

The Three Fates
 or, some say, Io the sister of Phoroneus,
 invented five vowels of the first alphabet,
 and the consonants b and T¹

Latin alphabet groups its letters in lines of the form Vowel-Labial-Velar-Coronal

Such a tendency also show Greek, Hebrew, Russian & Persian (as descendants of the same writing system)

In total accord to the Hellenic myth, saved in the list of Hyginus, the labial & lingual(velar&coronal) represent the very B & T.

Scheme on the right shows why would Y stand where it does (probably, appeared when lines began to consist of more letters & the left-top scheme shattered, for Y's redundant, in the Netherlands they still write it like ij)



Y is also named a *Latin Diphthong*²

The other kind of symmetry was found in the archaic form of alphabet (which is actually A to the T, but in accord with the Hyginus. Fabulae [277] CCLXXVII¹, B & T was combined & A reflected V & many more reflections appeared & the central letter comes key, for that's what the k named & it's what it looks like & I read about cases of omitting the ending of alphabet & of "central letters" in alphabets recently³, where one of the "central letters" was M. And when we add the post-t letters, the center does drift from k to M. & if you look at the ⁴ you'll easily see that there in latin alphabet only 3 lines present & in the 3rd line M is some kind of central "letter" also 3rd line is the middle one in 5-linear table. That's because when we add the post-t letters, the center drifts from k to M. (while looking for the system in alphabets I avoided reading other researchers (so all the literature links to given in the article didn't help me getting to the point, but somehow supported it afterwards) to keep my research as independent as possible to keep this work natural & got by observing the existing writing systems, & not what's been told about them (to do science, not history of science). So the special position of vowels was found in Japanese kanas & many kana signs look like their alphabetic analogues, but I know, that officially they are from simplified kanji characters⁵. Which possibly are from Egyptian as well for the alphabetic systems are definitely are⁴ – check the pyramids⁶ – and they might be brought in America, for I suppose it's officially supported that American continent was inhabited over Asia first)

(while looking for the system in alphabets I deliberately avoided reading other researchers (so all the literature & media [except the myth in the epigraph], links to given in the article, didn't help me getting to the point, but somehow supported it afterwards) to keep my research as independent as possible to keep this work natural & got by observing the existing writing systems, & not what's been told about them [to do science, not history of science] – if anyone wonders about my methods they are the methods of a field scientist).

Y is actually not the last mystery that was to be solved before this article was brought in this world as a system, not pareidolia. For I couldn't dare to bring velar & coronal in one group (as lingual – not sure if it's even a linguistic term nowadays, but it definitely could be at the dawn of the field), I had to get why does H stand where it does & it made sense that it used to be [ʃ] for it's named ʌʃ & eitʃ, & Bj`o`rk in Human Behavior sings it just like that.

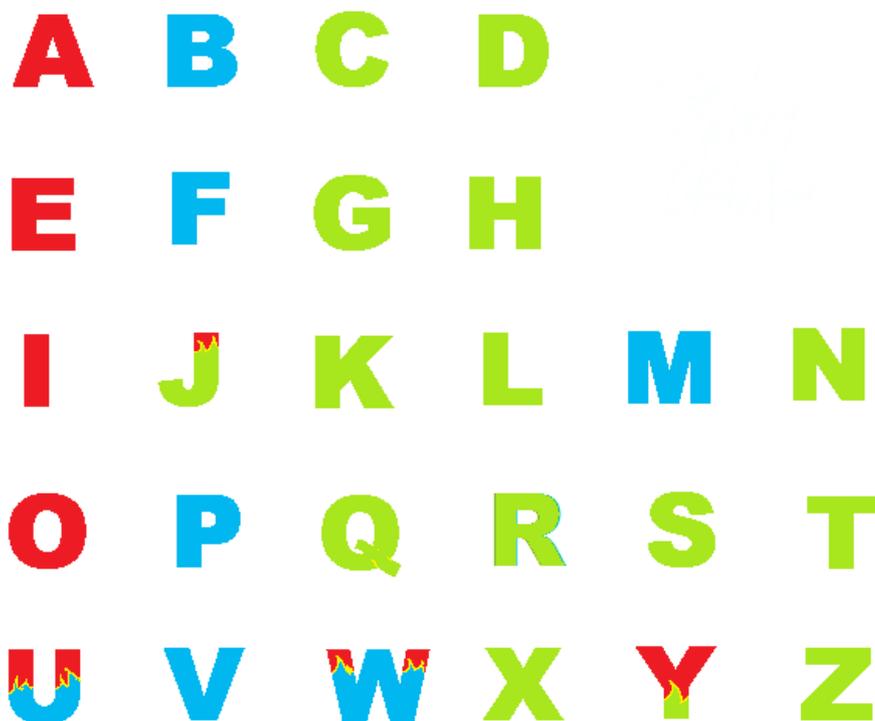
The other question was why would J & M stand where they do, & it's been found that J stands for Jupiter & M stands for Maat. So it's considered a patriarchal takeover of the previous culture. Quod licet Iovi, non licet bovi & so on. This proverb was mentioned because cow represents a potent element of "pagan" beliefs⁷. Not only because of Veau d'Or, but also because M is for M in milk, & that's what a cow says & the "horns" of the letter, though Egyptians wrote an (horned) owl there, though owl says not Mu, but uM⁸, which is "intelligence" in Russian – at first sight it's unlikely related, though owls do stand for intelligence⁹. These reason give *bases* to consider M & J being replaced with religious reasons (for in Greek (further in the article) the same trick Zeus does. Or it might be because M became a real Mother having given birth to L & N, for these two are lingual, not labial.

Also the structure of pra-alphabet, described by Hyginus, tells us that it might be used as a pentatonica with  &  for bemol & diez (actually, musical notation is one of few fields where we need to convey the way it sounds).

The vowels added by the priests of Apollo to his lyre were probably those mentioned by Demetrius, an Alexandrian philosopher of the first century BC, when he writes in his dissertation On Style: 'In Egypt the priests sing hymns to the Gods by uttering the seven

vowels in succession, the sound of which produces as strong a musical impression on their hearers as if the flute and lyre were used, but perhaps I had better not enlarge on this theme.’¹

For those of you who find it difficult to use the upper scheme simplified they are:



(vowels are red, labials are blue, non-labials consonants are green)

As for more about k-symmetry, it shows three most obvious reflections: j-L, F-P, B-T. first one is grafically reflecting, f-p is phonetically, B-T are from the Hyginus' myth the first letters they are. All the three stand at the same distance from each other, in the center & the ends. In the middles between these, stand the less obvious reflections, which are H-N & d-R. The first one reflects because in Russian N is H, the second one reflects because in russian R has no \ leg. Why is it named rosh (head)? Was it that cyberian throat sound¹⁰, coming when you come singing lower than you can? Did it reverberate their heads? & then Russians & Europeans (both merely nominal) transliterated it differently into langues?

Between those most & less obvious reflections stand reflections that are obvious the least, starting with C-S which is the most obvious in the group (in handwritten Hebrew the additional stroke is at the top on gimel (that stands in the position). In French Ç stands for S.

e & q are less obvious, for only graphically they barely resemble the reflections of eachother, g & o reflect more when o is written by hand with that whirl at the right-top side of it (also g is a form of c¹¹, & the transcribing sign for the short o is o), i & m reflect the least of all the alphabet - the only resemblance they have is that [i] in Russian is И & in old-russian it's a doubling of the I that follows it (which in itself reminds the M & N being the multiplications of L, for they look quite like that¹², (though I consider L&N as the short forms of M, though I'm yet to prove it properly) & in older russian И was written like H & H was written N (for Russian H stand for N & sounds like that)¹³

α	β	γ	δ			As you see, somehow-labial θ & ψ stand
ε	ζ	η	θ			in the same column the labial μ does.
ι	κ	λ	μ	ν	ξ	Υ is also in this column (though it 5 th not 4 th)
ο	π	ρ	σς	τ		which makes sense if it sounds as [ju:]
υ	φ	χ	ψ	ω		after all, it's named y-greek.

Greek Alphabet keeps the AEIOU-system too, but it is even more disturbed there (not only in I-line the reforms took place, but in E-line as well. Also the post-inclusions in I-line are more expansive, for it includes ξ which actually looks very much like ζ, which is the inclusion in the E-line (also they both look & sound very much like snakes¹⁴ - probably the snake-worshippers had their impact on Hellenic culture in some historic period (it can be whether verified or falsified by further research)

λ looks very much like χ in many fonts, which corresponds with λ looking very much like h - boustrophedon was rampant those days. what it means we yet don't know.

U-row hints that ω is actually the analogue of Latin w, which makes sense in the name of it "doubleV" - for it's long, double, mega

φ in many fonts look like υ (which is u) with a curl at it's end (as v is actually put in handwriting)

And as for those χ & ψ, there's an evidence they were added to the alphabet² - but reconsidering those letters, i feel it pretty much relates to some religious symbols, like cross & soul (psy = soul (not only does it mean in words like psychology, but it also looks like "cross with wings to the sky") in ³(page 98) it's also told about imaging crucifix in ψ-form) - so it brings on the questions of whether christian symbols were in use "before Christ" or was those letters introduced after the christianization.

Also χ & ψ are the only letters with "stick" across them (cross-like imagery?)

So, hypothetically, ξζ & χψ are like mysterial "contraposition of satans & gods" even if those are actually "satan & god" (first meanders among letters, the other one is solid like father with a trident of his soul - thus, maybe Christ concept brought the third component in the diptich, for (probably) υφω were considered as the snake's heads - 666 (they are related to the latin uvw all transliterated in hebrew by ן [wow] whose numeral meaning is 6), though φ is very much Hebrew-fei analogue (pei-fei, pi-fi & it stands under pi & rows copy eachother mutated)

As J removes M from its place in Latin alphabet, so does ζ removes θ, which (according to its use as Φ[f] in old-russian & to its position in the E-line (where any other F somehow lacks) - it was probably pronounced with tongue to the upper lip - so it's technically labial - probably "it's not proper to show your tongue" refers to this very case)

Also note, that as J stands for Jupiter, Z stands for Zeus (which is Deus actually, but TheDeus)

& there's no J in the Greek I-line. but ξ (at the end of it). As for E-line – in Russian З[z] is at the end of it.

α	β	γ	δ					α	β	γ	δ				
ε	ζ	η	θ					ε	θ	η	ζ				
ι	κ	λ	μ	ν	ξ			ι	μ	κ	λ	ν	ξ		
ο	π	ρ	σ	τ				ο	π	ρ	σ	τ			
υ	φ	χ	ψ	ω				υ	φ	χ	ψ	ω			

α	β	γ	δ				
ε	θ	η	ζ				
ι	μ	κ	ξ				
ο	π	ρ	σ	ζ	τ		
υ	φ	χ	ψ	ω			

ρ is not striped (as we did in anatomating the Latin scheme) because the almost flawless form of the table gives us no good reason to think the guys who developed the original alphabet spoke R like Russian phonology teaches, not British or French do.

After we counterchange places of the ζ & θ, we get ζ & ξ at the ends of rows 2 & 3. these two letters look like two of the set with ζ which is final form for the letter, preceding the last one of the archaic Greek, the τ, tau, that symbolized death (tot, tott, tiamat, тѣма).

The following line is supposed to represent the afterworld, for there we find uvw as 666, the X, the ψ, the ω looking like whether tits or butt or pussy, which makes ψ pretty much a penis (though it looks like pussy as well). What if X stands for penis: h¹⁵ (in russian X was named [her] which means penis (the second most obscene to XYЙ, which looks much like XYZ & much laugh is about it (talking of magic, after all, words “curse” & “swear” have double meanings. Also it feels like Gorynych-Snake, the three-headed beast from the Russian fair(y)tales, who is still on our Gabsburgs Shield if you really look at it (the central hat is Shapka-Nevidimka (the invisibility hat) thus three fields of power & so on)

So by two consequent restavrations (the image above) we get (in the left-bottom corner of it) the supposedly original Greek alphabet of 17 letters (4x4 square & τ, it looks like it speaks for itself: it represents unfinished π¹⁶ as if it was going to write it after σ taking it for ο which plays the senile dissability to function properly.

So probably the reforms of the system was provoked by such a focus on death, to avoid it could be introduced U-row (the afterworld, actually. over STYX) & more letters in the I&O-rows.

As to our saying "And as for those χ & ψ, there's an evidence they were added to the alphabet" herebefore, it looks now they all 5 were added to the alphabet, like the eternal final battle scene (of the mythological reasons)

Hebrew alphabet shows the same structure: vOwels-Beths-Taws with same M-displacement as in greek & latin. Specific characteristic of hebrew alphabet is the gradual expanding of lines (probably that's why the word "language" is from lingua (tongue), also in russian "tongue" & "language" are the same word ('azic))

Mythological point of the M-displacement in hebrew is not obvious, so it could take place because of hellenic influence, though jews did have that moo-jah quarrel¹⁷, in the alphabet מ is replaced by כ, not י - not even being decent enough to stand in front of the “J almighty” could be the reason. Also so the i-line shows some kind of symmetry (with מ in the middle, surrounded by its “descendants” & voiceless כ & ט “at the guard”). As been noticed, the new Jewish god was יהוה when the מ was the old one & now they take some prominent positions in the same line. (though I don't know a word for cow in hebrew that would be all mu- (as they call it in greece) but the letter itself looks so much like a cow-head, though it definitely looks like the egyptian owl for the letter)

א	ב	ג	ד		א	ב	ג	ד				
ה	ו	ז	ח	ט	ה	ו	ז	ח	ט			
י	כ	ל	מ	נ	י	ך	ל	ם	ן	ס		
ע	פ	צ	ק	ר	ש	ת	ף	ץ	ק	ר	ש	ת

⋮ ⋮ ⋮ ⋮ - ⋮ ⋮

א	ב	ג	ד			
ה	ו	ז	ח	ט		
י	ך	ל	ם	ן	ס	
ע	ף	ץ	ק	ר	ש	ת

Also כ and ט seem related as if (like in greek & latin) last letter replaced מ(ם) but only with a form of it still keeping its place. But damn, does כ look like נ (they even have finals alike)

Now ו seems so much vowel, also it looks alike to י. Also ה seems related to ד (what if that's when the expanding of the original “square” began – so I look at the last sentences – oh boy is it raw!)

ی & ک show us that j&k might be quite related (first I thought they were, was upon their articulatory features & their neighbouring position (which easily makes it a cluster))

А Б В Г Д
Е Ё Ж З
И Й К Л М Н
О П Р С Т
У Ф Х Ц Ч Ш Щ
Ъ Ы Ь Э Ю Я

Russian alfavit shows even more distortion of the initial idea, even more than greek: ψ looks very much like ц & ч & ш & щ, ω looks very much like ш & щ & then the whole line of vowels with 2 ex-vowels ъ&ь among the palatalized & unpalatalized forms of the basic vowel column (in such an order, that it somehow reflex the beginning of the alphabet я for a, ю for b, э for c, ъь for d (for d=deus & ъь graphically remind 666, which actually stands at the beginning of the last line, just as uvw in latin)

May be that's the reason alefbet & abjd don't have that very line for they don't accept satan concept of the christian revelation (or more likely were introduced before the immortal soul was invented).

As for the first line: they considered V a form of B, which they wrote as Б & the V in russian looks like В – probably it's because the preposition in- in russian is v- (В-) and in hebrew it's ו that represents and is pronounced as b.

As for the second line, the only labial in there is that Ё in french & english (maybe in latin too) is written like eu, eV.

Also which is extremely funny about russian is that in latin u=v & russian “вы” [vɨ] means you [ju:] (for those russians who stubbornly think all the english speakers use “ты” for everybody, they actually use “вы” (because they use “are” with it) & “ты” is “thou” there, though it's obsolete)

Now I wonder whether D-UVW contraposition mean du-U (ТЫ-ВЫ) struggle. & what if it's the struggle between all-exhaling language & language using voiced inhales for personal pronouns, genetivus, discontent, questions & some more? (but it is from another story)

In conclusion I'd like to check if the Y-symmetry applies to writing systems other than latin.

א
 גב
 ו ה ז
 מ ל כ י ט ח ז
 צ פ ע ס נ
 ת ש ר ק

It seems it does, & boy is it funky! Let's check on:

ا
 ج ب
 و ه د
 م ل ك ي ط ح ز
 ص ف ع س ن
 ت ش ر ق
 غ ظ ض ي خ ث

A little bit sharper though still quite a star.

And the russian is where we get a problem: only if we remove Ё as a redundant variant of И does it match (in other alphabets, even in the greek, which comes below, we don't need to do that). Another peculiarity of russian Y-symmetry is that many vowels stand off the line (but that was present in its "rowal" representation – there Ë also was treated as EV, which stands for F, for f-word is ë-word, for real.

А **Й**
Б В
Г Д Е Ё Ж
З И К
Л М Н О П Р С
Т У Ф
Х Ц Ч Ш Щ Ъ Ы Ь Э Ю Я

And last but not least, the greek y-symmetry:

α	α
β γ	β γ
δ ε ζ	δ ε θ
η θ ι κ λ	η ζ ι μ κ
μ ν ξ ο π ρ σ	λ ν ξ ο π ρ σ
τ υ φ	τ υ φ
χ ψ	χ ψ
ω	ω

α
β γ
δ ε θ
η ζ ι μ κ
ξ ο π
ρ σ τ υ φ χ ψ
ω

At last it's really explained why did ω even appear at the end of the alphabet.

References & Appendices:

- ¹ Graves, Robert (1990) [1955]. [The Greek Myths 1](#). Penguin Books. ISBN 978-0-14-001026-8. (chapter “Alphabet”).
- ² <http://www.scribd.com/doc/154567093/Encryption-and-Decryption-of-the-Alphabetical-Hieroglyphs>
- ³ Степанов Ю.С., Прокурин С.Г. - [Константы мировой культуры. Алфавиты и алфавитные тексты в периоды двоеверия](#). Москва, Наука, 1993 (page 76)
- ⁴ <http://proteus.brown.edu/greekpast/4739>

I didn't take a risk applying the image because of copyright issues terrorism (also had to go to the synagoge to make another image of tefilin, though present in the internets tefilin's 4-leaf shin side looks way better) so here are some links to it just in case the upper link with the sources disappears (I've backedup it, but you know)

<http://lucian.uchicago.edu/blogs/mediatheory/files/2010/09/Alphabet-Evolution.jpg> (here's some bright discussion on it)

<https://worldhistoryatvhs.wikispaces.com/file/view/AlphabetEvolution.jpg/31519077/AlphabetEvolution.jpg>

and here's the complete image – I couldn't find it when I used it first:

<http://www.alphabetandletter.com/gifs/egyptiansemitic.gif>

here's another copy:

http://www.shiachat.com/forum/uploads/monthly_09_2009/post-25505-12522660164244.gif (the page it was found on)

though I consider “parallels” (in the image unpresent) being the indicator of pluralis, for that's how ancient egyptians indicate it in texts¹⁹ & that's how pluralis looks & even sounds in russian & many others (actually, european –S & –eN could relate to russian –И, for they all look quite like “parallels”

I	—	1	i
II	二	2	ni
III	三	3	mi
IV	四	4	wi



And the “bowl” (in the image unpresent) is much more like hoe (without staff in hieroglyphic, with in hieratic), though hoe sometimes mean something like bowl & cup sounds very much like копать.

⁵ [Manyogana](#)

⁶ if you don't know what I'm talking about, google “Chinese pyramids”, the Mayan piramids you definitely do know & they did evolve, din't they.

⁷ [Io \(mythology\)](#)

⁸ [Owl says uM](#)

⁹ [Owl of Athena](#)

¹⁰ [Yat-Kha “Dingilday”](#)

¹¹ [G#History](#)

¹²



¹³ [Азбука Фёдорова](#)

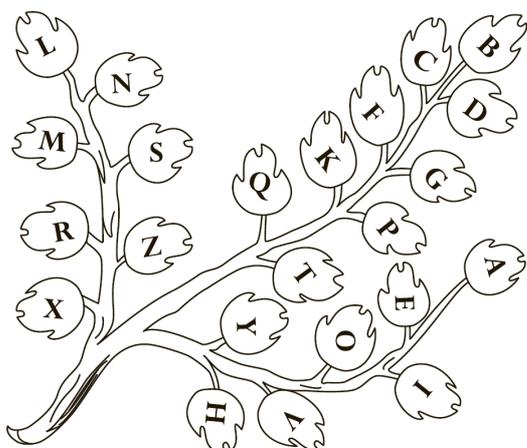
¹⁴ [ξ hiççeç](#)

¹⁵ see h- λ comparison herebefore (h is for хуй, l is for लिङ्ग) – I’m sorry, but ancient people were savage & I had to go savage myself just to get them

¹⁶ also this hypothesis makes τ descendant from π, which positionally accords with λ & ν being descendant from μ, which is t-pronounced letters from the laBial one. τ is still in the hypothetic restavration of the scheme (not as λ & ν) because it’s the basis of it (where T=death, B [being contraposed to it] means life), thus all the archaic alphabet body is life, where T (and all that follows it) is death, which shows us that the concept of afterlife is of a later origin than alphabet, which corresponds with the Bible, where in first chapters human is not immortal (that’s why they were sent off the heaven, not to be allowed to eat from the tree of life, not to live forever) “you are dust, and you will return to dust” & only in the later books soul is being supposed not a synonym to life, but something more.

¹⁷ [Veau d’Or](#)

¹⁸ (from 2)



Copied from Champ Fleury (dated 1529)

¹⁹ [Plural in egyptian](#)

²⁰ <https://drive.google.com/file/d/0B1IDY5GRIDvtZE16T2hXbXFIUlk/edit?usp=sharing>

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ABCD

(VOWEL-LABIAL-LINGUALS AS THE ALPHABET'S MATRIX)

Latin, Greek, Hebrew, Persian & Russian alphabets group their letters in lines of the form Vowel-Labial-BackLingual-FrontLingual. Also they can be presented in the form of V-nC-(V/0)-nC-mC-(V/0)-mC-...-xC-(V/0)-xC (where V is vowel; C is consonants; n,m,...x – the quantity of consonants; 0 is the absence of a letter; (V/0) means that there's whether vowel or none), except Russian. For several letters the 'initial' meanings were supposed. Some corresponding hypotheses were proposed. The most promising yet not given in the article in plain text is the idea to compare alphabets to Chinese, Korean, Japanese & Mayan – for even Mayan hieroglyphs' structure does resemble those East-Asian ones. In support of this unuttered hypothesis was presented the obvious resemblance of first four Roman & Chinese numerals & was left behind the resemblance of the following which does appear. The style of the article is somewhat different from the canon for common language is more clear & less boring.

Key words: *alphabet, articulation, AEIOU, matrices, mythology.*