Abstract

In today's archaeological finds, there are many things that we cannot explain. This has many reasons, one being the difficulty of dating, and another being that it can be very hard to understand the message that people in the past wished to convey. The difficulty of understanding lays both in the code of communication, which is no longer understood, and in the contents themselves, since neither of the two falls within our current wealth of knowledge.

Some ancient artifacts were made not only to communicate the thoughts of men, but also to convey messages that the ancients received from the depths within themselves, and from 'Beyond'.

In order to understand their significance, we have to be in the same modality of receptivity as the ancients. We do not need so much to understand the code of writing, but instead the content and meaning of the message.

We believe that intuition can be the tool that helps us to understand and, ultimately, create the same connection with the 'Beyond' that the ancients had; lost with the advent and the supremacy of reason and emotion.

The Phaistos Disc belongs to the kind of objects which are not interpretable through the classic historical-archaeological method. Through the new historical-intuitive method we have come to a new interpretation of the Phaistos Disc which opens horizons never before imagined.
Historians and archaeologists are united by the same Destiny: the path of the past and its manifestations to find the key that allows us to open the door to a broader and deeper understanding of life and its development.

Looking to the past to suggest a possible future.
Since ancient times, history has been defined as ‘Magistra vitae’; a teacher of life.

History embodies a potential for the transformation which will take us into the future. History as a subject of study and reconstruction of the past, although academically defined as an ‘objective science’, is in reality a mediated experience and often subjective.
This means that historical interpretation is influenced by the guidelines, methods, tools and personalities of the performers themselves: the historians.
Historians and archaeologists are in turn influenced by the socio-cultural-economic area in which they act.
With this premise, we can recognize various guidelines in the historical-archaeological method that reflect the needs of the times in which they developed.

In this sense, the new historical-intuitive method is one of the possible answers to the needs of our epoch.

Reflecting on what our present and our future as historians and archaeologists is, I find an interesting parallel between history and medicine, united by a fundamental point: the connection between object and subject of research. Man seeks man. And we don't realize that this is extremely reductive and often wrong.
It is as if history and medicine, more than any other science, are the most obvious mirror image of human evolution; in them and in their methods of research and investigation, man reflects himself and his evolutionary phase.
There is a view in medicine that we can recognize in the current approach which considers it important to divide and dissect the human physical body to understand how it works. The word autopsy, which is derived from the Greek words *autos* ‘same’ and *opsis* ‘sight’, means “see with own eyes”. Herodotus also acknowledged sight - as well as hearing and reason – as one of the tools of historical investigation.
According to this approach, if a disease occurs, the path to healing goes through drugs, operations and removal of the diseased part. In short, the disease is considered only on the physical level. Its recognition is accomplished by analogy through comparing the characteristics and symptoms of similar cases. When recognized, the process is already encoded and will follow the general lines that do not consider the individual in question but only the encyclopedic character of the information contained in science. The stratigraphical dating in archaeology works the same way.
This is the Kingdom of Reason and the Line, as linear as the ‘cut’ that removes and separates, but does not cure. As we know, there are many cases of failure with this method and the number of orphan diseases that do not fall among the curable cases and cannot be explained by the great book of traditional medical science is increasing. Similarly, by analogy, following the traditional historical-archaeological approach, there are many artifacts that cannot be explained.
As humans increased their use of reason and their confidence in it, they gradually reduced their use and trust of non-rational intuition which allowed the humans of the past to solve the problems that they stood in front of. But this in fact also limited the scope of human knowledge, or reduced their possibilities, which became so much more precise but simultaneously less comprehensive.
But next to this we can see how to make another approach that I consider more wise and complete.
In fact, the diffusion of alternative medicine, homeopathy and natural therapies that consider the human being in a holistic, comprehensive and ‘round’ way is increasing. This is the Kingdom of the Circle and Intuition. The human is seen not only in his physical manifestation, but also in his other mortal and immortal bodies and his connections with that which is outside of him. He is a olos (all, whole) connected to the environment in which he lives, his experiences past, present and future, his habits, his diet, his emotional life and relationships. The basic idea is that we are far more than our physical body and our reason, just as the invisible reality is much larger than the visible reality.

The new historical intuitive-method is part of a framework of the renewal of the traditional method. The methodological rigor of archaeologists and historians is joined by the powerful non-rational method of intuition in finding a method which, overall, we define as ‘historical-intuitive’.

We need not deny the classical approach, neither in medicine nor in history, but instead integrate it with the new elements specifically required at this stage of the history of humanity. If we are willing to mix ‘the Sacred and the Profane’, ‘the Rational and the Intuitive’, and ‘the Scientist and the Artist’, we can reach the unveiling of a meaning that would otherwise remain mysterious to the mind of modern man.

The non-rational intuition of the researcher, if well trained, can actually achieve interpretations that would otherwise be unattainable.

When humans are seen as part of a ‘whole’ which is a lot bigger and wider, it is possible that they receive signals, messages, sensations and intuition from outside themselves.

And if this ‘Outside’ has a much more expansive sight than that of humans, the message that it transmits can complete the message coming from the restricted sight of humans.

To go from emotion/reason to intuition, we are asked to make a change of mental patterns.

Some ancient artifacts were not made just to communicate the thoughts of men, but to convey messages that the ancients received from the ‘Outside’ we already mentioned.

We cannot always explain these artifacts with the traditional method - sometimes because of the difficulty of dating and sometimes because it is in fact difficult - if not impossible - to understand the message itself.

In order to understand their significance, we have to be in the same modality of receptivity as the ancients. We do not need so much to understand the code of writing, but instead the content and meaning of the message.

We believe that intuition can be the tool that helps us to understand and, ultimately, create the same connection with the "Beyond" that the ancients had, lost with the advent and the supremacy of reason and emotion.

The Phaistos Disc

The Phaistos Disc belongs to the kind of objects which are not interpretable through the classic historical-archaeological method.

It is a small disc of clay that looks perhaps like a game for children but has become a real headache for the archaeologists and historians who place absolute confidence in human reason alone.

The Phaistos Disc was brought to light in 1908 by Italian archaeologist Luigi Pernier. Pernier found the Disc in the Minoan palace-site of Phaistos on the Greek island of Crete.
It's a disc of fine clay, worked with extreme care, on which 244 signs were ‘impressed’ - or rather ‘printed’: 124 on side A and 120 on side B. Its maximum diameter is 165mm and the minimum diameter is 158mm. Its thickness varies from 16 to 21mm.

The Phaistos Disc is a one of a kind in the series of documentations written in antiquity. No other inscription carries this set of ideograms or characters.

For this reason, the decipherment is difficult if not impossible.

The single stamped signs remind us of concepts and situations which correspond to a ‘Mediterranean’ environment and they illustrate visual experiences from every day life from that age: working tools, plants, animals, geometrical shapes, postures and figures of the human condition.

The signs are set in a spiral pattern on both sides. The figures are grouped in sections or subdivisions, marked by vertical lines.

The purity of the clay used, the perfection of the firing, the ability and the precision in the construction of the ‘matrix’ or punches used to print the signs are all remarkable.

For some scholars, in fact, given the system of signs impressed in the clay, the Phaistos Disc is considered to be a precursor of the Gutenberg printing system.

The great interest for such a small object, apparently of negligible importance, is no doubt due to the great mystery it contains - a mystery that archaeologists and historians of the last 100 years have failed to uncover.

Those who have tried to interpret the Disc with the assumption that the signs are alphabetic in nature, have found that this road was a dead end and the Disc still remained a mystery.

Through the historical-intuitive method we have come to a new interpretation, which opens horizons never before imagined.

The new interpretation

The Phaistos Disc was created in 2500 BC in Anafi, a small island which belongs to the Cyclades. Its presence at Phaistos must be considered purely coincidental: By the time it had been taken to the location where it was found, its original meaning and purpose had already been lost, even to those who had brought it there.

A Cretan priestess devoted to sexual rituals, a member of the priestly community of Malia, had had it made for her exclusive use. The ability to decode the signs through direct knowledge disappeared with her death. Malia, now a tourist town and seaside resort on the northern coast of the island was, during the epoch of the Disc, inhabited only by priests, mostly from the area and some from Egypt.

These priests were devoted to ceremonies, cults and rituals and to the learning and teaching of ceremonial procedures and of knowledge which was once reserved to only a few.

The Disc was used once a year along with the Kernos Stone, a circular object about 90 cm in diameter, with 34 depressions along the perimeter (thirty-three of the same size and one larger). Today the Kernos Stone is inside the archaeological site of Malia, which is where it was constructed in 2560 BC. This stone is commonly identified as a kind of surface upon which offerings were made; specifically, the so called Panspermia, which was a mixture of different kinds of seeds offered to the Gods along with other agricultural products. It was a common practice in antiquity. In the classical period it was common, for example, to mix small amounts of wheat, barley, oats, lentils, beans, oil, milk, wine, honey, poppy seeds and sheep's wool and offer them to the Gods in small cups. The Panspermia was not first performed by the Minoans, but was already old when they began to perform it. They inherited it from their Neolithic ancestors.
Seeds were, indeed, placed in the circular indentation located directly around the large hole in the center of the stone. However, the term *Panspermia* encompasses two Greek words: *pan* meaning ‘all, whole, unique’ and *sperma* meaning ‘semen’ or ‘seed’.

The holes of the Kernos Stone were not filled with seeds, but with sperm; the sperm of 34 young men. Originally the stone was inside the ritual area of the Temple of Geometrical Times or the Temple of the Time's Forms in the district of Gouves, near the present day village of Kalo Chorio, a small inland town not far from Knossos. The site has not yet been subject to systematic excavations, although satellite measurements have been made.

It is a pleasant hilly area in the hinterland of the northern coast of the island. The remains of the temple are completely buried. In every ancient tradition, the choice of the location where rituals were carried out was a fundamental one: The form of the temple and the energy of the place itself were both important in making this choice. It was never random: Earth's forms and energies combined to create the Connection sought in the ritual.

And this was also the case for a very specific ritual which was held during the daytime hours and only if the sun was shining in the Temple of the Time's Forms in 2500 BC, on June 21. This is the date that we know as the Summer Solstice. This is the day of the year on which there is the maximum duration of light; the maximum light intensity. The sun is perpendicular and the dark forces are less powerful because they are illuminated by the sun: In other words, the strength of what is opposed to the Goal of the ritual is lessened. This is the reason that this was a diurnal ritual and the reason why it was held only if the sun was shining.

*The Ritual*

The ceremony consisted of two parts: The first part was a public procession, while only two people were admitted to the second part: the officiant, who was a priestess, and a priest. In this part, the Phaistos Disc and the Kernos Stone were used as *Onfaloi*.

On June 21, the priestess came from Malia to the Temple of the Time's Forms, where many people had already gathered for the ritual. She had the Disc with her. From the public area of the temple the priestess, the priest and 34 men continued alone to the ritual site. They walked along a path which led them to a nearby hill, which was slightly higher than the rest of the area. Here, in an energy place, in a place of connection between Form and Time, in a very small place enclosed on four sides but open to the sky, in the place where the Kernos Stone was located and with the Disc, the actual ritual took place.

Of the procession, only two people were admitted here: the officiant (the priestess) and the priest. The following factors were vital to the success of the ritual:

1) The location and its energy
2) The geometrical shape of the location itself and the architectural forms at the location
3) The time and the date
4) The presence and the union of both Masculine and Feminine
5) The ritual objects: The Phaistos Disc and the Kernos Stone to be used as a Connection with the Created.
The Disc was placed above the central hole in the Kernos Stone with what is commonly known as side A facing up; exposed to light and to the Union Energy (the side A and side B are the same as is commonly referenced).

Side B was facing down; exposed to darkness: The procedure in the ritual that served to weaken the forces of the division is described on this side.

The Phaistos Disc had a very exact position on the Kernos Stone: one specific sign sequence on side A was placed pointing to the largest hole on the perimeter of the Kernos Stone.

Both the priest and priestess stood on the Kernos Stone on opposite sides of the central hole, facing each other - the priestess was on the side of the stone’s largest hole and the priest stood on the other. The Connection was created through the super-positioning of all the elements: the Kernos Stone, the Phaistos Disc and the fusion of Masculine and Feminine.

The Disc is one of the elements of this Connection.

The combination of all the elements created a vertical flow; a flow moving downward from the Disc and a flow moving upward from the Disc.

Side B of the Disc, which was facing the ground, was the ‘involution’ phase for the priestess; the purpose of this phase was to go deeper into herself and into Matter.

The central hole in the Kernos Stone, a sort of cup, served as an energetic amplifier for the process because it profoundly intensified the movement into Matter.

Conversely, side A was the ‘evolution’ phase for the priestess; the purpose of this phase was to go to Spirit.

Because side A was facing up and side B was facing down during the ritual, the two spirals developed in opposite directions: the spiral on side A developed clockwise, and the spiral on side B developed counterclockwise. Now, when looking at the Disc, the side being observed is generally facing up and therefore the signs on both sides are read in a clockwise fashion.

There was another spiraling pattern: a flow moving downward from the Disc and a flow moving upward from the Disc.

The signs describe the steps of the ritual and were intended to help the priestess recall these steps in their correct sequence.

The signs are not symbols\(^1\). Circular lines on both sides of the Disc create both a boundary for the signs themselves and at the same time indicate the mode of proceeding for the ritual; side B spiraling downward and side A spiraling upward. Vertical lines divide the signs into groups or sequences: 30 on side B and 31 on side A. Since there are 120 signs on side B and 124 on side A, it follows that the average number of signs per sequence is 4 on both sides.

In detail, we can see that the sequences on side B contain a minimum of 2 to a maximum of 5 signs and there are a minimum of 2 to a maximum of 7 in the sequences on side A. Sequences with three signs are more frequent on side A (9), and those with 4 are more frequent on side B (14).

These facts suggest the rhythm of the ritual: alternating concentration and expansion.

Conclusion

This new interpretation of the Phaistos Disc is the rediscovery of a very old ritual and is proof that the ancients had knowledge of the spiritual world in much more depth than we do now.

The ritual was one of the most important occasions that put this knowledge and these capabilities into practice.

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\(^1\) «Symbol means the conduit which connects us to a determinate “truth”» (Alessandrini).
The purpose of the ritual described by the Phaistos Disc was to connect with a specific part of our deepest World - a place beyond the duality that characterizes the world we normally know. In this place, we enter an area where we are ‘one’ with a part of the Created. For a few moments, the priestess experiences the ‘Union’ between human, animal, plant and beyond. Many archaeological remains testify to the deep bond that the ancients had with the ‘Beyond’, i.e. that part of the Created with which they were in constant dialogue, even though it was and is not a visible part of the Created itself. The ancients knew several ways to establish this Connection.

The Phaistos Disc was one of them. The Connection was activated when the flower was reached, which is the central sign on side A of the Disc. The flower is a geometric pattern that is at the basis of the Created. The Connection is possible only by overcoming duality, through the union of Masculine and Feminine.

The understanding of the above was possible only by overcoming the traditional methods of interpretation, by changing some of our thought patterns and by opening ourselves to intuition as a way of working: the historical-intuitive method.
Bibliography

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