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**DECRYPTING OF TARTARIA INSCRIPTION
PICTOGRAPHIC TABLET
Part 3**

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Decrypting of Tartaria inscription. Part 3. Pictographic tablet.

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Chapter 1. Introduction.

The purpose of the present study is to describe decrypting method of the pictographic inscription on the tablet known as “Tartaria pictographic tablet”, discovered in 1961 together with two other tablets in a neolithic tomb in the village of Tartaria, county of Alba, Romania. The two other tablets contain hieroglyphic texts for which the author suggested decrypting solutions that have been published on Historia.ro site (28), (29), (31) alongside with information about the history of the three tablets. It is important to mention that the tablets were discovered by the Romanian archeologist Nicolae Vlassa and were dated to around the year 5,300 B.C., by use of an indirect method. The neolithic tomb also contained the skeleton of a woman, most probable a priestess.

In order to decrypt the pictographic text on the tablet, subject of the present study, the same work hypothesis was used as the previous two hieroglyphic texts, namely: the language used for the text is the Vedic language, a Proto-Indo-European language. The method used is the same: to find connections between the Vedic words, the Vedic lunar mansions and constellations associated with them. The author used information provided by the Vedic mythology (8), astronomy (9), astrology (10), religion (11), (12) and Vedic language (Old Sanskrit or Vedic Sanskrit) (2), (3) and the Indo-European history (14). From the astronomical maps, only stars visible to the naked eye, having magnitudes between zero and six have been used. Exceptions will be mentioned and explained. The West direction is located on the right side of the astronomical maps.

The tablet, Fig. 1 contains three pictographs: two goats, a character and a tree or wheat ear (1). The character seems to be a shepherd (3) and the tree seems to depict a fir tree. The two goats suggest the idea of a flock, while the shepherd's hands are raised towards the tree (3). We can conclude that the pictographic text suggests the image of the life of people living in Transilvania

7,300 years ago. The pictographic text illustrate two of their basic activities: animal grazing and fruit picking.

The three tablets have the same author. Taking into consideration the high encrypting level of the hieroglyphic texts that have been previously decrypted (28), (29), (31), the author considered that the above interpretation is too simple. The pictographic text should have a complex message and its decrypting should be as difficult as the decryption of the two previous hieroglyphic texts.

Chapter 2. Description of the pictographs.

In order to analyze and describe the pictographs the photos before and after acid treatment have been used, Fig. 2, and Fig. 1. Acid treatment is a technique used for conservation of tablets. Unfortunately, as a result of the treatment the outlines of the pictographs and hieroglyphs were damaged. The pictographic tablet was worst damaged. Furthermore, during the conservation procedure or later, the left hand lower corner of the tablet broke off and split into fragments. As a result, the character's shrank back side and heel are missing. Small parts of the broken off fragments were lost. Fig. 2 was of great use for the identification of certain details which are blurred in Fig. 1, since in Fig. 2 the tablet is not broken and corroded.

The serial numbers of the pictographs are shown in Fig. 3. The upper part of the pictograph no. 1 represents two goat heads, very craftily drawn. The author of pictograph used the method of representation in perspective. The lower part of the pictograph was less craftily drawn and the method of representation in perspective was replaced by the technique of representation by means of dots applied with a stylus. The lower part of the pictograph shows the image of the goats seen sideways. The body of the first goat is clearly visible, hence the supposition that a second goat is hidden behind it. Only two legs of the goat can be seen and again we suppose that the rest of legs are behind them. The first question about this pictograph shall be: why were two different techniques of representation, with and without representation in perspective, used for the two parts of the pictographs?

If closely scrutinized, the animal legs do not resemble goat legs; they look more like human legs. And so we come to the second question about this pictograph: why does the goat have human legs?

Actually, there is only one goat in the lower part of the pictograph. The goat has no tail; instead, there is a vertical “cut”. Thus, we come to the third question: why does the goat have no tail? The representation of the back side of the goat’s body does not observe the anatomy of the animal. The body is “cut” by a line inclined from NE to SW, with the tablet facing north. The fourth question shall be: why was the anatomy of the animal not observed?

A horizontal reference line, parallel to the lower edge of the tablet was drawn. This line was taken as the zero level of the pictographic text, Fig.1. The foot of the shepherd and the goats’ hoofs rest on the reference line. A circular arc starting from the back side of the goat and descending to the lower edge of the tablet, beyond the reference line, can be noticed. The circular arc could be interpreted as the goat’s second rear leg, which could be completely unrealistic. The circular arc is drawn too far from the rear leg, does not resemble a goat leg and outruns the reference line. Then what is the significance of this circular arc? This would be the fifth question.

Pictograph no. 2 represents a man, a standing character, seen from the right side. The representation is anatomical, a naked body, which is utterly unusual for a shepherd or a fruit picker. The shank back side and the heel cannot be seen because the tablet was damaged, yet it was possible to reconstruct the leg, Fig. 10, Fig. 17. The character raises his arms towards the (fir) tree (3). Two lines or “clubs” of uncertain significance are drawn in front of the character. They can be interpreted as a plough, two clubs used by the shepherd who is watching the flock of sheep, or a pedestal on which the character stands.

The third pictograph was supposed to be a fir tree. The branches resemble those of a fir, but the upper part of it is cut off, thus it cannot be a fir tree. The decrypting author supposes that the third picture can be a wheat ear and the shepherd with his hands pays homage to the plant that gives people a basic food, or he pays homage to a God of plenty and prosperity.

After having analyzed the three pictographs, three words were selected: goat, shepherd and wheat.

Chapter 3. Decrypting of pictograph no. 1 (goat).

The decrypting method used consists in finding the connections between the three words mentioned above and the Vedic lunar zodiac. The image of pictograph no. is represented in Fig. 4. In the English-Sanskrit dictionary the word “goat” corresponds to the Sanskrit word “aja”, meaning “goat” or “ram”. One of the meanings of the word “aja” is “the twenty-fifth lunar mansion” of the Vedic lunar zodiac that is “purvabhadrapada”, or “the first blessed step”. This meaning has an important mythological significance, referring to the birth of God Kasiapa’s first son, the God Ajaikapada. This god is the lord of the twenty-fifth mansion and his name is translated as “one-footed goat”. The nature of god Ajaikapada is human and the mythological significance of his name is “shepherd” as “shepherd of sheep” that is, God Ajaikapada has a human nature.

The Vedic lunar zodiac contains 27 mansions, constellations or “nakshatras” (3). The classical list of 27 nakshatras was found in Vedanga Jiotisha, a text dated (700 – 600) B.C. (10). Jiotisha is the sixth chapter of Vedanga and is the science of observation and predicting the movements of astronomical bodies in order to measure the time, keep the calendar and to establish the hours and days for practicing of rituals. In the old Vedic times has existed the twenty – eighth nakshatra, called “Abhijit”, with the place 22 in the old list of nakshatras (8), (27). See the list below. This list was taken into consideration for decrypting. The old The Sanskrit – English dictionaries have taken into consideration classical list of nakshatras.

Taking into consideration the above information the conclusion that the meaning of pictograph no. 1 is “the one-footed goat” was drawn. Following this result we can suppose that the author of the pictograph could have drawn a simpler pictograph, that is one goat with one leg instead of representing together two goats having one leg each. Such a pictograph would have been too easy to decrypt since the symbol was well known at the time and it is still well known by the scholars. In order to be able to represent two one-footed goats together the pictograph author did not use the method of representation in perspective for the lower part of the pictograph. The solution for encrypting was to represent the plural of the encrypted word. Since the lord of the twenty-fifth mansion has a human nature, the author of the pictograph represented the legs of the goat as human legs. The above demonstration answers the first two questions.

Chapter 4. Decryption of pictograph no. 2 (shepherd).

In the English- Sanskrit dictionary the word “shepherd” corresponds to the Sanskrit word “spardh”, which has several meanings: “to compete”, “to struggle for”, “to struggle whole-heartedly” a. s. o. The last meaning mentioned, corresponding to the Sanskrit word “paspardhi”, was selected.

Chapter 5. Decryption of pictograph no. 3 (wheat).

In the English-Sanskrit dictionary the word “wheat” corresponds to the Sanskrit word “supistam”. One of the many words that have a similar meaning is “umbi”. The exact meaning of “umbi” is “fried stalks of wheat”, a kind of food. The word “umbi” has the same other meanings, such as: “umbilical”, “umbilical cord”, “cutting the umbilical cord”. The last meaning mentioned, corresponding to the Sanskrit word “vardapanaka”, was selected.

Chapter 6. Decryption of the pictographic inscription.

Taking into consideration the decrypted meanings of the three words in the pictographic text, the following translation was given: “The one-footed goat struggles whole-heartedly for cutting the umbilical cords”. The old-Sanskrit version of the text is:

“Ajaekapada paspardhiti vardapanakam”.

Hence, the conclusion that somebody from the Tartaria community was practicing as midwife. The supposition is that it must have been the priestess herself, the owner of the three tablets and the author of the three cryptographic texts. One researcher called the priestess “Milady Tartaria”, while the author calls her “Milady Abhijit” as a result of decrypting the rectangular tablet (31). The priestess may have been nicknamed “the one-footed goat” by the members of community, as a result of the physical appearance. After the skeleton found in the tomb was examined, the following conclusions could be drawn: “Milady Abhijit” died when she was about 55 years old, and in her late years she must have been lame and hunchbacked, and as thin as a goat. The priestess surely was familiar with her nickname she accepted it and used it in the pictographic text.

The list of nakshatras according to Arthur Llewellyn Basham.

	Name	Rigvedic na.
1.	Ashwini	Ashwins
2.	Bharani	Yama sau Dharma
3.	Krittika	Agni
4.	Rohini	Prajapati
5.	Mrigashira	Soma sau Chandra
6.	Ardra	Rudra
7.	Punarvasu	Aditi
8.	Pushya sau Thishia	Brihaspati
9.	Ashlesha	Sarpas sau Nagas
10.	Magha	Pitris
11.	Purva Phalguni	Aryaman
12.	Uttara Phalguni	Bhaga
13.	Hasta	Savitr
14.	Chitra	Indra
15.	Swati	Vayu
16.	Vasakha	Indra sau Agni
17.	Anuradha	Mitra
18.	Jyeshtha	Indra
19.	Mula	Pitris
20.	Purva Ashadha	Apah
21.	Uttara Ashadha	Visvedevas
22.	Abhijit	-

23.	Shravana	Vishnu
24.	Dhanishta	Cei opt vasus
25.	Shatabhisha	Varuna
26.	Purva Bhadrapada	Ajaikapada
27.	Uttara Bhadrapada	Ahirbradhna
28.	Revati	Pushan

Chapter 7. Astronomical interpretation of the decryption.

Each mansion of the Vedic lunar zodiac has a god patron, a lord and a few stars associated with this mansion. The stars that are associated with the twenty-fifth mansion are “alpha” and “beta” stars in the Pegasus constellation, Fig. 5. Pictograph no.1 has been represented in the detail in Pegasus constellation, Fig.6 and Fig. 7. The goat heads are represented in the Lacerta (Lizard) constellation, Fig. 8 and Fig. 9.

Anatomically the tail of the goat should be represented by the “alpha” star in the Andromeda constellation. The author of the pictograph “cut” the tail of the goat with a line facing north, Fig. 6 originating in the “BSC 9088” star. The author did so in order to mark a particular symbol. The explanation above stands for the answer to question three.

By connecting stars “BSC 9088” and “BSC 8963” in the Pegasus constellation an oblique line “cutting” the rear side of the goat was drawn. By connecting stars “BSC 8963” and “BSC 8991” in Pegasus constellation with the star “theta” star in the Pisces constellation the circular arc that descends to the lower edge of the tablet has been represented. These geometrical constructions are particular symbols, too. So far, questions four and five have been answered. In Fig. 11 two lines that connect the stars “BSC 215” and “epsilon” in Andromeda constellation and the “gamma” and “phi” stars respectively in the Pegasus

constellation have been drawn. The two lines make the connection between the two neighboring constellations. Taking into consideration these connections, the attention has been focused on the Andromeda constellation.

The pictograph no. 2 has been represented in both the Andromeda and the Pisces constellations in minute details, Fig. 11, Fig. 12 and Fig. 13. The shepherd's body is represented anatomically, resulting from the specific configurations of the two constellations. The shepherd's head is represented by the M 31 nebula in the Andromeda constellation. By carefully scrutinizing, Fig. 11 we can see that the two lines "BSC 215 – BSC 103" and "epsilon – chi" make the connection between the shepherd and the goat. The two lines can be considered to be part of a group of five symbols represented by the author of pictographic text in order to place with precision pictograph no. 1 and no. 2 in the Pegasus, Andromeda and Pisces constellations. The five symbols in Fig. 11, the vertical "cut" at the tail of goat, the diagonal "cut" at the rear of the goat, the circular arc that descends to the lower edge of the tablet and the two lines that make the connection between the shepherd and the goat, have named "key-symbols". These symbols were used by the author of the pictographs in order to place with precision the pictographs within the three constellations. The configuration of the five symbols is unique on the celestial sphere.

Fig. 14 shows a wheat ear in the Cassiopeia and Andromeda constellations achieved by uniting several stars. The three pictographs have been represented on the astronomical maps of the six constellations used for the astronomical interpretation of the pictographic text: Pegasus, Lacerta, Andromeda, Cassiopeia, Cygnus and Pisces. The overall image is presented in Fig. 15. The resemblance between Fig. 1 and Fig. 15 is evident. The Fig. 16 and Fig. 17 show the reconstituted pictures of the tablet before and after acid treating.

The author of the pictographic text succeeded in concentrating a cosmic image existing in six constellations on a tablet of about 25 sq. cm. This pictographic text is one of the most brilliant puzzles in the history of writing. The author not only encrypted a simple sentence illustrating one of her duties, but also gave an astronomical interpretation to the sentence. The idea expressed in the text may have been drawn from the cosmic images noticed and configured on astronomical maps. Milady Abhijit seems to have been a very intelligent lady.

By analyzing Fig. 2 we can see that the pictograph is surrounded by a large number of black spots that do not appear in Fig. 1. These spots disappeared when the tablet was acid treated. We can suppose that these black spots represent stars which are situated close to the outlines of the pictographs, stars that are part of the six constellations and of the neighboring constellations, Fig. 18. The other black spots in Fig. 18 can be identified on the astronomical maps of the six constellations already known and of the neighboring constellations: Aries, Triangulum. Fig. 19 shows the stars and constellations within and around the six constellations.

All other black spots not included in this analysis belong to agglomerations of spots that are difficult to analyze, consequently they have been ignored.

The final conclusion is that the whole pictographic tablet is an astronomical map containing eight constellations. Part of the stars of these constellations was used for the configuration of the pictographs and others, located near the outlines of the pictographs were represented around them. The stars located away from the outlines of the pictographs have been ignored in this study. All stars represented by black spots have been marked on the tablet in order to locate with precision the pictographs within the constellations.

The upper part of the tablet is an astronomical map of the northern hemisphere and contains constellations between 0 degrees northern and 60 degrees northern declination and between 21h and 3h meridians that is, 90 degrees of eastern ascension.

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Fig. 1. Tartaria pictographic tablet.



Fig. 2. Tartaria pictographic tablet before being acid treated.



Fig. 3. Tartaria pictographic tablet. Pictograph numbering.



Fig. 4. Pictograph no. 1. One footed goat.

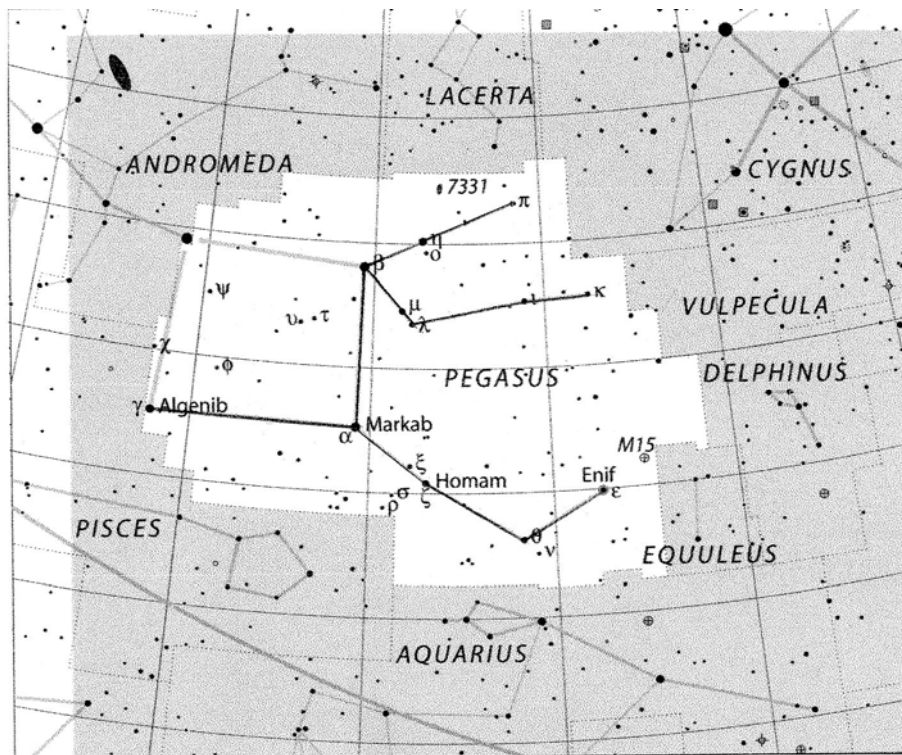


Fig. 5. Pegasus constellation.

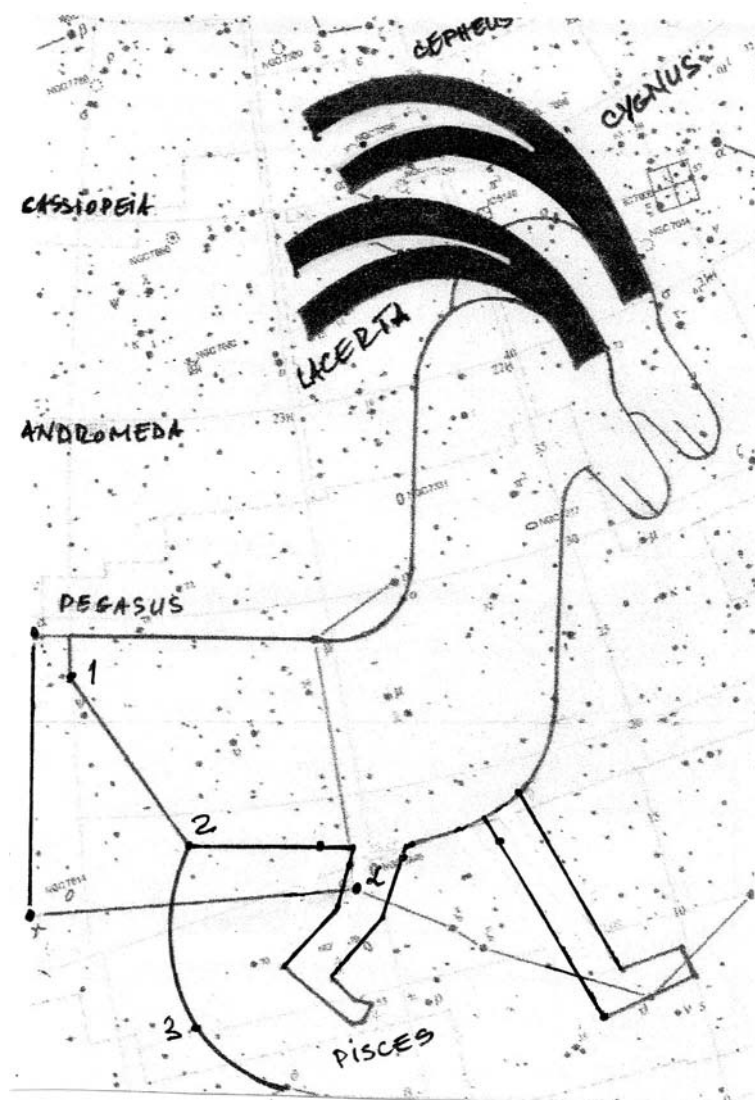


Fig. 6. Pictograph no. 1 representation within the Pegasus and Lacerta constellations.

The list of the stars used for the representation.

1. Star BSC 9088, Pegasus.
2. Star BSC 8963, Pegasus.
3. Star BSC 8991, Pegasus.

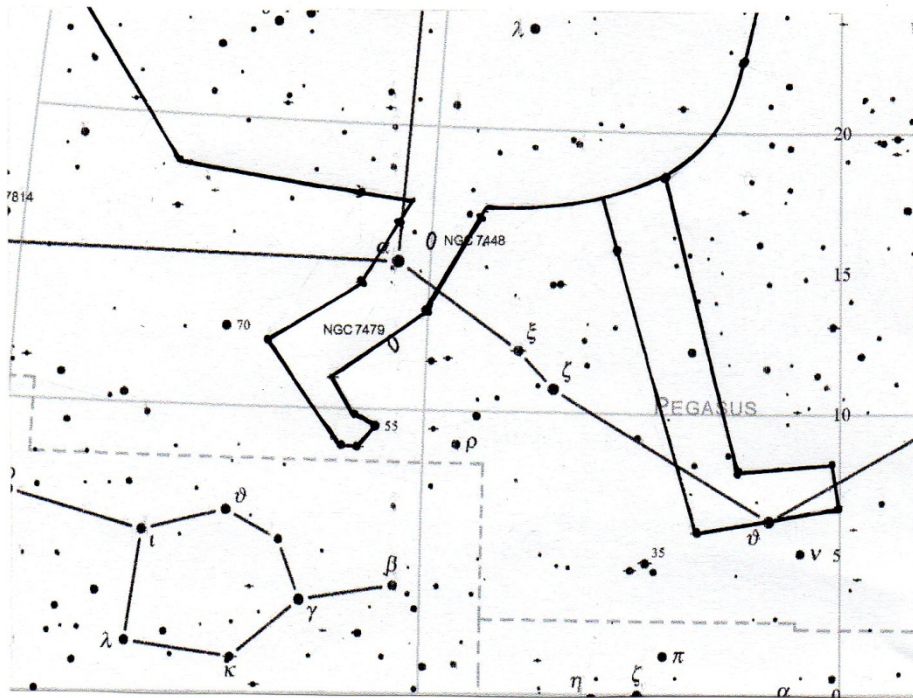


Fig. 7. Pictograph no. 1 representation in Pegasus constellation. Detail.

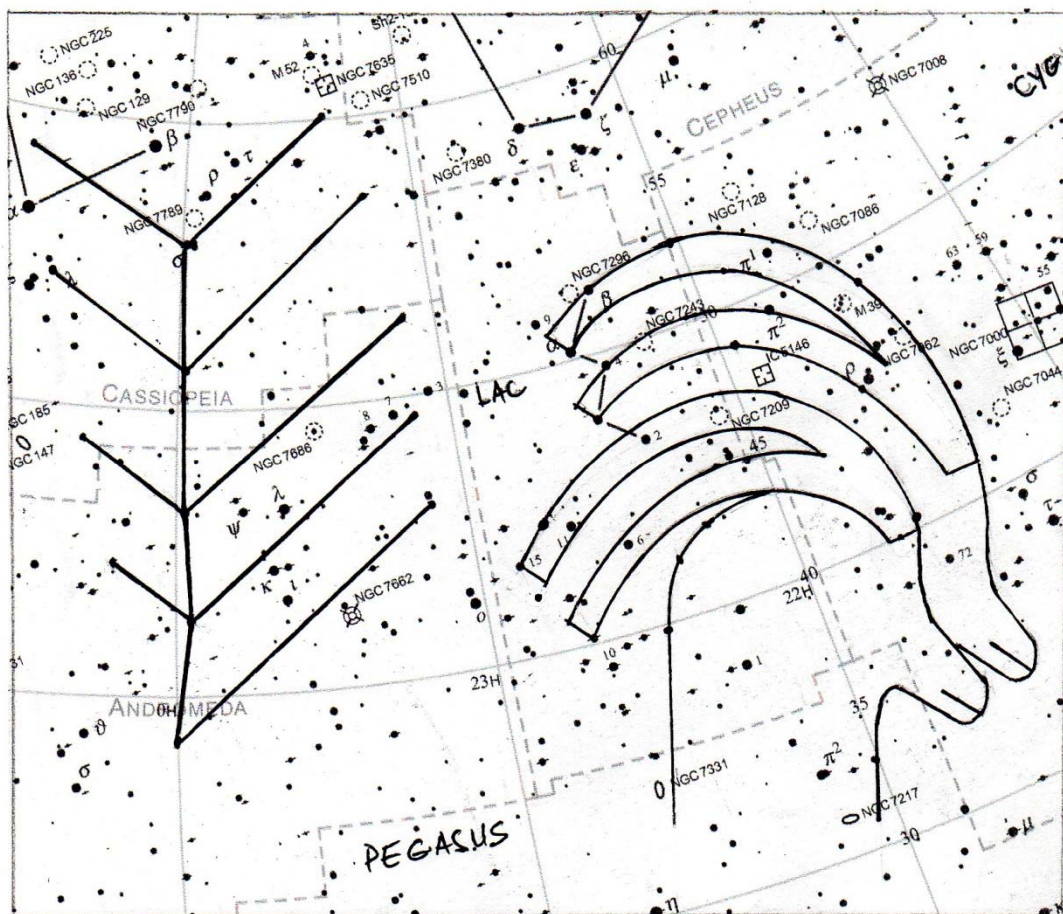


Fig. 8. Identification of the stars used for pictographs no. 1 & 3 constructions.

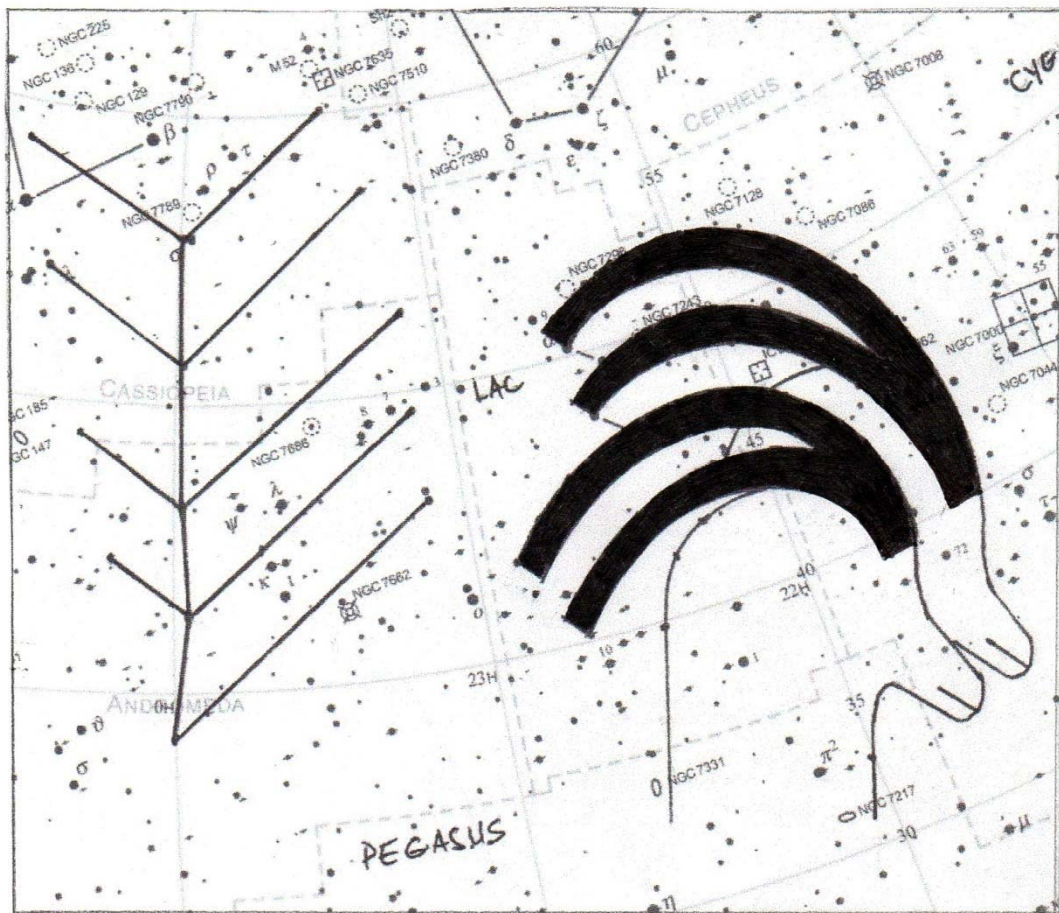


Fig. 9. Pictograph no. 1 representation. Detail.

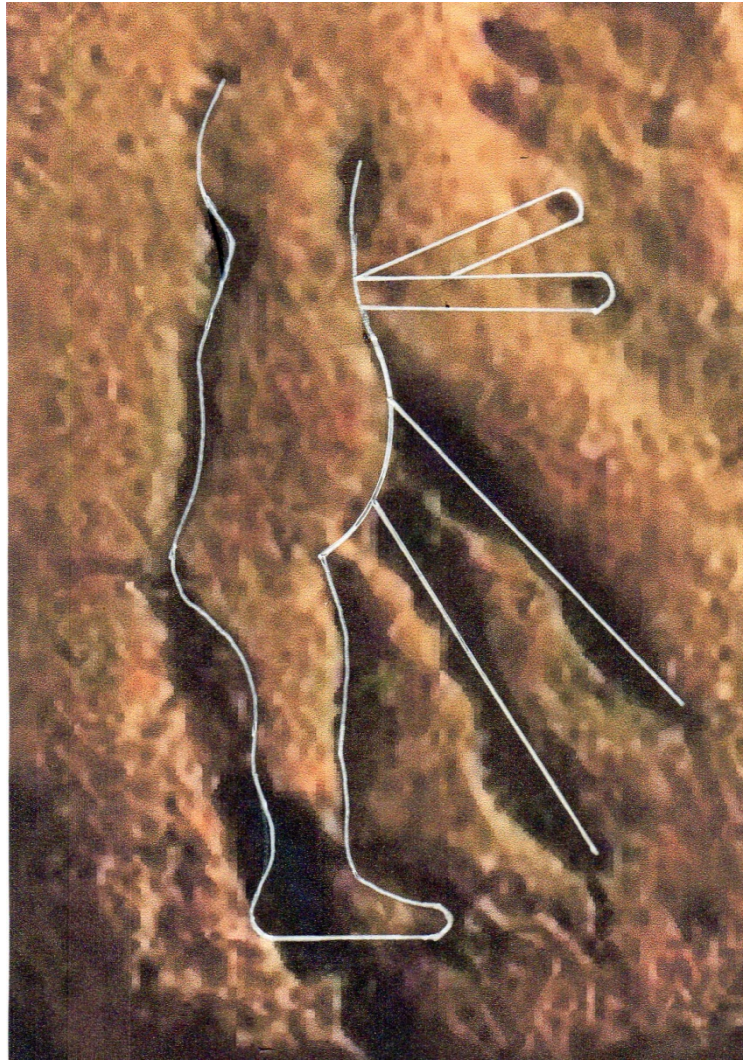


Fig. 10. Pictograph no.2, the shepherd. Reconstitution.

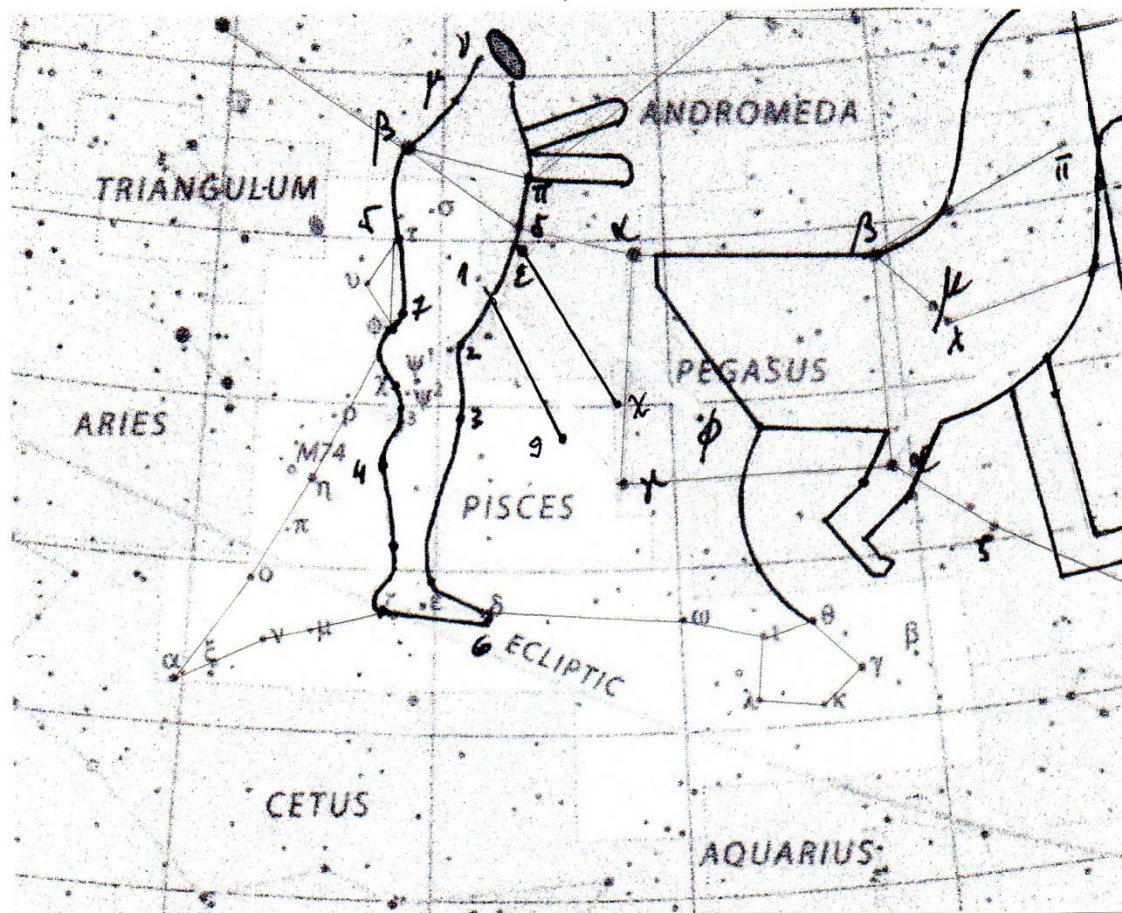


Fig. 11. The representation of pictograph no. 2 within the Andromeda and Pisces constellations.

The list of the stars used for the representation:

- | | | |
|-------------|-------------|-------------------------|
| 1. BSC 215. | 4. BSC 364. | 7. BSC 341. |
| 2. BSC 253. | 5. BSC 349. | 8. 89 "chi" Peg BSC 45. |

3. BSC 254.

6. BSC 216.

9. 47 Psc BSC 103.



Fig. 12. Pictograph no. 1 representation. Detail.

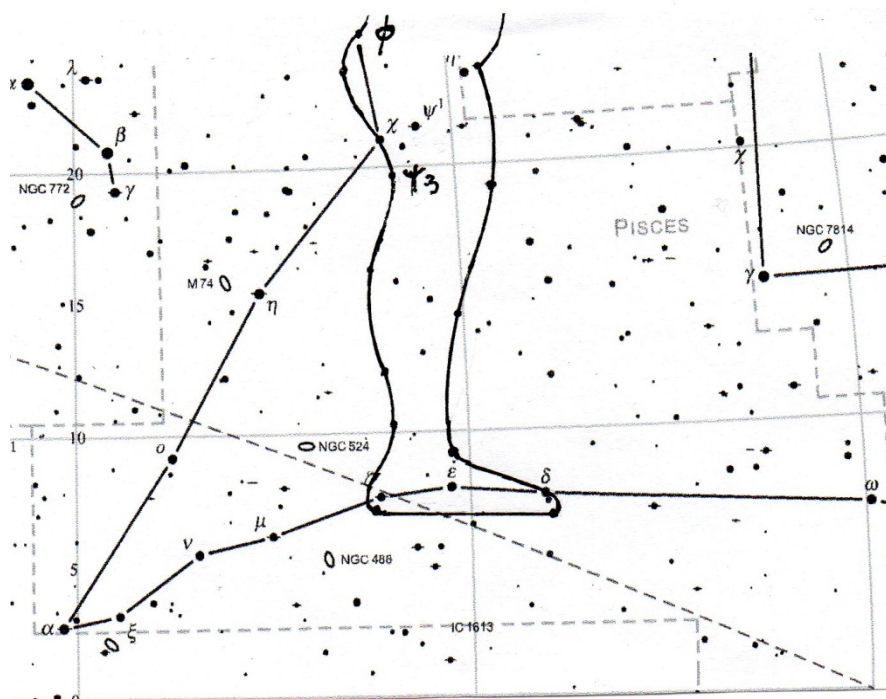


Fig. 13. Pictograph no. 2 representation. Detail.

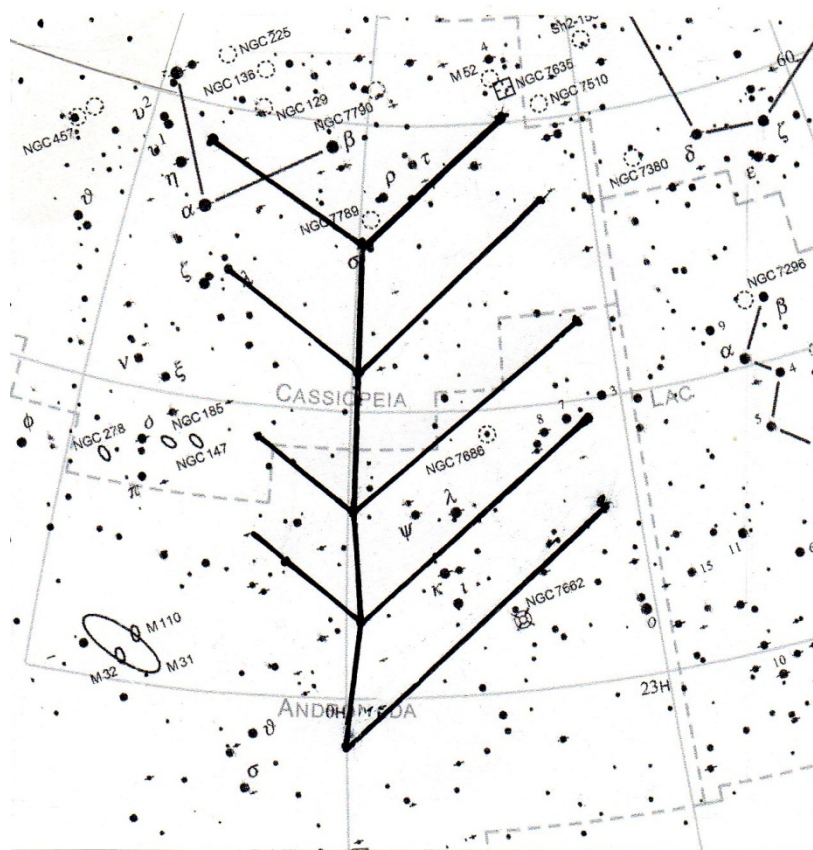


Fig. 14. The representation of pictograph no. 3 within Cassiopeia and Andromeda constellations.

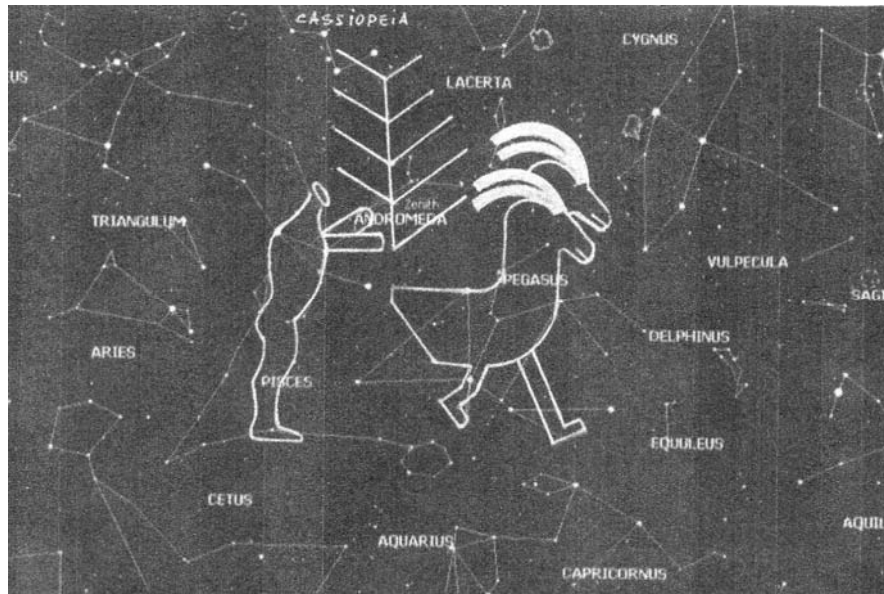


Fig. 15. Pictographic text representation within Andromeda, Lacerta, Pegasus, Pisces and Cassiopeia constellations.



Fig.16. The pictographic tablet of Tartaria before being acid treated. Reconstruction.

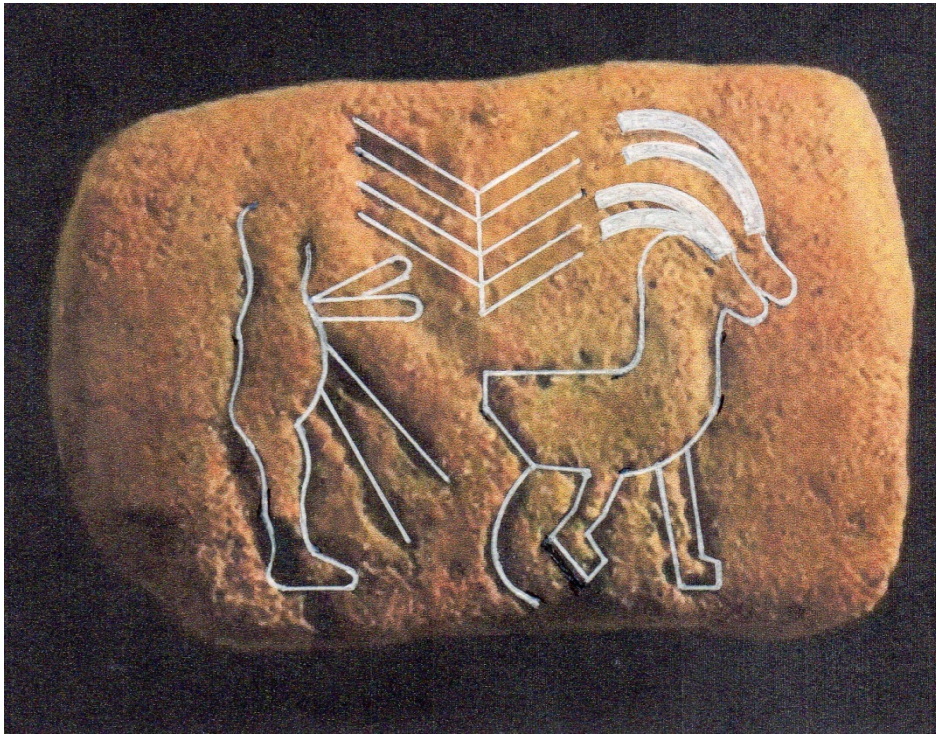


Fig. 17. Tartaria pictographic tablet after being acid treated.
Reconstruction.



Fig.18. The black spots of the pictographic text, identified on the astronomic maps.

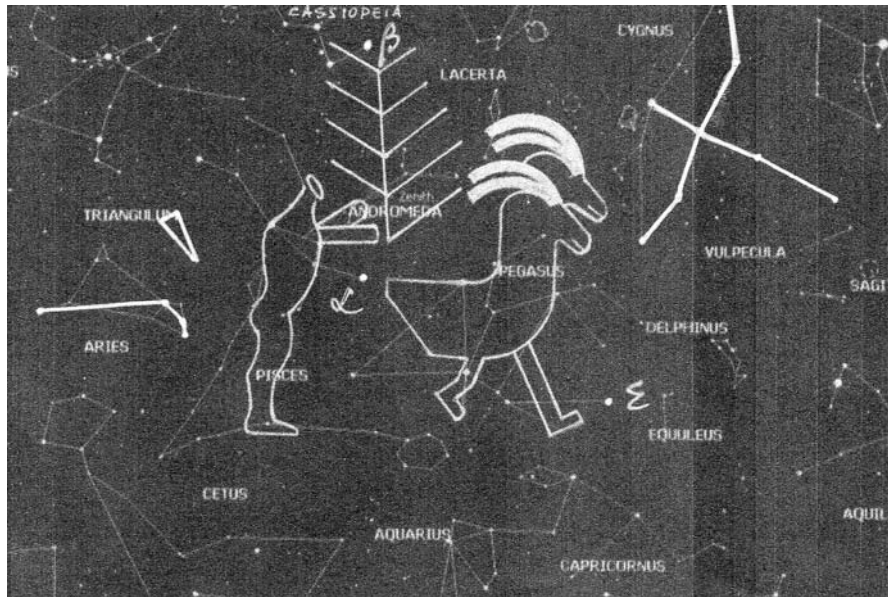


Fig. 19. The astronomical interpretation of the black spots of the pictographic tablet.

Legend:

1. Aries constellation.
2. Triangulum constellation.
3. Cygnus constellation.
4. Beta star, Cassiopeia.
5. Alpha star, Andromeda.
6. Epsilon star, Pegasus.

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