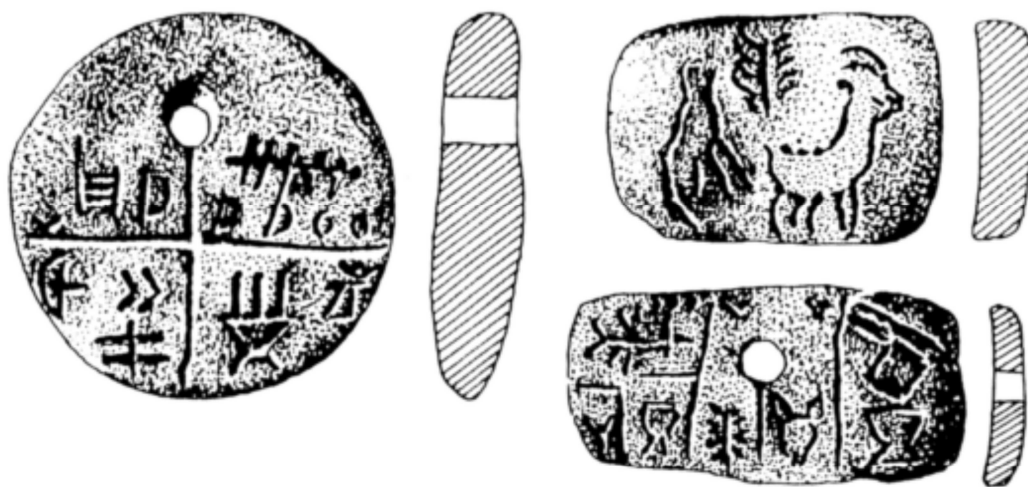


THE MYSTERY OF TATÁRLAKA

Part 1.

Twenty three years ago, one of my colleagues, who knew about my deep interest in the Székely Magyar Runic Script and the Sumerian-Hungarian connection, with obvious pleasure gave me a publication, in which for the first time I saw the disk and the two inscribed tablets from Tatárlaka. Since that time, I have been collecting the various opinions and decipherments of the inscriptions on these objects. This comprehensive overview is the result of this collection and, at the end, I offer my own opinion.

We can write with greater credibility about the object of our research if we can examine the original in detail, even handle it. In the case of the runic stone of Margaret Island and the shaman stones of Ferenc Csepregi, which were declared unseen to be forgeries, upon actual examination, I was convinced of their antiquity, originality and importance. It seems as if the spirit of the long-gone master of runic- writing is still waiting in the tablets for someone to understand the message they contain.



Barta Gábor : Erdély (Progresszió GT. 1989)

For a long time, Gabor and I had been anxious to actually examine the Tatárlaka disk which, according to the books written by László Götz and Lizett Kabay, was at the Transylvanian Historical Museum in the city of Kolozsvár (Cluj). In December, 2003, in Kolozsvár, Gábor was informed by the employees of the museum, who only spoke Rumanian, that the disk and the tablets were being examined in Germany. When we returned home, Gábor wrote the following letter in

Rumanian to the curator of the museum:

Catre: Dl.Piso Ioan
directorului al Muzeul National de Istorie din Ardeal
str.Constantin Daicoviciu Nr.2 400020 Cluj-Napoca

Stimate Director!

Ca presedintele al Asociatiei de Scriere Runica si Crestatura Maghiara as – avea rugamintea catre dvs.

În anul 1961renumitul arheolog Nicolae Vlassa în apropierea Tartariei (Tatárlaka) a descoperit obiecte cu importata de istorie al scrisului,din care pe una stiinta istoriei,de atunci o numeste amuletul din Tartaria (Tatálakai amulett). Obiectele gasite atunci au fost duse în muzeul condus de dvs.

În 2003 decembrie când am fost în Cluj as-fi vrut sa-le vad în original,dar când m-am interesat ca unde le pot vedea am primit raspunsul ca în prezent se aflu în Germania pentru cercetare.

În viitorul apropiat mai multe membrii al asociatiei noastre vrea sa viziteze muzeul dvs. pentru a vedea obiectele cu scriere runica gasite în apropierea Tartariei,as vrea sa ma informati despre urmatoarele:

– Din ce scop,unde si de când se aflu discurile ceramice în cercetare? (Informatiile de mai sus sunt necesare pentru scrierea unei carti despre discurile ceramice cu scris runica gasite în Tartaria.)

– Când sunt duse înapoi obiectele în muzeul dvs.?

Va mai cerem ajutorul sa ne informati despre descoperirile a d-nei arheolog Torma Zsofia,daca se aflu cîteva dintre ele în muzeul condus de dvs.?

Ajutorul si colaborarea va multumesc anticipat si va rog ca raspunsul dvs. sa fie trimis pe adresa asociatiei:

Cu stima Szakács Gábor elnök
1163 Budapest, Sasvár utca 52. Magyarország
sau pe adresa e-mail: szakacsgabor@axelero.hu

Budapest 12.01.2004

Dear Piso Joan, Director of the Museum of History:

As President of the National Society of Hungarian Runes and Runic Writers, I am turning to you with a request.

In 1961, the well known Rumanian archeologist, N. Vlassza, while excavating in the Transylvanian region of Rumania, near the village of Tatárlaka (Tartaria) found significant artifacts pertaining to the history of writing, one of which historiography calls the Tatárlaka amulet. These finds ended up in the Historical Museum of Transylvania, which is under your directorship. I was in Cluj in December, 2003, and would have loved to see the original artifacts. When I was inquiring about these artifacts, the employees replied that they were not there but were being studied in Germany. Since, in the near future, several members of the National Society of

Hungarian Runes and Runic Writers would like to see the objects from Tatárlaka, I am turning to you with the following sincere request for information:

-- Where, since when and for what reason are the disks being examined? (We would like to know this because we are writing a book about the objects, the results of their examination and the places where they have been exhibited.)

-- When can we expect the artifacts to be returned to your museum?

If it is at all possible, please let us know if there are any artifacts in your museum from the excavations of the archeologist, Zsófia Torma.

We thank you in advance for your cooperation and your help. Please send your reply to the following address:

Szakács Gábor elnök
1163 Budapest, Sasvár u. 52. Magyarország,

e-mail: szakacsgabor@axelero.hu
Budapest, 2003. december 29

We have not yet received an answer. In July, 2004, Gábor and I again went to the museum where seven months ago we had received information about the tablets. The employees, who spoke only Rumanian and who, by the way were very courteous, told us again that the tablets were still being studied in Germany. We were told that, instead of examining the original objects, we could see exact replicas displayed in the display cases and we were offered copies which we could purchase. The disk cost 25,000 lei and the tablets cost 20,000 lei each, which is a total of 500 Hungarian forints.

At the museum, the information accompanying the exhibits is in the Rumanian language only. The artifacts in the Neolithic section come from the excavations of Zsófia Torma (1840-1899), yet her name is not mentioned anywhere. We were happy to discover, in one of the display cases, her finds from the crumbling bank of the River Maros. They were broken clay pitchers with runic script on the bottom, among them 6,500 year-old interesting runic letters, e.g (H. Zs.)



So, let us take a look at what is contained in these finds, which attracted the interest of the world's most famous archeologists and Sumerologists.

In 1961, Nicolae Vlassza, an archeologist from Kolozsvár (Cluj), opened up an ash- filled grave in Tatárlaka in Transylvania, in which he found the broken and burned bones of a man, approximately 40 years old. Beside him, there were 26 clay figures, two stone figures, one bracelet made out of seashells, one fired-clay disk and two rectangular clay tablets. According to carbon-dating of the bones, the find is 6-6500 years old.

Runic script and pictographs are found on the disk, pictographs only on one of the tablets. Both of these have a hole in the upper one third. On the other tablet there is the image of two animals that look like goats and a plant. The signs on the disk and pictographs on the tablets are 1000-1500 years older than the pictographs on the first Sumerian finds. The Tatárlaka finds are made out of local clay. Let us see what conclusion the researchers reached from these dry facts.

According to Nicolae Vlassza, the archeologist who excavated the grave, the inscriptions on the Tatárlaka tablets are not unique but are closely related to the signs on the pottery of Tordos and of the Vinca culture near Belgrade. He thinks it possible that between 4000 and 3000 B.C., groups of Sumerians from Mesopotamia settled in the northern part of the Balkans and in Transylvania and the runic script of Tatárlaka was developed under their influence.

In line with Vlassza's opinion, the publication mentioned in the introduction of this study, the Forrás, published in Kecskemét, in its November 1981 issue, allowed the publication of articles about our true ancient history by writers such as Ferenc Kunszabó, György Vértessy and K. Endre Grandpierre.

On page 59, is the beginning of the study by Boris Perlov entitled: "The Message of Tatárlaka". From this article we learn that, in 1961, the scientific world was surprised by the sensational archeological news that, in a small Rumanian (!!!) settlement of Tatárlaka in Transylvania, runic script had been excavated, which was a thousand years older than the oldest Sumerian writing. Perlov lists the opinion of the following scientists:

- Falkenstein, a German Sumerologist, who states that the writing found in Tatárlaka was developed under Sumerian influence.
- M.S. Hood, an English archeologist, who states that the disk and tablets were carried by Sumerian merchants to Tatárlaka, where the native inhabitants did not understand the written signs but copied them and used them for religious purposes.
- Perlov does not name the Soviet Academy of Sciences Archeological Institute's Sumerologist, only gave his opinion: In the grave at Tatárlaka a man's bones were found. The tablets were locally made, part of a widespread writing-system and can be connected to Mesopotamia and the Hungarian Kőrös Culture. In my opinion, this is very nice, however, the writing on the disk is blood-curdling. Word for word it says: "In the fortieth year of the reign of the God Saue, we ritually burned the clan-chief in his mouth. He is the tenth".

According to the unnamed expert, the people of Tatárlaka roasted their retired clan- chiefs and ate them. They must have enjoyed this because they were devouring the tenth. Perlov doesn't agree with this interpretation implying cannibalism. On the contrary, following a clockwise direction, he offers the following decipherment, using the Sumerian signs of the Jamdet-Nasr culture: "The four (th) governor God Saue, in honor of the wise head of the nation, burned one." The signs of Jamdet Nasr, which were used to help in the decipherment, also indicated that there were priestesses,

therefore Perlov does not deny the presence of women among the religious leaders. He poses an important question: “Who then were the ancient inhabitants of Tatárlaka who, in the 5th millennium before Christ, wrote in Sumerian before Sumer even existed?” Can we even expect that our name (Hungarian) would be mentioned? After Perlov comes another Soviet Sumerologist’s decipherment, who writes about the “ancient Slavs” whom the Celts worshipped as gods.

In his book: “*Keleten kél a Nap*” (*The Sun Rises in the East*) (Püski, 1994), the very knowledgeable László Götz writes that the theories of Perlov and Kifisin are “the Sumerologist’s fairy-tales of ancient history and nauseating effusiveness of Slavic chauvinism” which fabricate the theory that the ancient Slavs invented writing and that they were the ancient populace of Transylvania. László Götz connects the Tatárlaka tablets with the groups of Mesopotamian-Sumerian metallurgists and metal-workers, who arrived in large numbers by sea, protected by bodyguards and who spent a long time in Transylvania.

Nándor Kalicz, in his book entitled “Agyagistenek” (Clay Gods) (Corvina Publishing, 1970) writes an overview of Hungary's Neolithic and Bronze Age artifacts. I quote: "In Alsótatárlaka (Tartaria) in Transylvania, in a cultic pit, beside 26 idols were found one fired clay tablet and two fired clay disks. The signs on these are almost identical to those found in Mesopotamia".

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

Part 2.

László Gyula, Professor of Archeology, in his book, “*Vértesszőlőstől Pusztaszerig*” (“*From Vértesszőlős to Pusztaszer*”) (Gondolat Kiadó Budapest. 1974) following the opinion of Nándor Kalicz mentions these finds and adds: "...we were on the right path when we discussed the Neolithic Era and started with the observation that, from the area from where the ice was retreating, not only plant and animal life moved up from the South to reestablish themselves, but they were accompanied by humans who lived on them".

Kornél Bakay, in his work entitled: “*Őstörténetünk régészeti forrásai*” (*Archeological Sources of our Ancient History*) (Miskolci Bölcsész Egyesület, 1997) gives an overview of the time-frame of cultural history of Europe and Asia from 10,000 B.C. to the beginning of our era. He dates the finds of Tordos and Tatárlaka to 8-6000 B.C. At that same time, ceramics appear in Jericho, houses made out of dried mud-bricks in Anatolia, the first agricultural villages in China and in Southern Europe, and pigs, sheep, and goats are domesticated in Mesopotamia.

In 1975, in Buenos Aires, Anna Walter Fehér, published the total of her enormous research, under the title of: “*Az ékírástól a rovásírásig*” (“*From Cuneiform to Runic Writing*”). It is to the greatest disgrace of the Hungarian Publishing Industry that, in the last 29 years, this work has not been published in Hungary. Even if I risk being stoned for it, I have to say that this book should be among the books carried by our national bookstores rather than the *Arvisura, the Young Shaman of the Mansi*. Anna Walter Feher believes that, based on the research of Zsófia Torma, the knowledge of writing originated in the Carpathian Basin and was carried to Mesopotamia. She shows pieces related to the tablets of Tatárlaka: Székely-Magyar Runic Script from the collection of Zsófia Torma, the disks from Tordos and the Olt Valley, runic signs from Karanovo and Gradetsnica as well as the disk of Phaistos, which was decoded by Lizette Kabay, folklorist, as a Hymn to the Sun.

Mrs. Fehér published from her own meager resources Zsófia Torma's *Ethographische Analogien*, which had been readable only in German up to this point, and entitled it *Sumér Nyomok Erdélyben*, (*Traces of Sumer in Transylvania*). This is currently available only in a very poor quality photocopy. This was augmented by Gábor Jáki with the carefully and lovingly-written biography of the lady archeologist. Moreover, he added a chapter with the title: “*What has Transpired Since then*”, in which we can read a splendid description of the tablets of Tatárlaka. We learn from him that, according to Professor János Harmatta, the two tablets with the runic script contain a list of votive gifts to the four Sumerian gods: Enlil, Palil, Usmu and Samas. It is interesting to note that, beside dishes, horses and barley, the list also contains spelt wheat. After the discovery at Tatárlaka, Anna Walter Fehér sent a letter to Vlassza, bringing to his attention Zsófia Torma's unpublished collection of signs. The Torma manuscript was in the hands of Vlassza at this point, who replied that the manuscript was in very poor condition, falling apart, the pencil-drawn illustrations were fading and the University of Kolozsvár (Cluj) was intending to publish the whole

work.

Since then, unfortunately, both Anna Walter Fehér and Vlassza have passed away and who knows under what unmerited conditions this most important proof of our early culture further deteriorates. This was the life-work of the self-sacrificing scholar, even genius, Zsafia Torma. It was with great pleasure that, while I was working on this manuscript, I was able to buy at the Fehérlófia book store the book *Sumér nyomok Erdélyben (Sumerian Traces in Transylvania)*, well edited and easy to read (Published by Magyar Őskutatás, Buenos Aires, 1972)

The cover of the book by Sándor Forrai: *Az ősi magyar rovásírás az ókortól napjainkig (The Ancient Hungarian Runic Writing from the Ancient Era to Today)* is decorated with our disk (Antologia Kiadó, 1994). The professor states that three signs correspond to the Z, NY and GY of the Székely Magyar Runic Script. He considers them to be ligatures of the pictographs (ND) and (BP).



He mentions the Mesopotamian, Egyptian, Cretan and Phoenician parallels. His standing as a serious scientist and researcher is made more credible by the fact that he doesn't make dogmatic statements but emphasizes the necessity of further research and, in connection with the find of Tatárlaka, he recognizes the work of Zsófia Torma and laments the disregard for her work. We learn from Sándor Forrai that János Harmatta also reminds us that **Zsófia Torma, already in 1879, brought the relationship between the Torda and the Mesopotamian Runic Script to the attention of the world.**

János Makkai, Professor of Ancient History, wrote an excellent comprehensive summary, more than two hundred pages long, entitled *A tartariai leletek (The Finds of Tatárlaka)* Akadémiai Kiadó, 1990) In this work, we can finally read a factual and professional description instead of the second or third hand information we have had up to now. He met Vlassza several times and visited the site of the excavation. He illustrated his account with the help of cross sections and collections of signs. The book is dedicated to Vlassza, who died young, before the age of 50. Unfortunately, he does not include Vlassza's actual descriptions of the excavation site and the exact list of artifacts found there.

Finally, from János Makkay we learn about a collection of artifacts that Vlassza called magical/ritual, religious complex materials: a grave containing the bones of a 30-40 year-old person -- sex unknown! -- beside the broken and scorched bones, 26 clay and 2 alabaster figurines, a bracelet made out of spondylus shells and three tablets. Six years later, in 1967, Vlassza stated that the objects were in the broken pieces of a pipe-footed vessel and part of the top of a larger vase

was also found.

During her archeological excavations in Tordos, Zsófia Torma also found clay urns filled with ashes, some containing human bones. Professor Makkai knows nothing about the anatomical examination of the scorched bones. He mentions several possibilities about the person who made the clay tablets. He considers it most probable that somewhere around the Aegean Sea region, a Sumerian, possibly a scribe, taught a native of Transylvania, or a merchant, the runic writing which was taken to Transylvania in person, otherwise the tablets could not have been made from local clay. He also mentions other possibilities. He definitely distances himself from the proponents of the Sumerian-Hungarian relationship and, in this matter, he is unfortunately a follower of Géza Komoróczy.

Our book publishers did us a disservice in that this book is almost impossible to access. Finally, I was able to read a copy, which was kindly loaned to me by Csaba Varga, for which I thank him.

Tibor Baráth, former Professor of the University of Kolozsvár, later emigrant historian, represents on the cover of his book: *A magyar népek őstörténete* (*The Ancient History of the Hungarian People*, published by Zoltán Somogyi, USA, 1997) an accurate depiction of the disk. Inside, the three tablets are also accurately depicted.

A similarly faithful reproduction can be found in the first part of the book by Gábor Bartha: *Erdély* (*Transylvania*, Progresszio Gt. 1989) and also in the magazine, *Forrás*. I note here, that those decipherments based on inexact drawings of the tablets have no credibility.



Inaccurate drawings

Most often, the small V sign on the left horizontal line of the disk, which is divided into four by a cross, is omitted from the upper left quadrant, yet this is an important sign. It is heartening that more and more people wear a copy of the Tatárlaka disk around their neck, although, because of the manufacturers' irresponsibility and carelessness, these are not accurately made and the secret message of our ancestors of 8-9000 years ago is erroneously communicated and, if we attribute to it some magical protection, it does not accomplish its goal.

According to Tibor Baráth, in 2000 B.C., similar disks were manufactured and used in Crete and he includes drawings of these.



Two disks from Knossos
(from Baráth Tibor: A magyar népek őstörténete)

Tibor Baráth dates the finds to the Bronze Age (2000-500 B.C.). His opinion is that a “sun-waiter, a person who awaits the sun” or “star observer” might have stood at the place of the finds and the disks may have been used by an astronomer to help to prepare a calendar. The holes on the two disks were not used to hang the disks but rather to observe the appearance of the first rays of the sun. He proves this with the observation that, on the rectangular tablet, there are rays drawn radiating from the hole used to observe the sun. He thinks that the Cretan disks served a similar purpose. He states that the runic signs on the Tatárlaka disks correspond to the Scythian-Hun-Magyar runic script. The meaning of the runic text is as follows: “In this direction God comes at 4:00 o’clock, in the sign of Cancer after ten periods.” So the astronomer was observing during the period between June 11 and June 20, when the sun rises on the Tatárlaka meridian a few minutes after four in the morning.

The decipherment of the second tablet with a hole.

”The Sun (the Lord of the Sky) shines through the hole of the sun rays in the constellation of Cancer.” So this tablet is also used to observe the summer Solstice.

There is no hole in the third tablet, the Sun, because the tablet signifies the Winter Solstice. It is an important observation that the “Sunwaiter” of Tatárlaka is being compared to the great Western

European megalithic observatories and brings to our attention the monolith on Somló Mountain above Csíksomlyó. The pictographs on the top of this block of stone can be connected to the signs of the Zodiac. This calendar stone was removed by the Franciscans because they considered it a relic of pagan origin, used for sacrifices. It was removed from its original place but was not destroyed because the Székelys demanded that their ancestral monument be preserved.

Finally, a beautiful patriotic sentence from Tibor Barath's book is appropriate here: "... on the the disk of Tatárlaka, which caused a world sensation, appear not senseless scratches, as Professor Hood theorized, but a perfect Hungarian text."

László Ruzsinszky accepts Tibor Barath's interpretation and opinion about the disk and mentions it in his book: *A ragozó ősnelyv írásának világtörténete (The World History of the Written Ancient Agglutinative Language)* (Komló 2000).






Egyptologist, László Kákosy in his great comprehensive book: *Ré fiai (The Sons of Re)* (Gondolat 1979) also mentions Tatárlaka: "It is characteristic of the connection between the two cultures that writing appeared in Mesopotamia and Egypt at almost the same time, in the former, somewhat earlier. The oldest relics of the Mesopotamian pictographic writing are known from Iran (Tepe Jahia), indeed from Transylvania too (Tartaria)... The outside influence explains the fact that, while in Mesopotamia, in the Uruk Culture, the stage preceding the writing of sounds, pictographic writing, can be shown, in Egypt we suddenly see an already complicated writing system."

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

Part 3.

Ferenc Badiny-Jos, Professor of Sumerology, in his book, *Igaz történelmünk vezérfonala Árpádig* (*The Guiding Thread of our True History to Árpád*) (Orient Express, KFT 1966) provides plentiful analyses for us, not only about the artifacts of Tatárlaka but also about the territory and the age in which it was found. In his introduction, he refers to Zsófia Torma. He writes about the observations of foreign experts and, with justifiable indignation, rejects the opinion of Sinclair Hood, the English archeologist, about ritual cannibalism and human sacrifice. We learn that the C14 measuring was done by Dr. Hans E. Suess, Professor of San Diego University, who dated the origin of the artifacts to 5500-5000 B.C. He states that Vlassza did not find 26 clay statues and two stone figurines, but 26 clay statues of the Mother Goddess and two alabaster figures. He points out that, on the disk, Proto-Sumerian pictographic ideograms can be seen, which we cannot equate just to runic writing, expressing sounds. He supports his statements with examples taken from the Sumerian cultural groups of Jamdet-Nasr and Uruk, and the following table.

TATÁR. LAK	SUMIR	HANGZÁS	JELENTÉS	L.
		DÜR TUR	település fundament	436
		DIŠ	dics egyetlen	480
		SAL-AŠ	bűbájos asszony	TM. 329
		SAR	teljesség	396
		BUZUR	titok	411
		PİR UD	pír fény	381
		AB	atya	128
		ŠA	arc ügyelni	353
		IGI	szem	449
		MIN	kettő	471
		PA KON	fé	295
		PAR MAS	pár más	74

"L" = René Labat: "Manuel d'Épigraphie Akkadienne"

Dr. Ferenc Badiny Jos' decipherment of the disk:

"Our Protectress! The glorious Goddess of all secrets!

May your watchful eyes protect us in the light of our Sun-Father."

Although we cannot totally renounce the runic writing on the disk, we quite agree with the following statement of Ferenc Badiny-Jós: "This amulet from Tatárlaka is the first written relic of the human race to follow logical and grammatical rules. So, history began in the Carpathian Basin with this use of writing."

Veronika Marton in her book: *A sumir kultúra története (The History of the Sumerian Culture*, privately published in 2000) mentions the artifacts based on the writings of Ferenc Badiny-Jós. She complements it with a note that Zsófia Torma may have been right when she stated that the religious views of the population of Tatárlaka and Jamdet-Nasr originate from the same source. She acquaints us with the observations of Leonard Woolley (the archeologist and excavator of Uruk) who states that the people of Jamdet-Nasr arrived in Sumer from the Carpathian Basin, by way of the Balkans.

Mária Tóth Kurucz, a poet, translator of poetic works, and researcher in ethnography, who lives in Cleveland and in Komárom, refers to the memory of Zsófia Torma in her book: *Erdélyi festett edények (Painted Pottery of Transylvania* published in Cleveland in 1996). This little book is truly a treasure of information about the Tatárlaka finds and it belongs among those rare books in which the exact drawing of the disk can be found. Her opinion is: "Nothing contradicts the theory that the tablets were brought from the South more than the emblem of the Transylvanians, which can be seen on it, which later became the Tree of Life. The bough of the fir-tree cannot possibly be Sumerian, Mediterranean or Egyptian. This ancient emblem followed the ancient population of the Carpathian Basin, wherever they went."

We can thank Dr. István Erdélyi for the best three-dimensional photographs of the tablets, which appeared in the April-May 2001 issue of the *Turán* review. From his writing, we learn that the leading archeologist of the dig, Nicolae Vlassza, was not present when these important materials, which are inseparable from his name, appeared. He did not even prepare detailed documentation of the finds in the ditch. It is newsworthy that a clay model of an anchor was among the finds. Although the writing of István Erdélyi is very short, he does not neglect to mention that the first Hungarian female archeologist, Zsófia Torma, also found similar written relics in Tordos.

Lizett Kabay, ethnographer and cultural historian from Kolozsvár, has at her disposal an enormous amount of material and imagination for a convincing "decoding" or decipherment of the secret messages of our ancestors. In her book: *Kulcsképekhez kulcsszavak (Key words to Key Pictures*, Debrecen, 2000, between pages 49 and 52, we can see symbols, which make some of the drawings on the disk understandable. For example, the Sumerian sign for the number 10 and the cuneiform sign for the Sun, as well as the depiction of the Sun and the Moon together.

















































6000 year-old pot-shard
(Kabay Lizett: *A szelet vető táltos*, Debrecen, 2001, p. 79)

The author sees two altars in the lower right quadrant of the disk, which serve to honor the Sun and the Moon. The drawing on the disk that is most difficult to understand is the drawing of a comb-like object in the upper right quadrant. In her book: *A szelet vető táltos (The Táltos (priest) who is Sowing the Wind)*, she pictures a shard of a pot, on which this drawing appears three times, as the sign representing the rain and this may bring us closer to the decipherment of the disk.

The mathematician, György Mandics, completely agreed with Zsófia Torma's conclusions regarding the connection and importance of the Tatárlaka finds. I quote from his short but very important book *Réjtélyes írások (Secret writings, Akadémia Kiadó, 1987)*: „*The discovery of the European Neolithic Age began in April, 1875, when András Vén, a teacher from Tordos, knocked on Zsófia Torma's door, with a bag full of artifacts. Seeing the surprising shapes and unfamiliar designs of this collection of unusual objects, the world's first female archeologist questioned the old man in detail about the place where he found them. She found out that on the border of the village of Tordos, the bank of the Maros was full of such pots, some of them intact . . .*”

Géza Varga in his book: *Bronzkori magyar írásbeliség (Written records of the Bronze Age, Budapest, 1993)* presents the following table to compare the signs of Tatárlaka, Mesopotamia, Tordos and those of the Székelys.

	tatárlakai	mezopo- támiai	tordosi székely		tatárlakai	mezopo- támiai	tordosi székely	
1					11			
2					12			
3					13			
4					14			
5					15			
6					16			
7					17			
8					18			
9					19			
10								

He also presents a table in his book: *A székely rovásírás eredete (The Origin of the Székely Runic Script*, Budapest, 1998) which demonstrates that of the 32 signs of the Székely-Magyar runic script of today, 26 signs can be shown to be related to the Tordos-Vinca culture, to which the Tatárlaka tablets also belong.

József Gyenes, a retired chemical engineer, and the developer of the FDC runic writing system, together with ten other writers, in the Dec. 19, 1996 issue of the review, *Kötött kéve (Bound Sheaf)*, were asked to provide answers to the questions regarding the disk, the most important of which was: "For what goal was it crafted, what was its purpose and what kind of signs can be seen on the disk?" He replied: "The amulet served to protect against despair and faint-heartedness in the Age of Darkness, and included astronomical signs, pictographs and Magyar runic signs."

Atila Szathmáry, in the periodical *Kötött kéve (Bound Sheaf)* (Sept.3, 1997), also established our most important tasks in regard to the Magyar script. In his opinion, the decipherment of the disk is the following:

„Our one sublime wholeness is descending,
But the face of our Father of Light is ascending,
He is again resplendent and fills his glory.”

He also displays an illustration of the (Tatárlaka) disk, regrettably without the little V sign. At the same time he shows a clay duplicate in the original size with the decipherment by Szathmáry which he offers for sale as a Christmas present.

In his book *Eredetünk és őshazánk (2002) (Our Origins and Ancient Home)*, Géza Radics ranks the Tatárlaka find to be equal in importance to the discovery of Rawlinson in the 19th century that the Sumerian and Scythian languages were identical.

(Sir Henry Rawlinson (1810-1895) was an English archaeologist who deciphered the Ancient

Persian cuneiform scripts and also achieved significant results in the transliteration of the Mesopotamian cuneiform writings.) According to our present knowledge, the ancient inhabitants of the Carpathian Basin were the inventors of writing – concludes Géza Radics and, according to the archaeological data, he is absolutely right.

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

Part 4.

Researcher Sándor Székely lives in Australia and works with Mesopotamian writings. He uses Labat's dictionary in deciphering the signs on the disk but again – regrettably – without the small V signs. His transliteration: „Demon Tordos. First God-King, secretive Fundamental God. He is the image of the Heavenly Eye, he is the Director, the Intercessor before the face of the Father.” (From an article by Attila Egyed in the January-February issue of 1996 of the review *A Nap Fiai* (*The Sons of the Sun*), Buenos Aires.)

Győző Libisch is an expert in the Székely-Magyar Runic Script and the publisher of *Tanuljunk róni* (*Let Us Learn Rovás Writing*) (ÓMT. 1998). In the May, 2000 issue of the *Nyugati Magyarország* (*The Western Hungarians*), he distanced himself from the heritage which our Tatárlaka ancestors left to us and, since he was permitted to talk, he did the same with two other important 13th century Magyar rovás writings in the following way: „...we often mention very ancient writings as Magyar relics, which cannot be connected with the Székely people or the Magyars (such as the Tatárlaka find, the flanged axe of Campana, etc.) This is a serious methodological mistake because it confuses the similar with the identical. There are several obvious forgeries, which were recognized as such several times, which are still held to be genuine, with which we should not occupy ourselves, yet they often surface as relics which were regrettably ignored (for example the stone carving of Margaret Island, the Attila inscriptions at Tászok Tető).”

Csaba Varga in his books *Jel jel jel* (*Sign, sign, sign* Frig Publisher 2001) and *Az Ősi írás* (*Ancient Writing*) also writes about the Tatárlaka find. Regrettably, the little V sign is missing from the first-mentioned book; in the second book, he describes it incorrectly as a „chick's bill” opening to the left. Fortunately, he dares to write the following concerning the phonetic value of this letter: „Based on other factors, this is only a supposition” and does not strive by any means to translate the text. However, whatever he can prove with a wealth of graphic examples, he states clearly: „...there cannot be any doubt that the population of Tordos was merrily reading and writing well before 4500 years ago.”

He mentions Zsófia Torma and, based upon her Tatárlaka finds, he compiles the ABC of the Carpathian Basin which was used more than 6500 years ago and which is still used:

6.500-4.500 évvel ezelőtt:	I T + # E 1 0 B ^ A A A Y Y X X X X
Ma:	I T + # 1 0 B ^ A A A Y Y X X X X ↑
6.500-4.500 évvel ezelőtt:	Q U / H M 1 2 W) C D O O ⊕ X X B
Ma:	Q U / H M 1 2 W) J J J D O O ⊕ X X B

Zoltán Tamás Forray published a 40-page study in 1997, in Toronto: *A kerék ősmagyar eredete (The Ancient Magyar Origin of the Wheel)*. In spite of the brevity of this study, he offers many more proofs, from a technical point of view, concerning our Magyar ancient culture than many other books, which are several hundred pages long. He writes this about the disk: „The earliest disk-shaped cultic object came from the Carpathian Basin, the approximately 7000 year-old clay disk from Tatárlaka, which also shows the seasons. This contains the world's most ancient writing, pre-dating the Mesopotamian by about 1000 years.”

Atila Koricsánszky, in his book: *A Napút ábécéje (The ABC of the Sun-road, Pécel 2003)* states that the comb-like sign in the upper right quadrant (which he compares to an antenna) is a ligature which consists of the letters GY, I and NY. Summing up his findings: The disk is divided into four parts by the letter F; in the upper right quadrant there is an N or O, LY, I, GY, NY; in the upper left quadrant NY, Z, S; in the lower left quadrant N, D, S, GY; in the lower right quadrant there are signs which are probably the letters P, B, all of which correspond with the letters of the Székely-Magyar Runic Script. Atila Koricsánszky takes into consideration the little sign which looks like a Latin V and so it is his reward that he gained another Magyar letter, the S.

István Patai, because of his love for his home in Hajdúnánás became motivated to recognize the similarity between the appearance of the Tatárlaka disk and the settlement's ground plan. I received his study: *Hajdúnánás -- Napváros (Hajdúnánás – Sun-city)* in a photo-copy and so I do not know in which year of the *Pannon Front* it was published. I only know that it was in No. 38. It is probably only a misprint, but I would like to correct one mistake in this writing. The mentioned decipherment did not come from René Labat since his Akkadian dictionary was published in 1948 for the first time in Paris and so it is possible that he may not have been living in 1961. This disk was honored by Ferenc Badiny Jós with the decipherment of this beautiful prayer.

Sándor Zsombori in his study entitled *Ősi jelképek a keresztény királyaink pénzein (Ancient Signs on the Coins of Our Christian Kings, Pécel 2002)*, also mentions the similarity between the settlement's plan and the disk. As proof, he shows a picture of the circular ground-plan of the remnants of an ancient city in the present Iraq. He discovers that, on the coins of King Béla III., there is a sign similar to one of the signs on the Tordos disk, which is from the Neolithic Age.

The *Turán* periodical, in its August-September 2001 issue, brings a two-page article by Attila Földes entitled *A tatárlakai felirat (The Tatárlaka Inscription)* which he opens with remarkable self confidence with a tirade against Deimel (sic!), who merited the greatest praise from such scholars as Ferenc Jós Badiny.

The four volumes of the *Sumerisches Lexikon* published between 1928 and 1933 by Anton Deimel, a Jesuit priest, was a ground breaking work. Attila Földes treats René Labat with similar nerve in the following statement: „The Labat dictionary holds up but only after the establishment of some strong criteria.” The criteria were established of course by him, Attila Földes. I wonder how old this author is, how many Sumerian Lexicons he has compiled and how much he has sacrificed for his research. Of course there is always room for disagreement but the critic should have more knowledge and experience than the one he criticizes. To see how a cultured scientific argument should be presented, I would suggest that one read the books of Professor Gyula László, who was a genius who did not agree with any of his contemporaries, yet he was able to maintain a benevolent tone and used maybe only the tool of fine irony.

The author of these two pages, written in this lecturing mode, demonstrates his own uninformed status with the following sentences: „Many have tried to decipher the writing of the disk. In these translations the name of the Great Madonna of the Magyars and other characteristically Hungarian texts appear.”

My present writing also proves that the literature concerning this disk is not exhausted, as the above author suggests. I do not understand though, why it is so bad that “characteristically Hungarian texts” appear in Hungary. It is due to Attila Földes’ unfamiliarity with the subject that he does not mention the fact that the characters of the ancient Székely-Magyar Runic Script appear on this disk. His transliteration is based upon Sumerian signs only: „Curse, secret, universe, it’s all the same, Father Ara keep my fruit-orchard in your sight.”

In the book entitled: *Jelképtár (Sign-collection)*, by Mihály Hoppál, Marcell Jankovich, András Nagy and György Szemadám, Helikon Publ. 1990) we can read the following summary judgement concerning our disk: „It is a clay disk from the Neolithic. In essence it shows a primitive world-view.” At least one of the above four authors could have followed up the subject of their criticism with this: This is the first writing on our globe which contains a coherent thought process and is the creation of the most developed people of that age. These authors’ opinion of the Magyar Runic Script is not very flattering either: „...it may have evolved from the Aramaic script, with a Sogdian intervention, maybe on the model of the Turkish runic writing...” In my opinion these peoples had not even been conceived in the thoughts of Almighty God, when the ancestors of the Magyars already had a runic script, which consisted of 30-32 letters and they were capable of writing down every sound, which is part of the Magyar language.

There is a startling view expressed in the January 17, 2003 issue of the newspaper of the 17th district of Budapest. The sculptor, Gábor Bedey, in a series about the history of the local art, writes that, until now, everyone has made the mistake of trying to read the disk in an upside-down position because of the position of the hole.



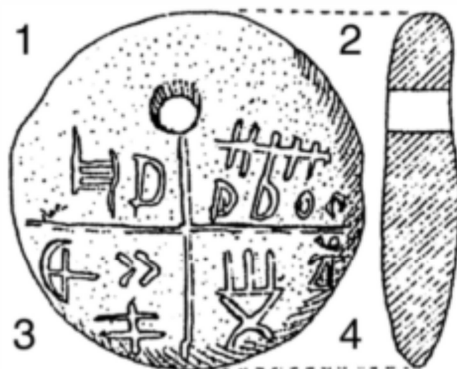
Figure 10

Upside down?

I deduce from this opinion that Mr. Bedey belongs to the abstract school of art since, in this position, the stove and Sun altar in the lower right quadrant will move to the upper left quadrant and into a position which contradicts the laws of physics. The little V sign is also missing from this picture; maybe it fell off when he turned the disk. The reporter summed up the artist’s upside-down

proposition in the following way: „The disk is a biblical pictogram, a revelation from Neolithic times which talks of a hierarchic, monotheistic three-fold world order. It hints of the biblical creation story and it also hints of the world-eras and the history of salvation.”

During the lecture series about the Tatárlaka find, which took place in the *Két Hollós (The two Ravens)* bookstore, I purchased the book entitled *TUR-ÁN népének nyelvén (In The Language of The People of TUR-ÁN)* published by the Miskolci Bölcsész Egyesület in 2004, in which one finds the cooperative transliteration by Ágnes Gyárfás, Krisztina Fülöp and András Záhonyi:



1. Hunság. 2. Karasun kirala 3. Pabilság nyilasa. 4. Sabar At(y)a.

According to Ágnes Gyárfás the disk contains the family, the rank, and the astrological characteristics of Nimród, the ancestor of the Hungarians.

The Finno-Ugric school of history keeps a deep silence concerning the Tatárlaka find, which is a very important relic of our ancestors, while foreign „leading” archaeologists and cultural-historians place great value upon it, although there is little thanks in this. They don't mention our homeland because they place the Trianon borders into the Stone-Age and talk of Romanian, Bulgarian, Yugoslavian culture. Interestingly, they never talk about the Sumerian relics as Iraqui finds. Zsófia Torma, who did the difficult part of this work, is not even mentioned, only those who have used her work. Let us see now some opinions of foreigners.

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

Part 5.

Lord Colin Renfrew, a professor at Cambridge University is the „top gun” in the field of historical research. One can read in his book: *Before Civilization* (Hungarian edition by Osiris 1995) that the Vinca culture’s other characteristic -- which has come into the focus of attention lately -- was the fashion of scratching signs onto ceramics and other clay objects. We have the descriptions of decorative signs on two hundred clay fragments from the other very important location of the Vinca culture, Tordos in Rumania. I have to mention that, 125 years ago, Zsófia Torma drew attention to the objects which Renfrew mentions as „lately” coming to the focus of attention and that the signs, which he calls decorative elements, are in reality runic signs, which were also saved for us by this archaeologist. It is to Renfrew’s merit that he presents in his book much more precise drawings of the tablets than those of many Hungarian researchers.

The research team of Knight-Lomas, in their book: *A múlt üzenet* (Gold Book Kft. 2001) (*Uriel’s Machine, 1999*) states that, as a result of the examination of the strata surrounding the finds and the radio-carbon process, it was discovered that the symbols on the Tatárlaka tablets were much older than the oldest Sumerian symbols. It would seem that, even after this sensational news, the archeological establishment ignored the whole problem but, as much as they wished to remain within their own paradigms, the experts were forced to recognize that, if there were connections between the two writing-systems, then the Sumerians must have learned from the Transylvanians.

Richard Rudgley, the young anthropologist and religious historian, who was born in 1961, published a book in 1998 which was published in Hungary (no date) by the Gold Book Kft, under the title: *A kőkor elveszett civilizációi* (*The Lost Civilizations of the Stone Age, 1998*). The author is well-informed. He includes in his bibliography the names of Professors László Vértés and Gyula Mészáros, and quotes from Professor János Makkay. It is strange that he does not mention the name of Zsófia Torma, although he knows of her activities, since he starts his chapter concerning the finds of Tatárlaka by stating that decorated shards of clay pots from prehistoric times were discovered first in 1870, in Transylvania, in Torda, near Kolozsvár.

On the other hand he calls Marija Gimbutas, who used Zsófia Torma’s material, a „charismatic Lithuanian archaeologist”. Rudgley shows the precise drawings of the tablets from Renfrew’s book. According to him, the bracelet was not made of shells but of vertebrae. He believes correctly that there is nothing to substantiate Vlassza’s opinion concerning cannibalism during sacrificial activities.

Our tablets became the center point of the debate about carbon-dating procedures. Those who did not accept the new results stated that the measurements were faulty, that the Tatárlaka signs were just an imitation of the Sumerian writing and were brought to Transylvania, only after their development and then spread to other regions. In that case, their date of origin would be later, in the Bronze Age, which is not likely from an archaeological point of view. Finally, these researchers

were forced to accept that writing spread from the Carpathian Basin toward the South and that our tablets are a clear proof of this, together with written relics of the Tordos-Vinca, or rather the Bánát culture and others. Regrettably this „realization” does not appear either in the school-books or in the history-books of the past decades.

Concerning the dating of our ancient script András Zakar, (who was the secretary of Cardinal József Mindszenty) states the following in his book: *Az írás bölcsőjénél (At the Cradle of Writing)*: „The history of the origin of the runic and pictographic scripts fades into the dim distance of thousands of years.” (*Magyar őskutatás*, November 1970)

I present my conclusions in a summary divided into three parts, according to what we know, what is debated and what we do not know.

We know that the location is Transylvania, more exactly Alsó-Tatárlaka where archaeologists found the grave of a human in his/her forties.

What is debated is...

1. The age of the find
2. The exact contents of the grave
3. Was the deceased a man or a woman?
4. Was there cannibalism, or „only” a human sacrifice or did our Tatárlaka ancestor die of natural causes?
5. Are there only Sumerian pictographs on the tablets or writing, which we call today Székely-Magyar Runic Script?
6. Was the bracelet made of sea-shells or from the bones of the spine?
7. Were the two statues made of stone or alabaster?
8. The most exciting question is the meaning of the writing on the disk.

Let us try to answer the above questions!

1. On the basis of radiocarbon-dating, Hans E. Suess, an American chemist, established the age as 7500-7000 years, in other words 5500-5000 years B.C. Since 1966, there is a more accurate method, dendrochronology, which utilizes tree-rings in dating, according to which one has to add 700 years to every tree-ring for each find, which is older than 3000 years. According to this method, our tablets are 8200-7700 years old, the product of an already developed system of writing and, even if we are very modest and add only 300 years to this process, we can state confidently that the first writing on our planet, after the last Ice Age, belongs to us, Hungarians, because at least four Székely-Magyar runic letters are identifiable on this disk.

Prof. János Makkay is a supporter of the pre-carbon-14 traditional dating-system and places the time of the Tatárlaka burial into the time-frame of 3000 B.C. and with this, into the Vinca-Tordos culture.

The find can therefore be placed into the Neolithic Age, which the Hungarian archaeologist, Professor Gyula László, determined to be between 5000-2300 B.C. According to this, the culture, which created the Tatárlaka find, may go back to the Middle Stone Age (8000-5500 B.C.)

We can find an abundance of data concerning the Hungarian cultures of the Neolithic Age in the works of Professors Gyula László and Nándor Kalicz and also in the publications of the Hungarian National Museum, which are provided with its exhibition on this subject.

2. None of the researchers dealing with the Tatárlaka find – with the one exception of Professor János Makkay – mentions the vessel with a tubular stand or the broken piece of the great vase and, with the exception of István Erdélyi, none of them mentions the clay anchor. Even Vlassza mentioned these objects only later and he did not establish the measurements of the grave. The Tatárlaka find is inseparably connected with the name of this Rumanian archaeologist, who was only 27 years old when he discovered this burial site. It would have been a gift from fate if Zsófia Torma had found these tablets; her unselfish work would have deserved this.

The Hungarian archaeologist, Miklós Gábori, wrote a postword to the book of the French archeologist and ethnographer, André Leroi-Gourhan: *Les religions de la préhistoire Paléolithique*, (*Az őstörténet kultuszai*, Kozmosz Könyvek 1985). We learn from this book how a proper excavation should be conducted: „The excavation of the microstratigraphic layers of the site, sliced up into no more than one centimeter-thick pieces, the documentation of each quarter meter in a 10x10 centimeter quadrant-net, a very detailed drawing of the site with a great number of photographs...”

We sum up here what the Tatárlaka find contains:

28 fragmented idol statuettes, among them a piece, called a handle-like fragment with a face on it
1 bracelet made of sea-shells
1 clay anchor
1 fragmented dish with a tubular base
1 upper part of a pitcher
3 little tablets.

There are differences in the descriptions of the measurements of the last objects. According to Vlassza the disk is 6.6 cm. in diameter, the rectangular tablet with a hole drilled into it is 6.8 x 3.7 cm., the rectangular tablet with the animal forms is 5.75 x 4.15 cm. Vlassza did not give their thickness and, for this reason I offer the data of the French researcher, Emilia Masson: The diameter of the disk is 6 cm., its thickness 2.1 cm. The width of the tablet with the hole is 6.2 cm., its height 3 cm., its thickness 0.9 cm. The width of the tablet with the animal figures is 5.2 cm., its height 3.5 cm., its thickness 1.6 cm. **Before firing, the signs were not scratched into the clay, but were pressed into it with a writing stylus.**

3. According to the excavating archaeologist, Vlassza and the expert on Sumerian studies from the Laboratory of the Archeological Institute of the Soviet Academy of Science, (whose name is surrounded by secrets like the Tatárlaka tablets), the gender of deceased was male. According to János Makkay, however, the gender of the deceased is not known.

Since the opinion of the Scientific Academies and their experts is held in high esteem, popular opinion accepted the gender of the Tatárlaka person as a man. However, I could not rest because of the shell-bracelet which was found next to the body and, since I had read in Professor Makkay's book that the gender of this person is not known, I believed that my suspicion was validated and the person of Tatárlaka was a female. Even the laboratory may err, especially in a bone-fragment which is 6-7000 years old. And let us remember the case of the Hungarian poet Sándor Petőfi, whose remains were diagnosed as a female skeleton. Objects can speak and, in this case, the shell-bracelet should have the chance to talk. According to my view it was a woman, who was placed to rest in the Tatárlaka grave.

4. We can give a more definite answer to question four: it is certain that our ancestor has not

been eaten. Our logical thinking tells us that in a literate culture this could not have happened and I cannot imagine it happening even in ancient times. However, to support my layman's opinion, I looked up the writings of experts: Leroi-Gourhan's book discusses in detail the ancient bone-cults and funeral ceremonies and he finds no proof for cannibalism, particularly its religious significance.

In her book: *Az ősember Magyarországon (Ancient Man in Hungary*, Gondolat Publ. 1970) Vera Csánk Gábori discusses the cave-finds and later, the Gravetti population's relics and she establishes twice the fact that cannibalism has to be ruled out. If this is so among the ancient people of the Paleolithic period, then it should be doubly ruled out in the Neolithic population, who created revolutionary new objects in the fields of architecture, animal husbandry and the development of writing.

I debate the possibility of human sacrifice, or sacrifice in general. Researchers of our ancient Magyar religion did not find traces of such practices in our culture. They did find, in the mound-graves of the Scythian kings, death-companions and, there is mention that, at Attila's burial, there were people killed by the arrow but these were certainly volunteers, who chose freely to accompany their lord into his new life. The historian, Thuróczy, mentions (we don't find this in the works of the historians, Anonymus and Kézai) that the reigning Prince Álmos was killed on the soil of Transylvania because he was not permitted to enter Pannonia. We learn from Arab sources, quoted in the footnotes of the Chronicles, that the sacrificial killing of kings was a custom among the Kazárs, that their religion permitted human sacrifice but I am sure that the Magyars did not sacrifice their beloved prince.

How then did our Tatárlaka ancestor die? Today, a 35-40 year old man is in the most active, most productive cycle of his life, but was this true in the Neolithic? We can read in the 1976 edition of the Hungarian National Museum's booklet entitled: *Magyarország népeinek története az őskőkortól a honfoglalásig (History Of the People of Hungary from the Stone Age to Árpád's Arrival)* that the life-span of people in the New Stone Age was 27-31 years. 90 percent of the population did not reach age 45. So our ancestor's age corresponds with today's 70 years and we can state that he/she lived a respectably long life. It is a little unsettling to see the charred bones, which need an explanation, but if we look at the funeral customs of the millennia before Christ, we get a logical answer.

The cremation of the dead began in the Neolithic and it became widely accepted in the Copper and Bronze Ages. The cremated remains were placed into urns or pit-graves and surrounded with the vessels, which contained the food necessary for the afterlife and also idols which honored the Mother Goddess and other little statues. Nándor Kalicz's book: *Agyagistenek (Clay Gods)* shows several urns with human forms and faces. The height of these is between 48 and 24 centimeters. In the back of the urn, at a spot that corresponds with the nape of a human neck, there is a hole through which the human bones could be placed into the urn. So the height of the urns explains the broken bones, which otherwise could not have been placed into the urn. David and Joan Oates, in their book: *The Rise of Civilization (A civilizáció hajnala*, Helikon Publ. 1983), show one such urn from 6000 B.C., which was found in Northern Mesopotamia. It is nicely painted, has a face and shows the head of a long-haired woman. Three vertical lines are painted under each eye. The given explanation is that they are beauty lines. But these are tears! The female's face itself appears suffering, in pain. The pain caused by the loss of the beloved person appears on the urn's „face” or on vessels, which were placed next to the dead.

Large vessels with faces were found in the territory of the Vinca culture but these did not always serve as urns. These vessels with faces clearly show our ancestors' road toward the South. They appeared in Anatolia in 5000 B.C and later in Mesopotamia. Even before I was able to obtain Professor János Makkay's book, I was convinced that there had to be an urn in Tatárlaka too, otherwise the bones would not have been broken. Earlier data did not indicate the presence of an urn and so I thought that, due to the sudden death of the person, there was no time to dry or to fire the clay urn and it was buried in a wet state and so it turned to dust over thousands of years. Based on Prof. János Makkay's book, I see that my theory is validated. He states that there must have been an urn-burial and this large vessel must have contained the bones, the tablet with the hole was on the neck of the deceased, while the simple tablet without the hole was placed next to the body.

5. There is not only a Sumerian pictograph on the disk but at least four letters of the ancient Székely-Magyar Runic Script, the F, Z, NY and GY are recognizable. ^[1] As we shall see later, this Sumerian pictograph should be called more exactly the Carpathian-Basin pictograph. Coming back to the runic script, one can ascertain that this is not an isolated find, based on Zsófia Torma's Tordos finds of more than ten-thousand tablets which even contain ligatures, which are the product of a more sophisticated mental process.

Researchers have proved that the Mesopotamian pictographic tablets are 1000-1500 years younger than the Tatárlaka tablets. Did it take this many years for our ancestors to reach Sumer? The Carpathian Basin is at least 6000 kilometers from the southern end of Mesopotamia in a direct line. If they traveled through the Balkan Peninsula and Asia Minor, the distance would be approximately 6200 kilometers, and if they crossed the Caucasus, about 6500-7000 kilometers. One man travels about 5 kilometers per hour. Since we do not know how strong our ancestors were in the New Stone Age but we do know that their average age was much lower than the average age of today, that the quality of roads was worse, that they also carried heavy loads, let us suppose they traveled only three kilometers per hour. In this manner, the 6700 kilometers would have been completed in 2230 hours. If they walked 8 hours/day, then this would take 280 days or 9 months. This is how much time it would take to reach Sumer from the Carpathian Basin, so they did not need 1000-1500 years to transmit the writing. Of course, the whole trip was not undertaken by the same people. My theory is – as I discussed in my book: *Roga koronájá*, concerning Roga's crown – that our ancestors started out with two goals in mind: to become familiar with the globe and to transmit their knowledge. For this reason the migration out of the Carpathian Basin was continuous and also the return to the same place. Along the way they built guard-posts, which eventually evolved into great centers. The chain of communication between these guard-posts was fast. The messengers always used the same sections of the road and then others took over, who knew the topography (mountains, rivers, crossings), and carried the news, the teaching, the writing and raw materials to the next guard- station. As of today, we don't have any data that they traveled on horseback in the New Stone Age but let us go back to the decipherments of Professor János Harmatta, according to which, among the votive gifts to four Sumerian deities, there were horses too.

Europe's first representation of a wagon was found in Budakalász, made of clay in 3000 B.C. In his book: *A bronzkor Magyarországon (The Bronze Age in Hungary* Corvina 1977) Tibor Kovács, after examining several wagon models, came to the conclusion that, in Hungary, the horse was already wide-spread in the Bronze Age and its ability to carry weight and its speed was already utilized. It seems appropriate to mention at this point that, 3700 years later, the Swedish King Charles reached the Baltic port of Stralsund, which belonged to the Turkish Empire at that time, in 14 days on horse-back. Along the way he stopped for a rest, on November 17, 1714, in the building on the corner of the Váci and Irányi streets in Budapest.

Zoltán Tamás Forray – as mentioned before – stated in his book: *A kerék ősmagyar eredete (The Ancient Magyar Origin of the Wheel)* that the wagon, as a vehicle of transportation and as a word and an idea spread from the Carpathian Basin throughout the world.

There are not only pictographs then on the Tatárlaka tablets but also the letters of the Székely-Magyar Runic Script, which is an advanced form of writing, where one sign marks one sound. The pictographic signs were used mutually and in the same way in the territories of the Tordos-Vinca (Bánát) culture by the Transylvanian indigenous population and by the Sumerians. The Sumerians – according to my thesis – are the descendants of the ancient population of the Carpathian Basin, who wandered south at an unknown time. I have a theory as to why the Sumerians did not adopt the runic letters, which are easy to create with a writing reed, a stylus, by pressing them into the clay tablets, but this is not the subject of this present writing.

6. The bracelet, which was found next to the bones, was probably made of shell. We presume this partly because, with the exception of Rudgley, everyone has stated this as a fact and partly because the main decorative objects at that time were shells. **The misunderstanding comes from the fact that the researchers established the type of shell as *Spondylus* and the word spondyl means vertebra. Either Rudgley or the translator was careless in this matter.** Leroi-Gourhan writes that already in the Old Stone Age, the people traveled great distances to obtain shells. In the Mas-d’Azil caves, which are half way between the Ocean and the Mediterranean, (where some runic-like letters were also found on some stones) shells were found from both places. People frequently traveled 100-200 kilometers for these shells. Vera Csánk Gábori found storage places for jewelry shells at an excavation by the river Ipoly, in Hungary.

7. Were the two statuettes made of stone or alabaster? Alabaster is a fine, granular, crystalline gypsum. We have several artistic alabaster relics from Sumer. The most famous is the one-meter high, 6000 year old vase, which shows lively scenes and which was guarded as a treasure, even in ancient times. It was one of the celebrated pieces of the Iraqi National Museum. We don’t know what happened to it after the Americans initiated a brutal attack against Iraq, in 2003, and the treasures of the Baghdad Museum were either demolished or stolen. On the basis of the Sumerian alabaster treasures, it is probable that the Tatárlaka statuettes were also made of alabaster. Professor Ferenc Jós Badiny also shows these two statuettes in his book entitled: *Igaz történelmünk vezérfonala Árpádig (The Guiding Thread of our True History to Árpád.)* Similar alabaster statuettes were found in Bezdéd and Szakálhát, which belong to the linear culture of the Hungarian Great Plains and are 5300-5000 years old. Their size is between 5 and 7 centimeters.

The 8th. point I will discuss later.

We do not know since when, for how long and what kind of research is being done on our tablets in Germany, where they are presently, according to the workers of the Kolozsvár Museum.

[1] (The double letters are composites to express one Magyar sound since the Latin alphabet is thirteen letters short of the needed sound-values. The translator.)

Klára Friedrich

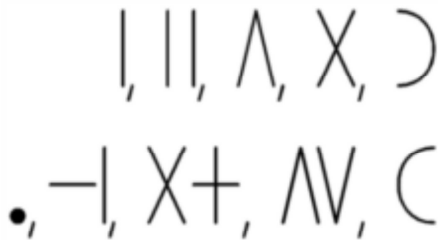
THE MYSTERY OF TATÁRLAKA

Part 6.

Parallels to the disk.

The Hungarian Finno-Ugric historians do not pay attention to the Tatárlaka finds and the Tordos-Vinca (Bánát) culture. Maybe they do not know that this territory, until June 4, 1920, was part of Hungary and it has been inhabited by the ancestors of the Hungarians demonstrably for least 8000-9000 years.

Foreign scholars are all the more interested. In the 1980's, a researcher, by the name of Shan Winn, assembled a catalogue of 210 Vinca signs. We Hungarians are not even allowed near this work. Winn discovered five basic signs, from which all the others are built. In 1977 Sándor Forrai, researcher of the runic script, assembled the signs of the ancient Magyar Runic Script in a table and he too assembled them according to five basic signs. The basic signs of Winn and Sándor Forrai (even though they never knew one another, nor each other's works) are almost the same, except for a – literally -- tiny point.



Top: Basic signs of Sándor Forrai

Bottom: Basic signs of Shan Winn

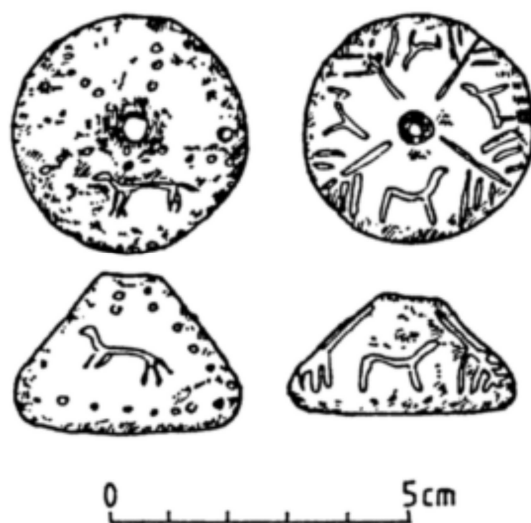
This agreement of results proves my theory that almost all scripts on our planet originated from our Hungarian ancestors and these were created in Transylvania. The proof of this creative process is Zsófia Torma's more than 11 thousand piece collection from the banks of the river Maros. Winn himself believed the precursor of writing to be the Vinca sign-system which – according to him – evolved in this territory.

Marija Gimbutas called the Vinca system “ancient European signs”. It is shocking that the afore-mentioned foreign researchers never thought of the possibility that the ancestors of the Hungarians created this writing and transmitted it to the rest of the world. The reason for this omission is the propagation of the Finno-Ugric theory, according to which the Magyars fled from the Besenyő attacks and entered the Carpathian Basin in 896 A.D. like oxen, illiterate barbarians, chewing raw meat. They do not want to pay official attention to our runic script. Gábor Jáki was

able to study Zsófia Torma's drawings of the disks in the library of Princeton University, yet we at home, in Hungary, do not have access to these, even in the Széchenyi Library in Budapest.

Nevertheless, parallels of the signs on the disk can be found first of all in Zsófia Torma's collection. We have to thank Anna Walter Fehér for publishing the drawings of about 150 disks in her book: *Az ékírástól a rovásírásig (From Cuneiform to the Runic Script)*. Some of them are pierced at the center, others are not, but all of them contain signs. Similar to these, for example is the runic-disk from the Olt valley, in Transylvania, and the disks found at Lake Velence's ancient settlement at Sukoró, in Transdanubia, Hungary, the Knossos tablets. . .

The question arises as to what goal was served by these disks? It is obvious that the ones pierced in the upper third part were worn around the neck as a magical object or a protective, strength-giving object or they simply used them for decoration or made them as gifts.



They could have been spindle-rings with a hole in their center, weights for the fishing nets, or holding devices for stone maces. They could have used the ones without the holes as seals. Mária Tóth Kurucz, in her book: *Erdélyi festett edények (Painted vessels from Transylvania)* and Veronika Marton in her book: *A napkeleti pecsénnyomók (Seals of the East Matrona Publ. – Győr 2004)* give further information on the subject of these latter objects.

It is my opinion, which I already expressed in: *Kárpát-medencei birtoklevelünk (Our Letter of Ownership to the Carpathian Basin)*, that the great number of disks with writing on them from the Torma collection (and there may be many more which have not yet been excavated!) may indicate that, in Tordos, in the Neolithic, a school was operating, where they could lay out syllables, words, sentences with these disks and they learned to read in this manner. I also believe that these disks served not only the goals of the local „public school”, but that our ancestors spread the knowledge of writing through the entire territory of Europe and Asia and even further and they themselves created these „tools of learning”.

Parallels to the rectangular, pictographic tablet

First of all, we find similar tablets in Mesopotamia, from Uruk's Jamdet-Nasr culture, from between 4600-3000 B.C. In the Oates book: *The Rise of Civilization (A civilizáció hajnala)*, we can see, on a good, color photograph, the tablet which is most often shown as a parallel to the Tatárlaka

tablet. It originated from the Jamdet-Nasr excavation site, near the Sumerian city of Kis. It is five thousand years old and, according to Sumerologists, it contains a list of accounts of animals, bread and beer. So, beer drinkers might say: “See, the Sumerians already” Unfortunately, the authors do not tell us which sign is the pictogram of the beer. The two Blau tablets, from a very early Sumerian time, belong to the very treasured objects of the British Museum. Gábor Jáki, who prepared a table of signs as an addendum to Zsófia Torma’s work, shows that eleven signs on the Blau tablets are identical to the Tordos sign and two are identical to the Tatárlaka signs.

The third tablet, with the animal figure.

Sir Leonard Woolley (1880-1960), a British archaeologist, excavated a grave in the city of Ur, where he found 74 human remains and also a beautifully crafted statue of two goats rearing onto a tree. The tree is 50 centimeters high and it is covered with gold plates.

In Veronika Marton’s book *A napkeleti pecsétnyomók és pecséthengerek (Eastern Seals and Seal Rolls)* we find similar drawings on the Uruk and Mitanni seal rolls.

In her book: *A magyar nép eredete (The Origin of the Magyar People*. Anahita Ninti Publisher, without date), Dr. Ida Bobula shows the two goats rearing onto the tree of life on a shell-plaquette from the city of Ur; moreover, in her book, there is the triple mountain^[1] at their feet. It is also she, who realized the parallels between the pictograph of the Tatárlaka tablet and the two goats rearing onto the Tree of Life which were depicted on the cover of a 7th century gold-covered axe which came from a Scythian kurgan from Kelermesz. I found, in Lizett Kabay’s books, Hittite parallels and 9th century Magyar parallels from Tatabánya.



The back of a 19th. Century pocket-mirror
From Huszka József: *Magyar-turáni ornamentika*
Published by Nyers Csaba 1996
József Huszka called the Tree of Life the Tree of God

In 1899, an artist from Nógrád County carved onto a horn two deer-like animals around the Tree of Life. The information came from *Fél-Hofer-Csilléry – A magyar népművészet (The Hungarian Folk Art*, Corvina, 1969). We found, in the same book, a picture carved on the back of a bench where two deers stand next to the Tree of Life.

The Assyrian King Tukulti Ninurta (13th c. B.C.) borrowed from the Sumerians the design for the mural in his palace, on which we find again the two goats with the Tree of Life.



Animals with horns, at the Tree of Life
From a Celtic sword.

Jan Filip: *A kelta civilizáció és öröksége*, Gondolat, 1966

The Tatárlaka tablet, with the animal figure, along with the Mesopotamian statue of Ur, the Scythian axe and the Tatabánya ornament beautifully proves our Sumerian-Scythian-Magyar relationship and other parallels and borrowings show the influence the symbols of our people had upon the decorative art of other nations, which adopted our culture. Here I mention shortly that we also have rampant lions at the Tree of Life, on an Avar sceptre (Mátyás Jenő Fehér *Avar kincsek nyomában*. Translation: *In the Tracks of Avar Treasures.*), on our most beautiful musette cover from Etelköz and on the crest of the Hungarian Pauline Order. This latter is shown in the book of Tamás Gönczi: *Ennek a világnak...* (*This world's....* Bé-Bé Publisher 2003).

The above examples don't claim to be a complete list and they are all younger than the Tatárlaka finds, proving that the Carpathian Basin was the birthplace of writing and of a wonderful decorative art, which sent its messages through symbols. Our ancestors tirelessly shared these in an unselfish manner, along with their technical discoveries, like the plow and the potter's wheel. Quite literally, we were the benefactors of Mankind, for which we have never received any thanks. Our youth is taught from schoolbooks, written by foreigners, that our ancestors were destructive barbarians. The idea of „Every good turn deserves another” remained only a part of our Magyar fairy-tales.

Before I commit to paper my theory concerning the meaning of the Tatárlaka tablets, I bring you a little collection by Johannes Friedrich: *Geschichte der Schrift* (*The History of Writing*, Heidelberg 1966). This collection is very similar to the sign collection of Zsófia Torma and to the alphabet of our Székely-Magyar runic script. The phonetic value of these signs is debated in several places and they do not coincide with our characters but, since ours are the earliest, I believe that these letters were handed down by our ancestors during their teaching journeys. A lot of material can be collected from other sources concerning the history of writing:

For example, the trade-marks from Föhr-Island (Atlantic Ocean), the seals from the Indus Valley, the Byblos, Cypriot, Celtic, Phoenician, Punic, Ancient-Semitic, Samaritan, Aramaic, Palmyrian, Pre-Arab, Numidian, Ancient Greek, Frigian, Lydian, Karian (Asia Minor), Etruscan,

Reto, Germanic runic signs, Arsacian-Pehlevi, and Ancient-Turkish writings and the sixty-two letter phonetic Chinese alphabet which was introduced into the schools in 1918 and which is written from left to right.

It is very interesting that, out of the 26 letters of the writing -- which was called Iberian by Johannes Friedrich -- 22 are identical to the ancient Magyar runes even though the sound value is the same in only two signs.

[\[1\]](#) (The triple mountain is an element of the Hungarian national crest – remark by the translator)

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

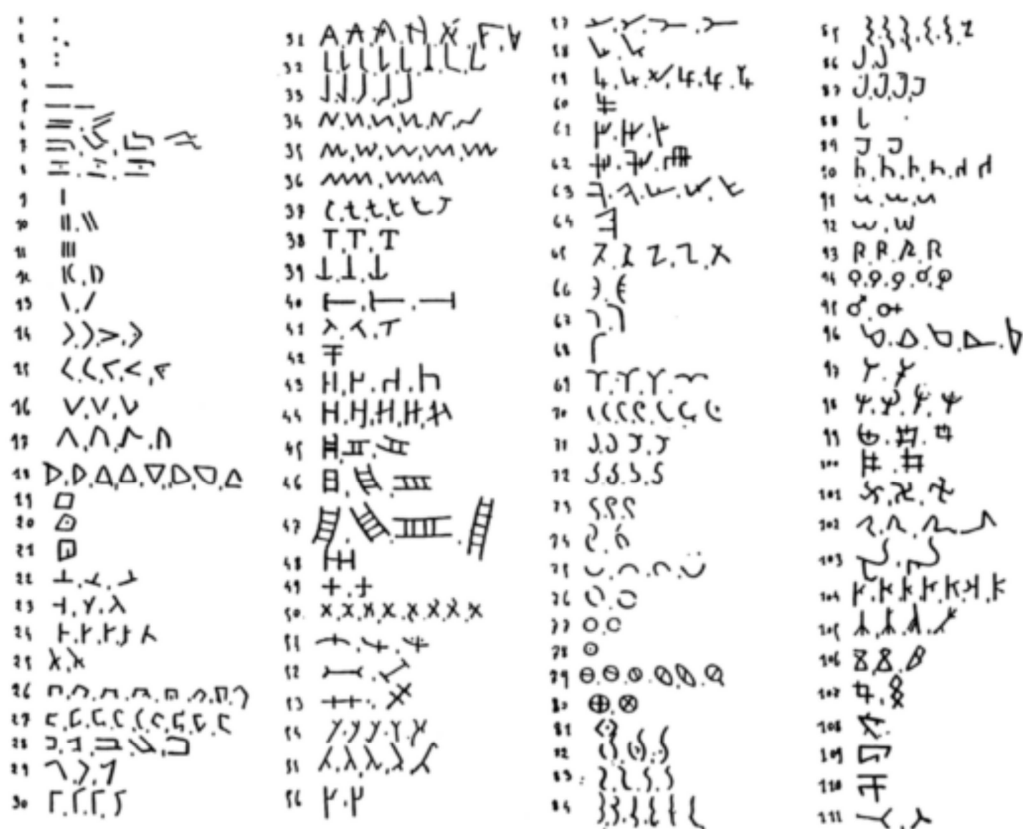
Part 7.

Some parallels to the signs on the disks.

The circle, which is created by the circumference of the disk itself, and the cross in its middle form the letter F of the runic script and it is, at the same time, the pictograph of the Earth, called *Föld* in Hungarian. We find similar signs on several of Zsófia Torma's other disks, in the Cretan Linear B script, in the Byblos writing from 1300 B.C. and among the Glozel letters [\[1\]](#).

In the ancient Chinese script, this is also the sign of the Earth. We find this sign on the clay wagon-model, the golden disk, which was worn as a decorative element and was excavated in Somogyom, Transylvania, the bronze pendants of the necklace of Nagyhangos-puszta and on several pieces of the Nagyszentmiklós [\[2\]](#) treasure.

In my book: *Kárpát-medenci birtoklevelünk, (Our Letter of Ownership to the Carpathian Basin)*, I presented the Glozel sign collection and I am repeating it here because there are many parallels between these and the Tordos-Vinca signs.



I am convinced that the Glozel finds are not forgeries but they are the relics of our Stone Age ancestors, who brought their knowledge of writing to this part of the world. We have to remark that both the Glozel peasant and Doctor Morlet had to suffer much harassment on the part of the representatives of the official sciences.

Researchers do not show the little V sign in the upper left quadrant, on the left side of the horizontal line, even though it is there and it is visible on the more accurate photographs and drawings. We know, from Professor János Makkay, that, at the time of their excavation, the tablets were covered with a lime deposit and, for this reason, the Kolozsvár Museum's laboratory washed them in hydrochloric acid and, because their material had a tendency to crumble, they covered them with an impregnating material. In my opinion, due to these operations, the V-sign became less visible but it must have had its own significance, if our ancestors wrote it there. Two such V-signs can be found on the rectangular tablet with the hole, and they are located high up on each side of the hole, so they are an important part of the Tatárlaka signs. Géza Varga included these latter ones in his table. (*Bronzkori magyar írásbeliség, (Magyar Literacy of the Bronze Age)*, Budapest 1993, page 147)

Its parallels can be found on the Torma disks, on the bones of a 200 thousand (yes: two hundred thousand) year-old ancient bullock, as a Sun-symbol in Sumer and at the Holdvilág Árok (János Andrassy Kurta: *Holtak völgye: Holdvilág-árok* – 2003; *The Valley of the Dead: Valley of the Moon.*) (The later.mentioned signs from the Holdvilág Árok also come from this book), on the 25,000 year-old pebbles of the Mas D'Azil cave (France), on the 6000 year-old seal of Luristan, in Glozel, in the master-seals on ivory carvings, which are from the Mycenaean age, (3000-1100 B.C.) on the seal of the Olt valley, among the five basic signs of the Tordos-Vinca culture, on the Chinese divination bones, on the belt of the Sick God from Szegvár-Tűzköves, and among the signs of the Chinese cultures of Yangshao and Erlitou (5000-1600 B.C.) My thanks to Dr. László Bárdi for this

last piece of information.

We can find this little V sign on plates no. 9 and 10 of the Nagyszentmiklós treasure, among the Hun name-signs from Eifischtal, Switzerland, on the walls of the caves of the Pauline order in Paraguay, on the Pomáz-Klissza bronze ring, on the ring of Klárafalva from the Árpád age, and on the brick-signs of the Avar Royal Palace which are called Ancient Bulgarian these days. (Let us remember that the Nagyszentmiklós treasure is displayed in the Cultural History Museum of Vienna as „Ancient Bulgarian”.)

The next sign in the upper left quadrant corresponds with the letter Z of the Székely-Magyar Runic Script. It can be found on Zsófia Torma's disks, on a Sumerian tablet from the Jamdet Nasr period (circa 3500 B.C.), in the Persepolis Parthian inscription, among the Glozel signs and in the Cretan Linear B script. Two lines can also be found on the rock inscription, which Anna Walter Fehér calls the Smolensk inscription, Géza Radics calls it the Kiev inscription and they appear in the Khumarai (Caucasus) rock inscription, in the helmet inscription of Negau (Eastern Alps, Avar age) in the rock inscriptions and other objects in the territory of the River Don and on the Avar needle-holder of Jánoshida. . .

The third sign in the upper left quadrant is the same as the NY letter of the Székely-Magyar Runic Script. We find it also on the discs of Zsófia Torma and on the Jamdet Nasr tables. Mathematician, György Mandics, explains this sign as a numeral, based on Sumerian clay tablets. A similar sign can be found on Sumerian tables in Johannes Friedrich's afore-mentioned book. He believes these to be accounting lists. It also appears on a 5000 year-old dish-fragment at Tepe Yahya (in today's Iran). It is the sign of the moon on the Chinese divination bones. We also find it on the Nagyszentmiklós Treasure, the Carinthian rock-writing, on Uighur grave inscriptions, among the „Etruscan” brick signs near the city of Hatvan at Gombospusztá, Hungary and on the walls of the Murfatlar Avar cave-monastery (today in Rumania).

The bow and arrow-like sign in the lower left quadrant can be found among the signs of the Tordos-Vinca culture, on Hittite, Hurrite, Jamdet Nasr and Glozel inscriptions, on Mas d'Azil pebbles, in the Cretan Linear B writing, among the brick-signs of the „Ancient Bulgarian” Royal Palace of the Avar Age, in the Holdvilág Árok (*Moon-Valley*) with a 45 degree rotation, on the silver cup of Choresm (3rd cent. B.C.), on the stones of Tászoktető, among the Hun name-signs of Eifischtal in Switzerland (not in a bow form, but a triangular shape) and on the walls of the Murfatlar (today Rumania) Avar cave-monastery. It is similar to the Sumerian cuneiform sign meaning BA (present, to give), which can be found in Veronika Marton's book: *A sumir kultúra története (The History of the Sumerian Culture)*, page 53. (Privately published in 2000).

A sign resembling a wedge or arrow can be found on the Tordos disks, on one of the Knossos disks, on the Glozel and Mas d'Azil artifacts, on the Phaistos disk, on the silver cup of Khoresm (3rd cent. B.C.), in the Nagyszentmiklós Treasure and among the Hun signs of Eifischtal Switzerland. In Sumer it was the sign for ten.

The sign at the bottom of the lower left quadrant corresponds with the letter GY of the runic script. It can be found on the disks of Zsófia Torma, in Glozel, Mas d'Azil, on Hurrian inscriptions, in the Ugarit writing, the Egyptian pre-dynastic letters, among the Gradets (today Bulgaria) runic signs, in the Cretan Linear B writing, on the frescoes of Catal Hüyük (today within the borders of Turkey) from the 6th.-5th. centuries B.C. and among the Eifischtal Hun name-signs in Switzerland.

The comb-like signs of the right upper quadrant can be found on Zsófia Torma's disks, in the territories of the Vinca culture, in the Jamdet Nasr table, on the Mas d'Azil pebbles, in the Ugarit writing, on a 6000 year-old vessel fragment from Székely land in Transylvania, on a five-thousand year old Elamite plate, and the inscription concerning the coronation of the Egyptian King, Hor-Udimu. They can be found in several places among the Eifischtal Hun inscriptions in Switzerland and several times on the walls of the Murfatlár (today Rumania) Avar cave monastery.

This drawing reminds us also of the pictograph dealing with the yearly journey of the Sun, on the façade of a house in Szentsimon, Hungary. I found a similar sign in Gábor Pap's book: *Hazatalálás (Homecoming)* on page 81. The „international” meaning of the comb-like sign is “rain”; even the Bushmen use it.

Underneath this comb-like drawing is a sign resembling the runic NY sign (parallel is the NY sign in the upper left quadrant) and two little circles. The parallels of the circles can be found among the Tordos, Mesopotamian, Tepe-Yahya signs, on a Hurrite inscription, in Glozel, on the Knossos disks, in the Ancient Greek and Latin alphabets and in the wall-inscriptions of the Murfatlar cave-monastery of the Avar Age. Signs can be found among the Sumerian and Elamite numerals, which are similar to the NY sign and the circles of the Székely-Magyar runic script.

The pictograph in the middle of the lower right quadrant can be found in the Jamdet-Nasr, and Uruk tablets and the Sumerian seal roll. The representation of a fire-place is found on an Assyrian relief from before the 9th century BC, on the stone-carving of Holdvilág-árok, carved into the walls of the Murfatlar cave-monastery from the Avar Age, and in the afore-mentioned book of Veronika Marton, also on page 53 as the cuneiform sign of the Sumerian BUR (vessel), although the four lines start here from a triangle in an upward direction.

At the right side of the right lower quadrant, the creator of the disk represented a Sun and Moon altar. Similar representations can be seen in Lizett Kabay's book: *Kulcsképekhez kulcsszavak (Key Words to Key Pictures)* and in Veronika Marton's book: *A sumir kultúra története (The History of the Sumerian Culture)* on page 40, where on a seal-roll, not only are goats represented, rearing against the Tree, but also a crescent Moon as it cradles the Sun.

On the three meter high stele of the Sumerian King, Ur Nammu, (who reigned between 2112-2095 B.C.), one also finds the crescent Moon embracing the Sun. On the cover of Sinclair Hood's book: *The Minoan Crete*, is a picture of a Moon altar in the Knossos palace, which forms a bull-horn.



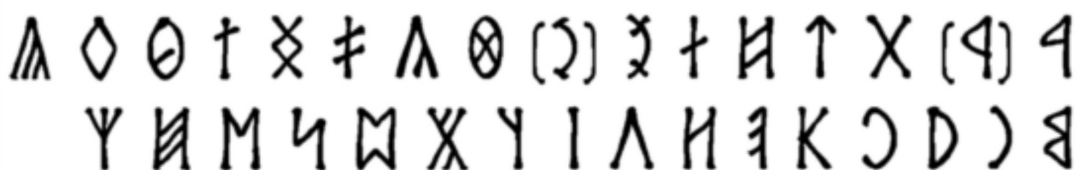
In József Huszka's book, we can see, on a Hittite seal, two winged beings are guarding the Moon and the Earth, resting on the top of a column. At the foot are two little goats.

Finally I present my own theory and conclusions.

I collected approximately fifty interpretations of the Tatárlaka find. With the exception of two or three of these, they add valuable thoughts toward lifting the fog of the past. However, I cannot align myself with any of these theories, since most of the researchers examined the disk, apart from its natural environment, as an independent object and not as a part of a 7-8000 year-old burial. Only a few researchers have connected it to the other two tablets and even fewer to the person of our ancestor in that grave.

The grave and, within it, the earthly remains of our Hungarian ancestor and his/her objects form a holy unity, according to the ancient ritual of that funeral. If we take this object out of its environment and express our opinion, independently of the other objects, thus disturbing this holy unity, then the order is disrupted and a mistaken or fragmented message reaches us, instead of the true message, which the community, which loved our Ancient Mother Goddess, sent on the road of rebirth.

At the time when the tablets were made, 7-8000 years ago, the ancestors of the Hungarians **in the Carpathian Basin** were the only people on Earth who were able to read and write. We cannot know for sure through how many Ice-Ages and natural catastrophies our ancestors preserved this writing, throughout the many tens or hundreds of thousands of years. However, it is certain that this is a perfect collection of letters, which correspond to every sound of the Hungarian language and it is easily learned. It can also be written onto any kind of material, under any circumstances. This collection of letters consists of the following 30 or 32 letters. (The ancient alphabetical order was surely different!).



There was not a clear J and, according to the teachings of the *Great Carved Staff*^[3], this sign came from the sign of the letter for I. The J is an unnecessary sound, from a phonetic point of view, since

both the I and the J sounds are formed with the help of the upper palate and represent a spirant sound. The proof of this is the subject of another study. The majority of researchers are of the opinion that alphabetical writing developed from pictographs. In the case of the Székely-Magyar Runic Script, this is not so. The ancestors of the Magyars from the far, far distant past, at least for 25,000 years, have possessed an alphabet, where every runic sign had an independent sound value. This 25,000 year demarcation is the approximate age of the inscribed painted stones of Mas d'Azil in France. The Venus of Lausell (a limestone relief in France) comes from this same time-frame. On her right hip, there is a letter T of the runic script. With some daring imagination, we may discover some runic characters on the bull-horn, which she holds in her hand (It can be seen in John Waechter's book: *The Ancient History of Man* – Helicon publ. 1988).

[1] Glozel is the name of a small French village, which became famous in 1924 because a local peasant found a hole, which had a base and walls made of fired material, and clay and other tablets, stone axes, carved bones and stones were found in it. Since the artifacts of the rich find did not originate from the same time period (their age moves between 12,000 and 4,500 years), the representatives of the official scientific circles claim that they are forgeries, perpetrated by the poor peasant and Dr. Morlet. The doctor bought up the artifacts and opened a private museum to house them. He collected 111 signs from the clay tablets and among them there is a surprisingly large number of signs which coincide with the signs of the Székely-Magyar runic script and several with the signs on the disk.

[2] This treasure was found in Nagyszentmiklós, Hungary but is now housed at the Cultural History Museum in Vienna, where it is labeled „Ancient Bulgarian”. (Translator)

[3] The Great Carved Staff (Nagy Rovásbot) was a Catholic calendar of the 12th century, carved on a staff. (Translator)

Klára Friedrich

THE MYSTERY OF TATÁRLAKA

Part 8.



Photograph by Papp Attila

After the last Ice Age, approximately 8-9000 years ago, our ancestors developed a pictographic method for people who did not yet read, on our planet. Researchers call these -- in connection with the Tatárlaka find -- Sumerian pictographs. This is inaccurate because we know that the pictographs found in Mesopotamia are younger than the ones in the Carpathian Basin, so it is more accurate to call them Carpathian Basin pictographs.

These pictographs were created by our ancestors because the illiterate people needed a tool of expression, which could be used universally and which was as universal as the traffic signs today. Most of the people on Earth were able to understand these since their fragments can be found everywhere among the relics of the New Stone-Age.

During the Intermediary Stone Age and the Neolithic the density of the population was very low and this helped the work of the „teachers”. With these pictographic notes, our ancestors were able to create for their “pupils”, things to remember and the „pupils” were able to do the same for

themselves, for their companions and their „teachers”. Since our ancestors distributed this pictographic system, with which they prepared the way for true writing, they began in undisclosed antiquity to prepare the variations of their 30 or 32 letter alphabets for the „interested” public and to distribute them 5-6000 years ago.

These variations were prepared in the territory of today’s Tordos, on the banks of the river Maros, where their workshop was found, as Zsófia Torma’s disks – to which number over ten thousand pieces – attest (and how many more may still be in the ground!!!)

With these ABC variations, they went on the road again to teach in the same way as they did with their pictographs. There were people who came to the Carpathian Basin, to learn these letters. We know from Ferenc Kállay (*Pogány magyarok vallása* – translation: *The Religion of the Pagan Magyars*, Hasonmás edition, Püski publ. 1961), that the Pelazgians took 16 Scythian letters to Greece. So our ancestors’ teaching activity continued during the Scythian age too.)

They preserved the sound value of the ancient, original 30 or 32 set of characters for their descendants in the Carpathian Basin. These, together with their phonetic value remained intact only here. The German runic script attests to this. Either the Scythians or the Huns gave them these letters to the Germans, so that out of the 24 German runic signs, 13 are identical in form with the Székely-Magyar letters; their sound-value, on the other hand, is completely different. In the same way, in the Greek alphabet (which consists of 23 letters) 12 are the same in form as the Magyar runic letters but only the letter A corresponds to the runic in sound value.

The ancestors of the Hungarians created the variations of letters and modes of writing with fantastic ingenuity and then, with great unselfishness, gave them away, with surely no little difficulties. Each alphabet that was given away contained more or less elements of the 30 or 32 letter alphabet of the Carpathian Basin and this refers to their origin. But the full model comes together only within the Magyar Runic Script and the sound values attached to the characters. This we call today the Székely-Magyar Runic Script. This is an important proof of the fact that our Magyar ancestors always lived here in the Carpathian Basin from times immemorial and it is, for this reason, that we can call this writing: ***Our Letter of Ownership to the Carpathian Basin***. That the Magyar is the oldest language of the world was already proposed in the 19th century by the historian, and philologist Professor István Horváth and by Mihály Táncsis politician and writer. The experts of the Tamana theory acknowledge this, along with Adorján Magyar, ethnographer and Professor Ferenc Badiny/Jós, Sumerologist.

We did not have the opportunity to examine the real tablets and to measure them, for the reasons we already stated earlier. The measurements of the accurate copies of the Koložsvár Museum where we bought them are the following: the diameter of the disk is 5.5 cm., its thickness is 1.5 cm. The width of the rectangular tablet with the hole is 5.5 cm., its height 2.5 cm. and its thickness 0.5 cm. The tablet with the animal figure which is not pierced is 4.7 cm. wide, 3.0 cm. high, and 0.8 cm. thick. If we go back to page 65 (in the original work *Kőbe-fába*) we can see that the three measurements differ greatly from one another and, because we have to suppose that both Vlassza and the French researcher, Masson, were able to measure a few small objects we can be sure that they did not hold the same tablets in their hands. So we cannot know whether the original tablets will come back or not to the Museum at the end of the examinations in Germany.

The weight of the copied disk is 70 grams. The data of Vlassza and Masson indicate a thicker disk, which may have easily reached a weight of 100 grams. I tried my disk copy on a string. Because of its weight I was only able to stand or lie down. When walking or moving it dealt a heavy blow to the chest. For this reason, it could not have been worn, either during a ceremony or as a magic amulet or decoration. This is also supported by the writing on it, which described the last section of the life of our ancestor during the Neolithic. Of our 30 or 32 letter alphabet there are four

letters visible. The disk itself and the central cross together form the letter F of the Székely-Magyar Runic Script, which represents our planet Earth (Föld). In our ancient belief system, according to Arnold Ipoly (*Magyar Mythológia* – Reprint, Európa Publ. 1987.), it is a talisman against devils and witches. With this cross, Our ancestors wanted to wish the deceased a quiet rest.

The story begins with the little V sign in the upper left quadrant of the disk, which is a Sun symbol, signifying the first rays of the Sun in the East and it also means the beginning.

The next is the letter Z of the runic script, the beginning letter of her family name, the name of her clan, of the family where she belonged. The Hungarians write their family names first because, by this, they give respect to their forebears and their families. At the same time, this also signals that the family is more important than the individual and they don't push themselves forward selfishly.

The following sign is the letter NY of the runic script, the beginning sound of the deceased's first name. There is no Christian name in the Judeo-Christian calendar which begins with NY, since the impoverished Latin alphabet has no sounds for 13 Magyar sounds, among them the NY sound. There was no Latin letter for NY when we were forced to use the Latin alphabet. So I turned to Csanád Szegedi's book: *A magyar eredetű keresztnévek teljes tára (The Complete Collection of Magyar First Names*, Budapest 2002.), where I found 25 names beginning with the sound NY. Of course it is not certain that any of these was the name of our ancestor.

The lower left quadrant witnesses a sad happening. It describes how the lady with the Z. NY. monogram died. She was killed by two arrows. Under the arrows, the fourth runic sign is GY, the beginning sound of the name of the person or people who caused her death upon her.

The disk's upper quadrant is a kind of obituary. As we have seen, the comb-like drawing means rain. On our disk it means that the people cried for the beloved person who died, „their tears ran like rain”. Following the tear expression, the drawings under the comb-like sign refer to the mourners, the bigger ones probably mean her children, the smaller ones her grandchildren.

On the lower right quarter of the disk there is a fire-place and the image of the fire can be seen, which means here that the deceased was cremated. On the right side, a Sun and Moon altar is standing, in front of it the Táltos^[1] and the family and members of the community say farewell to our ancient mother. The altar and the Sun, which rests upon the crescent Moon, shows us a picture of the departing soul waving back to us or blessing us with uplifted arms. A similar figure can be seen at the time of the full moon, also in the lower right quadrant of the Moon. So the disk contains four rovás letters, the other signs are part of the pictographic system of the Carpathian Basin. The goal of our ancestors was that, when anyone, at any time finds these grave goods they will be able to understand its message.

On the other tablet with a drilled hole, they left a description for later generations, telling us how the deceased spent her life. The two little V signs are in the middle column and that is the beginning. There is picture of a plant and the head of a horse, so she spent her life in tending plants and mainly in horse-husbandry. On the upper part of the left side we find three arrows and the mixed outlines of several prone animals. From this one can deduce that, not only was she killed but her animals were also killed by arrows. We see in the lower left corner a letter T of the runic script or the head of a colt, divided with two lines. If this is a letter T, then it is the beginning letter of the name of a survivor. The storage pot beside her indicates a diligent, frugal person. The unbroken vessel and the little colt show that, even if it was late, help did come and at least these could be saved.

They drew the picture of a funerary urn, into which they placed the bones, which are

represented above it with two lines and they also placed into it an object, similar in form to the K letter of the runic script. Probably this represents the tablet, which they placed into the urn. On this there is a Carpathian Basin pictograph and possibly runic letter.

The third tablet with the animal figure also refers to the attack, not on the deceased person but on her people. The disk and the tablet with the drilled hole were placed onto the neck of our ancient mother during the funeral, because they described her. Only the string turned to ashes. The third tablet was not drilled through. This means that it was not hung on the neck of the deceased. We learn from this tablet that our ancient mother was a peaceful member of her community, grew plants, raised animals, had her own script and was literate. Through her pictographs, she kept in contact with illiterate communities and taught them. She was a diligent and frugal member of her community. It was this community which was attacked by the devilish being pictured on the left side of the Tree of Life, which tried to destroy the ancestors of the Hungarians and chase them away from their Tree of Life, that is, from their land. All this took place 7-8000 years ago in Erdély (Transylvania), but if we look back to our past, all this repeats itself in our history. Our ancestral mother waves back encouragingly and blesses us from the lower right quadrant of the disk.

Two more small rays of hope: a history book for 5th graders was published by the Gyula László Historical and Cultural Association, Budapest, 2004 and edited by Kornél Bakay. On page 43, our disk can be seen. This publication has great merits but we have to mention that the runic alphabet in it does not follow tradition; it is faulty and ugly. The school book also shows, in changed form, the Nicholsburg alphabet which was found in 1933, in Bartholomeus Angelicus' book entitled: *De proprietate rerum*, published in 1483.

The second ray of hope is that I received a slide from Béla Gondos, in August of 2004, where the monument of Alsó-Tatárlaka is visible with the three little tablets on it. So maybe our first written relic, which contains a text with faultless sequence of thoughts, will not be forgotten.

József Barta, who published this work, as he was looking for a picture of Zsófia Torma on the Internet (www.prehistory.it/ftp/tartaria_tablets_) stumbled on the study of the Italian scholar, Marco Merlini: *Milady Tartaria and the Riddle of Dating the Tartaria Tablets*. Merlini traveled to Transylvania in October, 2003, where he reexamined these finds in Rumania. On the basis of this examination, the Anthropological Research Center of the Rumanian Academy of Science, stated that the bones were those of an old woman. They attributed to this lady, who lived 7000-8000 years ago, certain sicknesses. It is not surprising for this Institute to state such things when they are studying the ancient ancestors of the Hungarians. I will not taint the pages of our book by naming the sicknesses in these statements.

According to Merlini, the results of the C14 examination brings up the question as to why Vlassza, after his excavation, again fired the tablets, but did not record how long or at what temperature. Most interesting is the fact that the Italian researcher mentions a few opinions of other scholars, according to whom Vlassza, the archeologist of the Museum of Kolozsvár, was able to have access to the relics of the collection of Zsófia Torma, which were displayed in the basement, and he took from this collection certain artifacts, which he himself placed in the grave and which became known as the Tatarlaka finds.

[\[1\]](#) Táltos is the ancient Magyar priest (/the translator)