

Moses In The Hieroglyphs

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this book is the preliminary part of a great work titled the book of the egyptian the beginning of the basic egyptology or a key to the understanding of history philosophy

and world religion usually the introduction is made in the form of a brief preface or foreword but i got a whole book as the first step in a multi volume publication of the study the purpose of this specific introduction as the beginning of serious research is right at the level of the opening to inspire a reader showing him in a clear visual and comprehensible form the whole true mechanism of the hieroglyphic writing to achieve this i will completely dispel the myth created by the modern science that hieroglyphs do not convey any meaning of words the whole idea but only individual sounds letters or their combination syllables this scientific myth will be finally deprived of the status of scientific knowledge and the translation of the phaistos disc on the contrary will be clearly shown what is called broken apart and will be read in the ancient hieroglyphic language united by the principle of construction in the language of the ancient egyptians i can say that it will not be two simultaneously existing systems of hieroglyphs translation as well as two egyptologies one will be false and the other true to prove the validity of the system of translation i wanted to give you immediately not only a complete translation of the text of the phaistos disc where the number of occurrences of each hieroglyph is not big 1 to 19 times but the translation of the whole ancient egyptian writing because the number of times it is used in there is thousands if not even millions and each such use of each hieroglyph is translating in the same way so it creates the full reading of the hieroglyphic texts writing which will be easily read by everyone with the dictionary of hieroglyphs in the future the main reason why i wanted to do it is because at first i read the ancient egyptian texts and only then by chance came across with the hieroglyphs of the phaistos disc but then i decided to set a different aim to teach the reader to think and not just to read hieroglyphs since we have no ancient egyptian temple and you re not its novice the method of achieving the aims will be different than in the antiquity first of all i would suggest not a translation of ancient egyptian hieroglyphs but a complete translation of the phaistos disc and at the same time to give them a sort of test of common sense to modern science in the face of particular academies and universities of the world let them answer me the question not knowing the translations of ancient egyptian texts whether they think this translation of the phaistos disc is correct so when i completely publish the book of egyptian it will become clear who they are and where do they lead all of you as they always test the students it s a time to test them as well will they pass the test i do not know but any way you my reader will get to know about it in the main manuscript and will be able to draw your own conclusions about their intellectual level therefore i recommend you to take this message of the book at least with the attention because not every day the science gets a ready revelation designed in the form of scientific study and here the

attention and common sense will help the reader to re look the original pure uncomplicated meaning of the hieroglyphs which through the veil of delusion will finally begin to appear in their true original and vibrant colors and finally get from the nether world into the realm of the living

academic paper from the year 2018 in the subject world history antiquity grade a mount kenya university language english abstract remarkably the ancient egyptians have been noted to have applied writing as a form of communicating information about an individual shown on a relief or sculpture according to several scholars and historians the egyptians termed their writing as a divine word since they believed that thoth who was the god of wisdom was responsible for their knowledge of writing the british museum sense the word hieroglyphs has been derived from a phrase that refers to sacred carvings which was used by the ancient greek explorers to egypt in describing the symbols which they saw on temple and tombs walls arguably the number of hieroglyphic signs that were used in egypt gradually grew to more than seven thousand even though not all of these signs were regularly used hieroglyphs were selected from a variety of observed images such as people buildings birds and even trees moreover some of these signs represented ancient egyptian language sounds although they represented consonants only vowels were not written out scholars also note that these sounds did not take an alphabetic order because a single sound had the potential of representing a combination of two or even more consonants for example the gaming board hieroglyph that represented the consonants mn the british museum 4 according to egyptologists these sounds are made pronounceable by placing an e in between the consonants such that mn will be read as men however several hieroglyphic signs were not pronounced at all yet they played significant roles in clarifying meanings for instance a boat that follows the sign dpt standing for the word boat

hieroglyphic key for the last two and a half hundred years many egyptologists have been searching and deciphering the egyptian hieroglyphics and claiming that they have deciphered the hieroglyphics signs but the truth is that not a single egyptologist has been able to read even a single hieroglyphic sign all their claims are false and wild guesses this book contains the key from which you can unlock the mystery not only of hieroglyphics but also the origin of alpha beta and any script of the world you will know for the first time the true meaning of hundreds of words like km t mummy cairo ra eye of horus and ptolemy gardiner s sign list d30 phonetic is nachb kaw means god nehebkau it is neither two headed snake nor the two arms raised in the prayer the hieroglyph is based on sanskrit homonyms word na th h □ □ which means a rope

passed through the nose of a draft ox or any pet the other meanings are a lord master protector leader god husband this hieroglyph was used mostly for the lightning god m 22 phonetic is nichb means sedge reed neither the hieroglyph is showing sedge or a reed actually the pictograph was sketched to show the furrow in a field the two side arms which are declared a set of leaves by european egyptologists these arm type lines are not leaves but showing the ridges like letter v between a furrows the upper turn shows to come back for next furrow based on sanskrit the word is sh mb h □□□ which means lightning ploughing of a field and makes furrow track or line as the lightning uses to plough the clouds other meanings are to go move happy fortunate alan gardiner declared this hieroglyph logogram u1 as a sickle without knowing the egyptian culture though his searching of phonetic sound of first letter of the word ma was correct next diphthong ng was forgotten by copts alas egyptologists would have searched the ancient boats of egypt the egyptian hieroglyph gardiner sign listed no u1 is a sanskrit bas word m ng □□□ which means the head or front of a boat e26 transliteration 3b 3bu eb by european egyptologist is not correct only sanskrit has its correct word e bh h □□□ which means an elephant as well as cloud the other synonyms for an elephant are g j □□□ h sti □□□ m tn g □□□ ku mbhi □□□ m d k l □□□□ g je ndr □□□□□ ku nj r □□□ dwi p □□□ va r n □□□ k ri sh □□□ this hieroglyph of an elephant could be used for all synonyms words which mean an elephant as well as cloud opening of the mouth ceremony or ritual f 13 phonetic is wp jp means horn but the real sanskrit s word is shri nga □□□□ which means the horn d 21 phonetic is r rr p kh ar means mouth but true word of sanskrit is r nh □□□ which means talketive speaking often the first letter r of this hieroglyph has used in egyptian texts egyptologists have misinterpreted the above hieroglyphic description as opening of the mouth the sanskrit complete word of shri nga □□□□ of f13 and first letter r □ of d21 r nh is taken thus the complete conjunctive word is shri nga r □□□□ which means a fragrant for dress or body to make up adornment of body this refinement by makeup of mummy shabti was ritual the term shri nga r makeup is for both the living and the dead person guessing to see the open horns means opening of the mouth ceremony is wild guess not only this the key given in this book is australian aborigine and also reveals the mysteries of the language of the kenya and the tribal of africa the key given in this book opens the locks of hidden secrets of every ancient religion culture and civilization of the world not just peruvian and maya

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throughout the pharaonic period hieroglyphs served both practical and aesthetic purposes carved on stelae statues and temple walls hieroglyphic inscriptions were one of the most prominent and distinctive features of ancient egyptian visual culture for both the literate minority of egyptians and the vast illiterate majority of the population hieroglyphs possessed a potent symbolic value that went beyond their capacity to render language visible for nearly three thousand years the hieroglyphic script remained closely bound to indigenous notions of religious and cultural identity by the late antique period literacy in hieroglyphs had been almost entirely lost however the monumental temples and tombs that marked the egyptian landscape together with the hieroglyphic inscriptions that adorned them still stood as inescapable reminders that christianity was a relatively new arrival to the ancient land of the pharaohs in egyptian hieroglyphs in the late antique imagination jennifer westerfeld argues that depictions of hieroglyphic inscriptions in late antique christian texts reflect the authors attitudes toward egypt s pharaonic past whether hieroglyphs were condemned as idolatrous images or valued as a source of mystical knowledge control over the representation and interpretation of hieroglyphic texts constituted an important source of christian authority westerfeld examines the ways in which hieroglyphs are deployed in the works of eusebius and augustine to debate biblical chronology in greek roman and patristic sources to claim that hieroglyphs encoded the mysteries of the egyptian priesthood and in a polemical sermon by the fifth century monastic leader shenoute of atripe to argue that hieroglyphs should be destroyed lest they promote a return to idolatry she argues that in the absence of any genuine understanding of hieroglyphic writing late antique christian authors were able to take this powerful symbol of egyptian identity and manipulate it to serve their particular theological and ideological ends

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