLó JáN JöN TűSZ	
 02  02  06  31  02  23  10  02  13  10 iLYeN LYáNY BűVölő Ké JNő NYéL TöL oLYaN Ve TéLő	
 02  27  02  22  33  16  13  15  22  07 LYáNY Ő LeN SZé HeLY TöK-MoNY aVva' BaJT SZü L	
 02  27  29  16  29  06  02  29  29  29  22  27  07 LYáNY Ő Má TKa-MeNY Mi' BőVülő LYáNY Má' MaMa SZ Ű L	
 07  07  22  09  02  29  45 Le Jó S SZűrő JéN Me RéS	

Akrosztichon	Acrostic poem
Lyány-járom, milyen ő? Ölén kelengvül é lendő lentese. Ilyen lyány hálóján jön tús. Ilyen lyány búvölő kéj nő, nyéltől olyan vetélő.	Girl-yoke, what is it like? On her lap her reviving bottom becomes trousseau. On the net of such a girl comes hostage. Such a girl is a bewitching woman of pleasure, from handle she's a shuttle.
Lyány ölén szé hely, tök-mony avva' bajt szül. Lyány ő mátká-meny, mí' bővülő lyány! má' mama, SZÜL, lejós szűrőjén merés!	On the girls lap is a charcoal-furnace, with it the balls & dick begets trouble. The girl is intended fiancée, how widening the girl is! she's already Mum/Mama, she's MOTHERING, on her funneled sieve there is a catch!

<p>Beismerem ettől félttem, az A oldal 31 kezdő képjele közül 14 a 'lyány', ennek ellenére az olvasat élvezhető, noha csupán a teljesen jogos $j=ly>l$ és $n>ny$ képleteket használta az írnok. <i>vetelő</i>: Csolnakformára kivájt, közepén likas faeszköz a takácsoknál...dobálják, ide-oda vetélik. <i>szé hely</i>: szénégető hely <i>lejós szűrőjén merés</i>: tölcéséres szűrőjén merítés azaz fogás. Hogy tévedes ne essék, a SZÜL ige minden hangja kiírva.</p>	<p>I admit, I was afraid of this, on side A out of 31 hieroglyphs 14 is that of the 'lyány', despite of it the reading is enjoyable, although only fully legitimate $j=ly>l$ and $n>ny$ formulae were used by the scribe. <i>shuttle</i> in a loom, brought up for its sexy shape and up-down fast movements.</p> <p><i>girl</i>: jány/lyány/lány/leány/leán, all in use</p> <p>To avoid every mistake about the reading of the disk, the scribe spelled out the word SZÜL : mothering in full</p>
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<p>Az, hogy van legalább száz rész megoldása is a korongnak mit sem számít: 100 akár 90%-os megoldás is kevesebb mint egyetlen 100%-os megoldás. A legtöbb "megoldás" bálványozza az írásjeleket, erőszakkal hasonlítani akarják a korong képjeleit más írások jeleihez. A képirások lényege nem az írásjelekben van hanem a módszerben. Az írnok a leírandó szavakhoz keres olyan lerajzolható képi elemeket melyek neve hasonlóan hangzik. A korongon az áCSoLNaK, CöLöNK, CSaLNaK, CSaLöNaK, CSeLNeK, eCSeLöNeK, kaCoLNaK és szegeCSeLNeK szavak grafikai megjelenítésére választotta az írnok a mindenki által könnyen felismerhető és hasonlóan hangzó CSoLNaK képét, nagy mértékben csökkentve ezáltal a felhasználandó jelek számát a mindig szűkös írásfelület minél gazdaságosabb kihasználása végett. Ugyanezt az elvet tartotta az írnok szem előtt a többi képjel kiválasztásánál is, nem tudva, hogy ezzel milyen óriási fejtörést fog okozni a rébusz elvet követni nem tudó utókornak.</p> <p>Az írnok csupán azt az ésszerűséget követte amit minden más mesterember tett az ő korában és teszi a mai napig ugyanúgy, történetesen, hogy egy ács minden munkafolyamathoz a megfelelő szerszámot használ</p>	<p>The fact that there are at least hundred partial solutions of the disk doesn't mean anything: 100 of even 90% solutions is less than one single 100% solution. Most of "solutions" are idolizing the hieroglyphs; they are comparing the signs on the disk by perforce to the signs on other texts. The essence of hieroglyphic writing is, as a matter of fact, not in the writing signs but in the writing method. The scribe seeks picture-elements with names sounding similarly as the recordable words. To represent the words áCSoLNaK, CöLöNK, CSaLNaK, CSaLöNaK, CseLNeK, eCSeLöNeK, kaCoLNaK and szegeCSeLNeK the scribe did choose the easily recognizable <i>boat</i> with the similar sounding name, CSoLNaK in Magyar, immensely reducing with this the number of signs, for the most economical use of the always scanty writing-surface. He followed the same principle for choosing the other signs as well, not knowing how stupendous mental labour he had inflicted on the succeeding generations, which cannot use the rebus principle.</p> <p>The scribe only used the logic employed by all the tradesman of his time and still in use today, namely that a carpenter for every working process uses the appropriate tool: either the saw, chisel, drill or the</p>
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












<p>nálja: fűrész, vésőt, fűrót, kalapácsot. A vésőt nagyon ésszerűtlen lenne szegecsléshez használni, arra van a kalapács. Az írnok a phaisztoszi korong üzeneteinek grafikai megjelenítésére 45 jelet választott ki, ezeket találta a <i>legmegfelelőbbeknek</i> és a <i>leggazdaságosabbaknak</i> a feladathoz – még így is a korong már kisé túlméretezettnek számít.</p> <p>Mi sem bizonyítja jobban azt, hogy az írnok mestere volt szakmájának mint az, hogy a jól összeválogatott 45 képjel 242 lenyomatával sikerült leírni:</p>				<p>hammer. It would be very foolish to use the chisel for hammering; there is the hammer for that. The scribe for the graphical representation of the message on the Phaistos Disk had chosen 45 signs, he had found these the most <i>suitable</i> and most <i>economical</i> for the task – even with these signs the disk is a bit oversized.</p> <p>Nothing proves best that the scribe was a master in his profession that s/he managed to write down with the 242 impressions of the 45 well chosen hieroglyphs:</p>		
	fő szöveg main text	kiemelés lift out	maradék left out	záró akroszt. end acrostics	akrosztichon acrostic poem	összesen total
szó : word	147	13	27	40	40	267
betű : char.	878	72	148	210	219	1527
<p>A leírt szavak száma felülmúlja a lenyomatok számát, noha a 45 képjel közül 15 csupán mássalhangzót jelöl.</p> <p>A korong készítőinek az írásfelület gazdaságos kihasználása fontos szempont volt. Ezt a célt a legmegfelelőbb képjelek kiválasztásával érték el. A képjelek nem Isten vagy Akadémia adta jelképek, hanem szabadon választható képecskék melyek csupán szolgálják a szöveg grafikus megjelenítését, ezért csak azoknak okoznak gondot akik minden képet jelképként akarnak kezelni, nem egy beszélő, nevén nevezhető tárgy hasonmásaként.</p>				<p>The total word count on the disk surpasses the number of impressions, although 15 out of the 45 signs are only consonantal signs.</p> <p>The economical use of the writing surface was an important point for the makers of the disk. They obtained this target by choosing the most suitable hieroglyphs. As the hieroglyphs are not God or Academy given symbols but picture-signs only serving the graphical representation of the text, their free choice makes difficulty for those who every picture see only as a symbol, not as a talking image, which can be called by its own name.</p>		




































<p>Egyelőre ennyi, de talán ez is elegendő néhány csatolt kérdés megválaszolására. Miért készültek külön ennek a egy diszkek pecsétek? Miért égették ki ezt a diszket külön figyelemmel, amikor a többi agyagra írt szöveg csak a tűzvészeknek köszönheti megcserepedését? A válasz kisé lehangoló: nem a szöveg magasztos voltaért, hanem mesteri összeszerkesztése</p>		<p>That's all, for the time being, but it is enough to answer a couple of attached questions as well. Why did they make stamps especially for this disk? Why did they fire this disk purposefully, while all the other inscriptions are fired only in accidental blazes? The answer is a bit depressing: not for its elevated thoughts, but for the masterly compilation of the</p>	
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miatt! Nagy ügyességet igényel egy ilyen többszörös akrosztichon megírása. A képességnek, rátermettségnek ezt a nagyszerű megnyilvánulását honorálja a korong technikai kivitelezése.	text! It requires a great dexterity to write such a multiple acrostic poem. The splendid manifestation of ability and talent is honoured by the technical construction.
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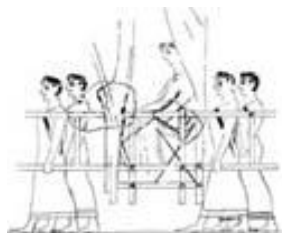


Jel : Sign	Hangérték : Phonetic value	LinA analogy
	G_L_ GYaLogol (a G_L_ gyökváz duplázott!) : on foot, walk (the G_L_ word-root is doubled)	JE=46, jár/jön: walk
 	LY_NY LYáNY; L_G_NY LeGéNY : Ez a két képjel csak a fejdíszben különbözik, amely mint a nő képjele önállóan is szerepel 026 sorszámmal a Krétai Képirások gyűjteményében. Itt a szövegkörnyezetből világosan következik, hogy nem általában nőről és férfiról van szó, hanem lányról és legényről. A #049 hieroglif rudacska szövegének megfejtéséből egyértelműen következik, hogy a  026 jel a Párta vonalas rajza, tehát 02 a hajadon nő, vagyis a LYáNY jele : Girl as young (unmarried) woman, boy as young man, the context makes it clear, that here the word is about <i>youth</i> . The signs for Woman and Man are similar to the signs in the Cretean Hieroglyphic corpus , where the headdress “ sign  026 ... appears as a ligature with  002 to form  003. ...  003 VIR ₃ , which incorporates sign  026, constitutes a subset of  MUL ; the sign  026 may therefore connote female.” As it turned out with the decipherment of the hieroglyphic document #049, the  026 sign is the linear drawing of the headdress (Párta) of unmarried girls still in use in some parts of greater Hungary.	
	R_B RaB, hátrakötött kezekkel! : prisoner, convict, with hands tied back (to RoB is RaBol in Hungarian!)	
	CS_P_R_ CSöPöRi (törpe) : Mischievos sprite, imp, goblin, hobgoblin, dwarf	
	B_V_L_ BüVöLő : sorcerer/sorceress, magician	Hiero 004 on #264, similar look, same phonetic value
	L, J Liú/lijú/livó/léjú/lého = tölcsér : Funnel, cone, cornett, crater	
	T_Z TüZő, tűzött ruha, ruha-díszítés, mint a szallag és öv az ingen : stitch, quilt, stitched/quilted dress/dress-decoration, like the ribbon and belt	TWE=87, tűző : stitch
	SZ_R SZÜR : long embroidered felt cloak of Hungarian shepherds.	SI=41, SZür : cloak
	T_L ToLL : feather	TE=4
	_V_J, ÍVÍJ, ív-íj, íjj : bow	
	K Külű, Köpű, Köpülő-korong : the moving disk of a churn	QE=78, köpülő korong / KA=77, Körkereszt : QE: churning disk / KA: cross in circle

	V Verőfa, verősúlyok : club, cudgel	
	NY_G NYüG (béklyó) : pillory (shackle)	*305, nyüg : pillory/shakle
	B_LT_ BaLTa : adze, hatchet	
	T_K-M_NY ToKMáNY , szarvból készült kaszakő tok/tartó : stone cutter-chuck holder/jig	TU=69
	R_NG_ RiNGó , bölcső íves vége fogóval, az ágyacska közvetlenül a ringó talpon van: cradle, the arching end with handle, the bed sits on the rocking bedrock itself.	
	T Tört pálca : broken rod	TI=37, tört vonal : broken line hiero 050 Tető : roof
	-_S, -_SZ áSZok, főnév képző (-as/-es, -asz/-esz) : gantry; shoot, sprout, <i>noun formative</i>	SA=31, SZétnyílik, Sarj : opens wide, sprout hiero 019 áSZok : gantry
	CS_B_L_ CSoBoLYó , kézi hordócska, korsó : pitcher	
	N „Nyúni kezdé az ő vén fején való haját.” (Nádor-codex). Nyúni a gazt, a nem oda valót, az elhalt haját és a <i>nyűt</i> – erre való a nyűvelő, mai nevén fésű. : <i>Nyű</i> is an old word for <i>fésű/kefe</i> (= comb/brush).	NE=24, *305 nyü : comb
	S, SZ SZék, SZükül : Stool	SA=31, *318, SZétnyíló : opening
	NY_L NYéL : handle, shaft	NA=6, nöl : grows hiero 062 Nöl : grows
	J_R_ JáRó-szék/JáRó(ka), kar-ruca : carousel, playpen/baby-walker (see the last paragraph)	
	CS_LN_K CSoLNaK , csónak : boat	
	G, GY GYilok : dagger	GA=*304, *326, ég : burn, be on fire, haeven
	Ü (a mai magyarban többször Ö) Ürü (bőre), melyre valaha irtak, ezért a neve írta, majd egy h betoldásával írta lett. : Wether hide (in Magyar the root is the same for writing (parchment)). (ö is often replaced with ü in dialects.)	O=61, Olaj-mécs : oil wick
	T_S TuS , (puska)tus, tuskó : stamp, (gun)stock	
	M Macska : cat	MA=80, macska : cat hiero 000 Macska : cat
	J_ Juh : sheep, <u>ewe</u> (same pronunciation!)	
	K Karoly, Karvaly, Keselyű : sparrow-hawk, vulture	KU=81, karvaly/keselyű : sparrow-hawk, vulture

	G Gerle/Galamb : dove/turtle-dove		GA=*304
	H_L HaL : fish	hieroglyph HaL : fish on #122, #228 and #290	
	B_N_ BáNYa bejárata, tárna feletti érckiemelő görgős kerekkel : mine entrance with ore-lifting rollers	PI=39 bánya vájata, érckiemelő görgővel és kötéllel : shaft of a mine with ore-lifting roller & rope	
	-T (tárgyrag) Töl/Tölgyág : oak tree branch (<i>suffix for accusative</i>) Tree -branch		TE=4 hieroglyph 025 Tea : tea
	GY_NGY GYöNGYvirág, GYöNGYike : lily of the valley		
	G_CS GöCSfű, keserűfű féle (Polygonaceae), göcsörtös száráról kapta a nevét, hívják még szárbütykű és sok térdű fünek is : knotweed, knotgrass (grass with knots/nodules)		
	R_S_ RóZSa, RoSetta : RoSe, Rosette		RU=26, rúzs a : rose
	D Dárda (három-élű) : 3-edged pike		DI=7, dárda : pike
	P_R_L_ PaRoLó (legyező, parola = kézfogas! legyező-szerűen felmutatott tenyér: fegyvertelen), PáR-oLLó , (két egykarú emelőből összetéve, a nyelek érintkező része az él) : fan, pair of scissors, with the blades on the contact-line of the handles		
	M_Z MeZ (maszk szemnyílással) : mask (with opening for the eyes)		
	SZ_G_ SZeGő(csipke) : trim with lace, hem		
	CS_K CSíK-szedő, téstaszűrő : strainer		
	SZ_G_K SZöGeK, idom SZöGeKkel, SZöGgel erősítve melynek csak a feje (pont) látszik : figure with angles (<i>szögek</i>), nailed (<i>szög</i>) down		
	R_S RéS : slit, crack		RA ₂ =76, rövat : notch, score

Freskó részlet Knosszoszból, kézben-vállon hordott gyaloghintó, járó-szék, melynek szerkezete emlékeztet a 24-es képjel járókájára.



On this Knossos fresco detail the chair carried in hand and on shoulders is walking (járó) chair, which is reminiscent of hieroglyph 24 playpen/baby-walker.

MELLÁR, Mihály

The Phaistos Disc in Retro



A Phaisztoszi DiSZKó-Dana fejtegetésekor a zárák vezettek el az egyes olvasatokhoz. A szöveg kezdetét az A oldalon 4 vagy 5 gyöngyből álló füzér jelöli. NéGY FüzéRe > NaGY FözÁR, vagy mint a B oldalon, az ottani főzár, az öt FüzéRe > iTT FözÁR adja az irányt a *Phaisztoszi DiSZKó-Dana* olvasatához. A kiemelt jelekre és olvasatuk irányára “\” a visszafelé dőlt törtjel utal egyértelműen (*Kiemelés*). Felfigyelve arra, hogy a kiemelt jelek, egy kivételével, mind a mezők utolsó írásjelei, merült fel a sejtelmé annak, hogy a többi mezőt záró képjel is rejtget további üzenetet. Bizony rejt (*Maradék*), de ugyanakkor felmerül a

When expounding the Phaistos DiSCo Songs, the locks were guiding me to the individual readings. The start of the text on side A is marked with a string of four (*négy*) or five (*öt*) beads. NéGY FüzéRe > NaGY FözÁR > **big main lock**, or like on side B öt FüzéRe > iTT FözÁR > **here** (is the) **main lock** to the reading of the *DiSCo Song*. The backslash marks the lift out signs and their reading direction (*Lift out*).

By noticing that the backslashes, all but one, are the last signs in the fields, incurred the suspicion that the other closing signs of the fields also can hide a further message. Forsooth, they hide (*Left*

kérdés, hogy az egyik záró vonal miért nincs a helyén. Nagyon is a helyén van, az összes mezőt záró jel visszafelé olvasatában, itt a két utolsó jel kerül az olvasatba, ahogy azt a vonalka helyzete megköveteli (*Záró-jel akrosztichon*). Ezzel be is fejeződött volna az olvasatok sora, de a kisördög nem hagyott nyugodni. Egy igazi akrosztichon a sorok kezdőbetűinek az összeolvasásával jeleníti meg külön üzenetét. Így jutottunk el a phaisztoszi diszk utolsó dalához (*Akrosztichon*) ... vagy mégse?

Ha a mezőket záró jelek mindkét irányban olvasandók, akkor az iniciálék, a mezőket nyitó képjelek miért nem? Pompás ötlet, az iniciálék úgyszintén visszafelé is olvasandók és az írnök kezdi magát felfedni:

out), and at the same time arises the question, why one of the closing lines of fields are not in its place. But it is very much in place in backwards reading of all the closing signs, when the two last signs are taken here into the reading as it is required by the backslash (*End-sign acrostic poem*). With this the row of the readings could end, but the hellion wouldn't let me rest. A real acrostic poem uses the collation of initials for conveying the special message. With this we come to the last song of the Phaistos Disc (*Acrostic poem*) ... or didn't we not?

If the closing signs of the fields are readable in both directions, why than the initial signs of the fields are not? Bingo, the initials also can be read in backwards direction and scribes is getting personal:



<p>írÁs oM oLYaN SoR S Je Lō Lő Ö S Mí M</p>
<p>Me LYeN BűVöL Má TKa-MeNY eM</p>
<p>Ö eLNY eLi és BaJTe Vő TöK-MoNY HuLL ás LYáNY Ö LéN</p>
<p>TeL Ve LéNYé TöL NYéL iLYeN Kó' BőVeL</p>
<p>LYáNY aLaNYí TáS éJJeN LYáNY HáLa Lón LYáNY TüZe éLeN D</p>
<p>LYáNY GYÚL LYáNY Ké JN Ö Ö LéN Ma Ma JáRu Lón</p>

<p><i>Akrosztichon visszafelé</i></p> <p>írÁSoM oLYaN SoRS-JeLőLő ÖS-MíM, MeLYeN BűVöL MáTKa-MeNYeM: Ö eLNYeLi és BaJTeVő TöK-MoNY HuLLás LYáNY ÖLÉN.</p>	<p><i>Acrostic poem in reverse</i></p> <p>My writing is such a fate-representing ancient play/sham/imitation, by which my intended fiancée bewitches me: She absorbs and the trouble-setter balls & dick falling is in girl's lap.</p>
<p>TeLVe LéNYéTöL, NYéL iLYeNKó' BőVeL, LYáNY aLaNYíTás, éJJeN LYáNY HáLaLón LYáNY TüZe éLeND, LYáNY GYÚL, LYáNY KéJNÖ, ÖLÉN MaMa JáRuLón.</p>	<p>Filled with its being, the handle at such times plenteous, It is girl's grafting, in nights on girls sleeping quarters the girl's heat revives, The girl heats up, the girl is a harlot, on her lap she is mum additionally.</p>

<p><i>Akrosztichon visszafelé</i></p> <p>Írásom olyan sors-jelölő ős-mím, Melyen bűvöl mátká-menyem: Ö elnyeli és bajtevő tök-mony hullás lyány ölen. Telve lényétől, nyél ilyenkó' bővel, Lyány alanyítás, éjjen lyány hálalón lyány tüze élend, Lyány gyúl, lyány kéjnjő, ölen mama járulón.</p>
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Az idézetek a Czuczor-Fogarasi féle szótárból valók:

ős-mím = ősi színjáték

mátka-meny “jegyben járó nő, különösen hajadon leány”

alanyítás, az oltó-alany behasítása, ahol alany az “alapcsemete, melybe a nemesítés történik vagy történt”,
hálal/hálál “Bizonyos helyen gyakran vagy folytonosan alva tölti az éjet, hálógat, hálógál.”

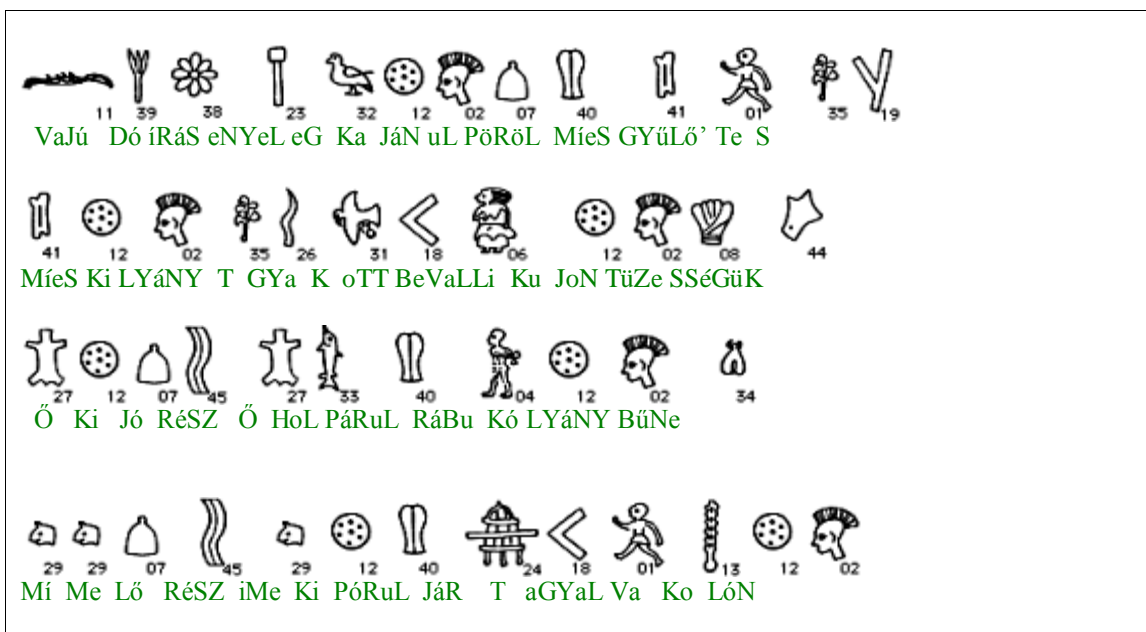
Ω 80

Eddig eljutva, most már önkéntelenül merül fel a kérdés: van-e úgyszintén a teljes szövegnek visszafelé olvasata? Van bizony, és ebben az olvasatban az írnok magáról is beszél, az összes minőszi írásos emlék között ez a leg személyre szólóbb közlés. Az írnok magát ‘mies’-nek, művesnek vagy művésznek, művét pedig *vakolónak* nevezi:

Getting thus far, now the question spontaneously arises: is there a backwards reading for the whole text? Yes, there is, and in this reading the scribe also talks about himself, this is the most personal text of the whole Minoan corpus. The scribe calls himself a ‘mies’, maker/smith or artist, and his artwork a ‘vakoló’ (plastering), a FaKe verse hiding some hidden messages, like the plaster hides the bricks:

													
Jő	éRéSe	eCSelőNeK	NYíLó	BaN	Má	L /MaLLY							
													
NYíL	T	BúVölő	LYáNY	éL	eT	eD	új	SZeRű	TűZZ	eL	GYöNGY	öm	öZi
													
JáRa	Ta	NYíLó	Le	Jó	RéSe	eL	Tá	Tu	L	CSaLóNaK	NYíLó	BaN	
													
Ö	TüZ	eL	GYöNGY	öm	öz								
													
Já	RáS	Mi	Vi	TéZi	Mi	TüZ	eL	GYöNGY	Mi	GYúl			
													
Ö	SZoRu	LóN	HoL	Du	GGa	Tó	BőVüL	GYúl					
													
HoL	Mi	Te	NGi	TöK-MoNY	T	CSoBoLYó	JáRa	JáR					
													
Mi	GYúl	RoSSZ	CSaLóNaK	Ö	PáRuL	GYeNGe							





<i>A Phaisztoszi Diszk Retróban</i>	<i>The Phaistos Disc in Retro</i>
<p>Jő éRéSe eCSeLőNeK, NYíLőBaN MáL/MaLLY. NYíLT, BűVőLő LYáNY éLeTeD úJ-SZeRű TüZZeL GYöNGYöMöZi. JáRaTa NYíLő LeJó, RéSe eLTáTuL, CSaLóNaK NYíLőBaN. Ö TüZeL, GYöNGYöMöZ, JáRÁS Mi ViTéZi, Mi TüZeL, GYöNGY Mi GYúL. Ö SZoRuLóN, HoL DuGGaTó BöVüL, GYúL, HoL, Mi TeNGi TöK-MoNYT, CSoBoLYóJáRa JáR. Mi GYúL RoSSZ CSaLóNaK, Ö PáRuL GYeNGe, íGY LYáNY iTT PóRuL JáR. LéCeLNeK SZeGGe', GöCSöST GYaLúVa', LeBeLT HuLLDoGáLVa, CSóKoT NYáLLa' TuKMá'NaK CSáBoLóJáRa. HoL Ö CSaLóNaK Só-CSuPoR, NYaLoGaTTYa, LYáNY TőLe íReS, ÖLe PáRuL SíKoLóN.</p>	<p>Comes the ripening of the brush, the fur on the stomach is flowering. The open, charming girl fills your life with new kind of fire calling you darling. Her passage is an open funnel, her gap opens blooming for a cheat. She's on heat, calls you darling, her gait is incitingly gallant, what heats is a firing pearl. She's firm where the bung broadens, fires up, where the scraping along balls & dick frequents a jar. What heats up for a bad cheat, she is weak to pair with, so the girl gets badly unstuck. They batten with nails, the knotty with plane, veil by falling and kiss is thrust upon by saliva on the seduced.</p>
<p>RuZS LeGéNYTöL GYúLVáN, GeCiT Ö ÜKLüN éReZ LeGéNY TeLi TeSZi, NYeLi GYúLVa, KéJeN. KiGYó Ki SZoRiNGaTi, BűVöLi ÖT, éGi NYüG ÜKLüN, GYaK KéJeN.</p> <p>GYúL TeSTe NYéLTöL eCSeLőNeK ÖLéN, GYaK KéJeN, NYeLi HuLLóN GeCiT Ö ÜKLüN, íGY KiKeLőN GYúL TeSTe NYéLTöL</p>	<p>Where she's a salt-pot, he keeps licking, the girl becomes balmy, here lap pairs smoothly. Heated up by a bad boy, she feels the spunk on her lap, the boy fills her, she swallows it excited, delighted. A snake who besets, charms her, a heavenly burden on her lap, she fucks delighted. Her body heats up from the handle of the brush on her lap, she fucks delighted, swallows the falling spunk between her legs,</p>

CSaLóNaK ÖLéN. VaJúDó íRáS, eNYeLeG KaJáNuL, PöRöL MíeS GYŰLő'TeS, MíeS Ki LYáNYT GYaKoTT, BeVaLLi KuJoN TüZeSSéGüK, Ö Ki Jó RéSZ, Ö HoL PáRuL: RáBuKó LYáNY BűNe! MíMeLő RéSZ, iMe Ki PóRuL JáRT, aGYaL VaKoLón.	thus her body sprouting takes on in her lap from the cheat's handle. A laboring writing that plays sardonically, quarrels the master, the odious master who did fuck the girl, accepts their rake fieriness, he who is the good party, where he matches with equal: it's the taken girl's fault! The pretending party has burnt his fingers, now he's conceiving the conundrum (plastered-in words).
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<i>A Phaisztoszi Diszk Retróban</i>	
Jó érese ecslőnek, nyílóban mál/mally. Nyílt, búvölő lány életed új-szerű tüzze gyöngyömozi. Járata nyíló lejő, rése eltátul, csalónak nyílóban. Ö tüzel, gyöngyömozi, járás mi vitézi, mi tüzel, gyöngy mi gyúl. Ö szorulón, hol duggató bővül, gyúl, hol, mi tengi tök-monyt, csobolyójára jár. Mi gyúl rossz csalónak, ő páruL gyenge, így lány itt póruL jár. Lécelnek szegge', göcsöst gyaluva', lebelt hulldogálva, csókot nyállá' tukmá'nak csabolójára. Hol ő csalónak só-csupor, nyalogattya, lánytól őrös, őle páruL síkolón.	Ruzs legénytől gyúlván, gecit ő üklün érez, legény teli teszi, nyeli gyúlva, kéjen. Kígyó ki szoringati, búvölő őt, égi nyűg üklün, gyak kéjen. Gyúl teste nyéltől ecslőnek ölen, gyak kéjen, nyeli hullón gecit ő üklün, így kikelőn gyúl teste nyéltől csalónak ölen. * Vajúdó írás, enyeleg kajánul, pöröl mías, gyűlötes mías ki lányt gyakott, bevalli kujon tüzességük, ő ki jó rész, ő hol páruL: rábukó lány bűne! Mímelő rész, ime ki póruL járt, agyal vakolón.

ecslő "Saját alakú kefe, melylyel a haját simítják."

mál "prémes állatok hasa, valamint azon prém bőr is, mely a hast takarja"

mally "alámenő öblös vagy üreges testet jelent"

lejő "tölcsér, mely által valamit folytatnak"

gyöngyömozi "Nyájas beszédben átv. ért. am. kedves, drága. *Gyöngyöm galambom.*"

teng "nyomorúan, szegényül, szűken él"

lebel "valamely gyöngéden, s minden kis érintésre mozgó könnyű ... vékony fátyol."

tukmál "valamit másra erővel rákötni, erőtetni"

ruzs (ruzsnya/rusnya) "igen csúf és utálatos"

geci "férfi nemző magva"

üklü "kör vagy szög, melyet a fának két ágatöve képez"

kaján "kárkereső, gonosz, irigy"

mías "Bizonyos művet, munkát inkább testileg mint szellemileg gyakorló személy"

gyűlötes = gyűlöletes

kujon "ki vastag, bolondos, tágár tréfákat szeret űzni"

vakoló "a vakolás mintegy elrejt, láthatatlanná teszi a falat." Itt az írnok a szót takarja el, tehát a 'mías', a műves/művész-írnok
szóvakolót, szórejtvényt *agyal* ki saját bevallása szerint! Ugyanígy nevezi a **ZA 10** (HM 1621) Lineáris A táblácska
írnoke a szöveget, melyben számok vannak elrejtve.

Kiegészítve a Phaisztoszi DiSZKó-Danában tett szószámlálást az itteni olvasatokban szereplőkkel, nyugodt lelkiismerettel állíthatom, hogy az írnok rászolgált a <i>mías</i> címre: a 242 lenyomattal összesen 416 szót szedett értelmes mondatokba. Ezek leírására nekünk 2573 betűre volt szükség, több mint a lenyomatok tízszeresére!	Supplementing the word counting from the Phaistos DiSCo-Song with the words from here, I can say with cool conscience that the scribe deserves the master title: with only 242 impressions managed to collate 416 words into intelligent sentences. To write down these words we needed 2573 characters, nearly ten times more
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<p>A szöveg mai ízlés szerint elégé trágár, de nem tanulság nélküli: a mester azzal zárja a mondandóját, hogy végeredményben ő járt pórul, mivel nem őszinte érzelmekkel közelített a lányhoz. Ezzel közvetve vállalja tettének következményeit.</p>	<p>than the impressions! The text by today's taste is rather obscene, but not without moral: the master closes his message with noting that at the end he is the looser, because hasn't approached the girl with sincere feelings. With this he indirectly accepts the consequences of his action.</p>
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<p>Bizonyítás: Mit kellene bizonyítani? Az <i>akrosztikus</i> képjelek egy többszörös <i>akrosztichont</i> alkotnak, és a <i>rébusz elv</i> következetes és szigorú betartásával jutottunk ezekhez az értelmes és összefüggő, sőt <i>összefonódó</i> olvasatokhoz. A <i>rébusz elv</i> magába foglalja a hasonlóan hangzó mássalhangzók felcserélhetőségét is, ezek teljesen elfogadhatók, valójában elenyészőek, minimálisak: c-cs-ty; j=ly-l; g-gy; n-ny; s-sz-zs-z. A jány-lyány-lány-leány-leán szavak ma is élnek nyelvünkben. De a jelek számából ... Nem, a jelek számából csak akkor következne, hogy azok szótagokat jelölnek, ha először bizonyítanánk róluk, hogy <i>mindegyike</i> csupán szótagot jelöl! Az írásmód szer semmiben sem különbözik a többi minőszi és kárpát-medencei felirattól, lásd a Krétai képfírás megfejtve 1-5, az Arkalochori Balta felirata, a Minósz, Mokhlosz és Isopata gyűrűk olvasatait és a Kép- és rovásírás cikkei.</p> <p>A felhasznált jelek, az írnok saját szavai szerint egy általa <i>kiagyalt vakolóhoz</i> (szó-rejtvényhez) lettek – nagyon ügyesen – összeválogatva, tehát <i>célhoz alkalmazva az eszköztár</i> és nem fordítva.</p> <p>A nyomtatásos módszer egyedi (és 3000 évvel megelőzi Gutenberget), ez azonban nem róható fel a korong készítőinek és nem befolyásolja a szöveg olvashatóságát.</p> <p>A korong nyelvezete inkább népi mint ősi, következésképpen az <i>ősmagyar</i> nyelvi emlékek csupán nyelvünk latinbetűs kifecamulásai.</p>	<p>Verification: What should we prove? The <i>acrostic</i> hieroglyphic signs create a multiple <i>acrostic poem</i>, and we have obtained these intelligent and correlating, moreover <i>intertwining</i> readings by observing a consequent and strict compliance to the <i>rebus principle</i>. The rebus principle also includes the interchangeability of the similarly sounding consonants, these are practically slight and minimal: c-cs-ty; j=ly-l; g-gy; n-ny; s-sz-zs-z. In the living Hungarian the girl is interchangeably: jány-lyány-lány-leány-leán. But from the number of signs ... Nope, it would only follow from the number of signs that they are syllables, if we could prove first <i>for each one</i> that they represent only syllables!</p> <p>The way of writing does not differ from the rest of the Minoan writings and from those from the Carpathian Basin, like the Cretan Hieroglyphics solved 1-5, the Arkalochori Axe, the Minos, Mokhlos and Isopata rings and the essays of Kép- és rovásírás.</p> <p>The signs used, according to the words of the scribe itself, were selected – very skillfully – for the <i>conundrum he contrived</i>, thought out, which means <i>the toolkit was chosen for the purpose</i>, not the other way around.</p> <p>The typographic method is unique (and precedes Gutenberg by 3000 years), but this cannot be held against the makers of the disc and it doesn't influence the readability of the text.</p> <p>The language of the disc is the vernacular or folk Magyar rather than ancient, which means that the so called Old Magyar is only a disfiguration caused by the Latin characters.</p>
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