

A tentative transliteration and translation of the BUCK HORN CAVE SHELTER PETROGLYPHS

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Abstract

The following is but a two part study of ancient Ogham. Along with a brief historical study, Part One explores the difficulties in interpreting and reading Proto-Oghams. A detailed explanation of the workings of this ancient script will also be given. Part Two deals mainly with a first trial reading and interpretation of the Buckhorn cave shelter petroglyphs of Kentucky using the Old Celtic idiom. If this interpretation is correct, a new perspective is open for the study of European – Amerindian contacts.

Part I

A Historical overview and description of Ogham

"It is said that these young men have to memorise endless verses, and that some of them spend as long as twenty years at their books ; for although the Druids employ Greek characters for most of their secular business, such as public and private accounts, they consider it irreverent to commit their lore to writing. I suspect, however, that a double motive underlies this practice; unwillingness to publicise their teaching and a desire to prevent students relying upon the written word at the expense of memory training; for recourse to text-books almost invariably discourage learning by heart and to dull the powers of memory." (Julius Caesar, The Gallic Wars, Book VI)

What were these endless verses that Caesar mentions about the pupils of the druid masters? And again, what mnemonic tool was used to aid these students to memorise such a considerable volume of subject matter over a twenty year curriculum? In most cultures of Antiquity, literacy was a guarded secret in that it was an instrument to the key of power. It was not only irreverent to commit teachings to writing but politically dangerous to disseminate the secret code of written language. The alphabetisation effort of masses is but a recent event in

history. So, this writing code, so secretly guarded by the Druids, must have been overlooked by Caesar himself. Maybe he should have paid more attention to the comments made by the Greek author Hippolytos (in *Philosophumena* I, XXV) concerning the Druids' mastery of philosophy and the graphic arts:

"The Druids of the Celts have assiduously studied the philosophy of Pythagoras cited for this study by Zalmoxis, the slave of Pythagoras and Thracian by birth, who came to these countries after Pythagoras' death thus furnishing them the opportunity to study the philosophical study. And the Celts believe in their Druids as seers and as prophets because they can predict certain events through the (same) calculus and arithmetic (as that) of the Pythagoreans. We will not keep silent the origins of their doctrine since many have discerned among them many schools of philosophy. In effect, the Druids also practice many graphic arts."

In strict archaeological terms, the Oghams are dated at best at the time of Ireland's Christianisation by St. Patrick and followers around the IVth and Vth centuries C.E... This argument is solely based on epigraphic evidence provided from scattered bilingual inscriptions in Goidelic Oghams and Latin letters from the Isle of Man, Southern Wales and Devon. In this light, the Oghams are viewed strictly as an Irish invention and its diffusion restricted to parts of Man, Scotland and Wales. Its origin is explained as the alphabetisation effort in the hope to recruit illiterate members of the Druidical class.

The more informed sources (C. Sterckx, J. Monard) see the Oghams as a transitional sign system constructed from magical tally marks (Azilian Art) notched on wooden rods prior to the generalised use of the Latin script adapted to the Irish usage.

The most ancient Irish artefacts show that the Oghams were used in very short dedications of one or two words, most often the name of the deceased on the edge of commemorative gravestones. This practice leads to necessary upkeep of glossaries such as the *Auraicept Na n'Eces* and the *Leabhar Bhaile Mhota* or "Book of Ballymote" given in latter horizontal form. However, these myopic views are broadened by other experts such as Prof. Claude Sterckx of the Université Libre de Bruxelles and linguist Joseph Monard. Sterckx has demonstrated how the oghamic inscriptions were written in a standardised archaic Proto-Irish very close to Gaulish and Latin. For example, the inscription "Degos maqi Mocoli Toicaci" (singular genitive) reading (Grave) of Degos (= "Studded") son (of) the descendant of

Toicacos (Togicocos = "Charming-Red"), (Maqi and Toicaci being singular genitives and Mocoi, a plural genitive)¹.

Marine biologist Barry Fell is better known for his controversial epigraphic work based on the diffusion of alphabets and writing systems. He was first to connect the Oghams with the many examples of Ogham-like tally marks found in prehistoric rock art. Fell went in an arm's length in his attempt to decipher the "American Indian Oghams", much too far according to some experts of the academic field such as Bendán Ó Hehir. Most problematic is his notion of a vowelless Arabic or Punic Ogham having a Semitic origin. Some go as far as to give it an Hebraic origin on the account of a few letter name matches such as Irish *bith*, Hebrew *beth*, and in that same order: *nion* or *nuin* and *nun*; *muin* and *mem*; or *ruis* and *resh*. Through time, the Old Irish names were recopied, glossed over and distorted to a point where they are hardly recognisable from the original nomenclature. Let us not forget that the cleric monks who wrote down these names were most evidently trying to make the Irish tradition conform to the Biblical mindset. Also, many of the original Old Celtic names devised by the druid clerics were no longer understood by the non-initiated Christian scholars after their downfall.

To conclude that Oghams were originally strictly consonantal is, from a comparative linguistic and mythological perspective, a simplistic statement. The structural nature of Ogham is much too complex to confine it to a clumsy devoiced alphabet. Please remember that alphabetical Oghams were the product of Christianised Irish Sea kingdoms that were distancing themselves from their pagan past. That is, things became garbled when the old lines of traditional initiation were broken. The Celtic Druids were the ones who maintained Old Celtic as a living language. When the last Druids died so did their sacred language. This is the reason why the vernacular Celtic languages came into being. Were not the Celtic Druids the Western counterpart of Vedic Brahmins?

According to J. Monard, the Oghams are (our translation): "*writing solely of Celtic or of Goidelic origin most probably elaborated by the Druids from an analysis of sound, sorting out vowels from consonants: truly a systematic and original alphabet.*"²

¹ Claude Sterckx, *Manuel élémentaire pour servir à l'étude de la civilisation celtique*, Université Libre de Bruxelles, p. 59-60.

² Joseph Monard, *Notice sur les Oghams*, (monograph), 1994.

The Oghams seem to have been adapted to the Latin alphabet at a very late stage in the evolution of this syllabary. In fact, it shares many similar traits with the old Iberic sound systems. Peter Berresford Ellis, labelled by the Times Higher Education Supplement as "the preeminent Celtic scholar now writing", in a paper titled *The Fabrication of 'Celtic' Astrology*, wrote the following:

"Dr McManus echoes other scholars when he points out that the basic twenty characters of Ogham were not all named after trees. I'll confine the meanings given by Dr McManus to the letters Graves' actually uses, which are not tree names.

L = Luis (claimed as a rowan) either comes from luise (flame, blaze) or lus (plant, herb). It is not placed in a context that makes either derivation reliable. N = Nion or nin (claimed as ash) is a fork or loft. H = Uath (claimed as hawthorn) means horror or fear. T = Tinne (claimed as ash and sometimes holly) means a bar, rod of metal, ingot etc. M = Muin (claimed as vine) means neck or throat. G = Gort (claimed as ivy) means a field. R = Ruis (claimed as elder) is from the word for red.

As for the consonant: M = muin, the vine was not native to Ireland anyway, and when it was introduced, the Old Irish was finchí, a loan word from the Latin vin. The word muin was, as stated, neck or throat, which is still found in modern Irish muineál.

The letter 'P' does not appear in Irish until the early Middle Irish period, being adopted from Latin, and is given by O'Flaherty as P Pethboc, claimed as a dwarf elder. Of course, pethboc occurs neither in Old nor early Middle Irish. Peithbhóg occurs in Early Modern Irish, either as a corruption of a Latin loan word or, as Professor O'Rahilly contends the 'p' might be an early modern softening of 'b' perhaps from beithe (birch). At least Robert Graves realised the fact that a 'P' could not possibly exist in the early Q-Celtic Goidelic form. The famous identification of the two forms of Celtic is P in Brythonic and Q in Goidelic. At least Graves was mindful of his Ps and Qs! But how could he fit P = Pethoc into his thesis? Admitting that it was not an original Irish letter he says (p184) that he believes it simply stood for the Irish NG and arbitrarily substitutes the form nGetal claimed as a name of the dwarf elder.

Curiouser and curiouser! This is a negative, dative and vocative form. According to Professor Meroney: The spelling nGetal points to an original getal, but no such word survives otherwise in Irish.' Dr McManus however thinks getal was a verbal noun of gonid wounds or slays'. I am of the opinion that this spelling getal, however, points to an original cetal. Already in Old Irish an eclipsed c-appears as g-, compare nach gein [-- nach n-cein]. And here I will disagree with my learned colleague Dr McManus because he overlooks a word in Old Irish gedal (if the dental d is rendered t) then we do have a word for the broom plant. In gedal, however, Robert has to lose his 'reed' and winds up with broom. The Old Irish for a reed is cuisle. It is from this word for reed that we get the word for a pipe and cuisleoir a piper because the reed is the basic component of the pipes. I

think even those who are not linguistically minded are wondering why Robert Graves could assert this linguistic conjuring act, changing the spurious P = Pethoc = dwarfelder, to the equally spurious Ng = nGetal = which he claims as 'reed'? Your guess is probably as good as mine.

We can go on and point to the G whose tree name' given by O'Flaherty is supposed to be gort = ivy but the Old Irish word for ivy is eidnen and the word gort actually means a field, as given above.

There are also inaccuracies with the 5 vowels. O'Flaherty and Graves comes out with: A = Ailm (claimed as pine or silver fir). It is not attested in any form. The word for a pine is actually G = Giúis. O = Onn (claimed as furze) is actually the ash tree while furze is A = Aiteann. U = Ur (claimed as heather or even blackthorn) means earth, clay or soil and sometimes as a green branch. The Old Irish for blackthorn is D = Draogean (incidentally a popular girl's name at that time). While the U = fráech is our word for heather. E = Eadha (claimed white poplar) and I = Idho (claimed as yew) are unattested although E = Edad would give us aspen but the word for yew is L = Lúr.

So, we see, that 'tree alphabet' is hopelessly confused and at odds with itself."

To fully grasp the nomenclature of the Irish Ogham names one has to dig much deeper than Middle Irish, much deeper than Old Irish, one has to dig to the root. And the root lies very deep in the field of linguistic and historical research. Something which was not attainable for much of XIXth, and even much of the XXth century scholars, for it takes quite some shovelling to get to the roots. At the start, many of the tree names involved in this list were not necessarily indigenous to Hibernia. The migrations of the Gaels went over a very long period from such places as Iberia with the Milesians, Gaul with the Fir Gaileòin, Britain with the Fir Domnan and Belgium with the Fir Bolg, so it should not come as a surprise that the botanical environment could change from one geographical area to the other. A scrupulous study of Celtic, some say Common or Old Celtic, roots yields many surprises and new avenues not suspected at first. Although there is a general tendency within the Celtic idioms, and the same goes for the Romance idioms, to confuse Ps and Qs, there are examples where P-Celt maintained certain archaic traits while the same goes for the Q-Celt who maintained some of the initial Ps. For example, Equos instead of Epos for "horse" in Gaul and Partolon(os) > Partholon for "of the partisan troop" instead of Qartolon(os). In Ogham, why would Ur be marked as "heather" and not the usual Irish name fráech? Simply because the word evolved from *broica / *uroica on to fráech. Ailm for "fir" is from *alamios for "pine", "scotch pine" while giúis could not be 'G' because it derives from *uctaca / *uctaco = '(p)U', and which more precisely stood for "spruce". It would be too

long to go over all of the awkward names and letters contained in Berresford's list, but let us just say that they all conform to the graphic needs of the Old Celtic sacred language. So for the sake of clarity:

'F' was not practiced in Old Celtic. The Gaelic 'F' evolved from 'V', a mutation of the consonantal 'U' = 'W'. On the other hand, in the Brittonic languages the consonantal 'U' evolved into 'GW'.

The sibilant 'S' was always pronounced as 'S' and never as 'Z'. Therefore, -////- for 'Z' was an impossibility at the old level of language. It had to express the Sd- and St- consonantal clusters which in Gaulish were marked as a bared D : Ð and pronounced either dz or like the English th sound as in "the" and "that".

Aspirated 'H' for Huath did not exist at the Old Celtic level but was custom-fitted from Scuiats (Spetes in Old Brittonic) for "Hawthorn". The Brittonic aspirated 'H' consonant as with Welsh and Breton is but a late evolution of 'S'. The Sc- and Sp- consonantal clusters are very abundant in Old Celtic.

The nasalised 'Ng' cluster derived from an initial schwa vowel preceding 'N' and evolving from the 'Nc' cluster with many words starting with a vowel elision which had great mystical importance in ancient Indo-European religion.

The Indo-European initial 'P' was not only rare in Goidelic but was already dropped in Old Celtic. This explains why it appears as a Forfedha. The bi-consonant 'PH', also used in Gaul, was a mutation of 'B' or 'P' and was never expressed as an 'F'.

Oghams are structured on the model of zodiacal constellations and other cosmic, mystical and mythical considerations which make them difficult to adapt to other traditions. The Druidical calendar system has been perfected in furtherance to the merger of both experiences. The recording of the lunar events of the year was called *Amserolenmen in Old-Celtic, and *Allmonaxta in Old-Germanic. The luminaries, Sun and Moon in their monthly progression, cross the many constellations of the Zodiac. These were likened to a forest of trees

Another important point is that most believe the Oghams to derive from the Roman alphabet. This assumption is solely based on the theory of the diffusion of alphabets. A methodological study of the structure of the oghamic sound system has revealed that the Proto-Ogham was in fact a sylibary using two or three mystic syllables. Therefore, the Ogham was not much different from other Indo-European

sound systems such as the Vedic Saman (utterance of sounds) and Sruti (aggregate of sounds) techniques. The hymns of the Rig Veda (1. 164. 39) speak of the sacred syllable known as the akshara which emanated from supreme space: *"What can one who does not know this do with the chant? Only those who know it can sit together here."* The statement is clear, only initiates can sit in the company of deities and grasp the meaning of sacred sound. Not surprisingly, Aksara (lit. "imperishable, « unalterable »), one of Brahma's names, meaning "sound", "syllable", "word", finds its exact counterpart in the Celtic key syllables, the Axario Axscail.

The creation of the Ogham was credited to the Irish demiurge god Ogma also known as Ogmios in Gaul. The Romans saw him as a cognate of Hercules.

Therefore, the key sounds were the three first utterances of the god of eloquence, Ogma. Each of the strokes simultaneously represents a vowel and a consonant. For example: -| - = "A" and "M", -| | - = "O" and "G" and -| | | - = "U" and "Nc > Ng". In this respect, the three strokes combined -| | -: O/G, -| -: M/A not only spell out the name of the god Ogma, the name of the signs Ogmon > Ogham, plural Ogma, but also Om, the most sacred prime or seed sound found in Vedic mysticism. That is, ÔM, as in the Vedic OM or AUM. OAMos/-a/-on = "greatly", "intact", "mystic groove";

O:-| | -Og- : Og-os/-a/-on = "pure", "virginal", "intact"; Ogios, the youth of sound;

A:-| - Am- : Am-os/-a/-on = "great", "super", "empowered"; Ama, the mother of sound;

M:-/- Ma- : Ma-/ios/-ia/-ion = "greater", "much greater"; Maia, the home of sound.

Nc :-///- U:-| | | -: Ncu / 'Ncu < Ancu < Ancouo = "fatality", "fatal outcome", "death".

The Auraicept maintains that Soim was the first thing to be written in Ogham and that "R" is for Graif. What is the meaning of this? First, Soim from Soimos < Soibos means "Magic", "Illusion" and Graif < Grauon = "writing". It couldn't be clearer, Ogham is magic writing! Og-uaim < Actusama = "perfect alliteration", the Ogham, in accord with sound, comes from Ogma (< Ogmios = "Champion", "Notcher") / Fenius (< Uenios = "Host", "Clan man"), its prime inventor. And the learned are the prime agents who apply it to poetry. In the order of intellectual values, thought is superior to the spoken word, most often its imperfect expression. The spoken

word is superior to writing, which kills it by fixing it forever. This fixing of word is nevertheless bound by magic. Graif (Grauon), writing, is superior to Delb (Delua), image, in that writing is the property of the learned, the initiated to the mysteries, while imagery is understood by the ignorant and unlearned, therefore the uninitiated. As Eochra ecsi (< Axario Axscail "Key to writing (grooves)"), writing forces reflection. Only meditation generates intelligence. Therefore, voice and sign, through mantric binding, are forever fixed in eternity. This is why the Ogham belongs to the god Ogma, Lord of Iugon (Yoga), magic, mantric sounds, and martial arts. However, this creation myth by the god Ogma was not only specific to the Gaelic realm. The Welsh had a similar notion for the creation of their writing, the Coelbrenn. In the Welsh version, however, it was the Einigan or Einiget the Giant (in *Barddas* – Symbol, p. 33).

"Who was the first that made letters?"

Einigan the Giant, or, as he is also called, Einiget the Giant; that is, he took the three rays of light, which were used as a symbol by Menw, son of the Three Shouts, and employed them as the agents and instruments of speech, namely the three instruments B. G. D. and what are embodied in them, the three being respectively invested with three agencies. Of the divisions and subdivisions he made four signs of place and voice, that the instruments might have room to utter their powers, and to exhibit their agencies. Hence were obtained thirteen letters, which were cut in form on wood and stone. After that, Einigan the Giant saw reason for other and different organs of voice and speech, and subjected the rays to other combinations, from which were made the signs L. and R. and S., whence there were sixteen signs."

The name Einigan or Einiget derives from the Celtic Anacantios = "Calamitous" punning with Anagantios = "Inactive", the name for the Celtic month of February and, with Incaitalis = "reed". Here connecting the name with the 'Ncu magical 'Ng' sound of fate and fatality. The 'Ng' symbol was also present in the Coelbrenn and Teutonic runes. In the runes, Ing or Ingwaz was also connected to the theme of Life and Death. This shows that the three rays of light symbol were common to both the Celtic and Germanic peoples. It can also be found in the list of Vedic mantric seed sounds as : Nga for naga = "snake" or "not moving, inactive". Upon reflection, all of this is much older than was first suspected.

The Elements in the Oghams:

druim: drumbos from drummen > drosmen = "ridge", "back", "line";

ecsi: axscail = "grooves";

flesc: ulisca = "sign";

forfedha: Uorbention = "completing", "optimising", the additional fews;

iteòg: ettia/etos from pettiâ = "feather".

Here is a chronological order, as compiled by J. Monard, of the most probable series:

1- Goidelic order; B, L, N, F/V, S, H, D, T, C, Q, M, G, NG, SS, R, A, O, U, E, I,

forfedha; CH, TH, P, Ph, X-SK, and/or EA, OI, UI, IA, AE.

2- Pictish order; B, L, V, S, N, H, D, T, K, KH, M, G, NG, ST, R, A, O, U, E, I,

Forfedha; P, and D, RR, and/or OI, UI, IA, OE, and O-HO, MA.

3- Medieval order; B, L, F, S, V, H, D, T, K, Q, M, G, NG, DD, R, A, O, U, E, I,

forfedha; EA, OI, UI, IA, AE.

These orders given by Mr Monard rely very much on linguistic evidence and details found in the Book of Ballymote. Other sources however, give different orders altogether. The most remarkable of these being from the oral tradition of Ireland as reported by Roderick O'Flaherty, the Irish bard in his book Ogygia. He claimed that his information came from Duald MacFirbis, the clan bard of the O'Briens.

Old Celtic etymologies of the Ogham tree symbols:

Feda, Fedha < Uidoues = "woods" as letters and tree constellations:

1-B, Bith / Beithe < Betua = "Birch";

2-L, Luis < Lúis = "Mountain Ash";

3-N, Nin / Nuin < Olnos = "Flowering Ash";

4- F / V (*W), Fern < Uernos "Alder";

5-S, Sail < Salix = "Willow";

6-H (*SC/*SP > *XQ/*XP), Huath < Scuiats | | Spetes = "Hawthorn",
"Whitethorn" and/or variant, Xquiats (gdl) | | Xpetes (brt) = "Hawthorn"
and/or Scobies = "Elder";

7-D, Dair / Duir < Daruos (gdl) | | Deruos (brt) = "English Oak";

8-T, Teine / Tinne < Tennos / Colennos = "Holly";

9-C, Coll < Cosla / Coslos = "Hazel";

10-Q, Cert < Certa > Qerta = "Crab-Apple";

11-M, Muin < mUinia < Uiniia = "Vine" and/or Marcos = "Rustic Vine";

12-G, Gort < Gortia = "Ivy" and/or Gabrostos = "Honeysuckle";

13-Ng, nGetal / nGéatal or Getal < 'nCaitalis < Incaitalis or Caitalis = "Reed",
Caitalis Secsca = "Sedge";

14- Z / sD (*Ð), Straif < Sdragenos < Ðragenos = "Barberry" and/or Ðrausa =
"Green Alder";

15-R, Ruis < Ruscia = Elder Tree, *Roudioscobies = "Red clustered Elder" and/or
Reusmen = "Sappy Alder" and Rusca = "Rowan";

16-A, Ailm < Alamios = "Pine Tree", "Scottish Pine" and/or Aballos = "Apple
Tree";

17-O, Onn < Odocos = "Ground elder";

18-U, Ur < Uroica = "Heather";

19-E, Elto (Aspen, Poplar), Edato (Trembling Poplar), Edenno (Ivy), Ercus
(Oak/Beech);

20-I, Iuos (Yew), Iburos (Yew), and/or Itus (Pine);

Forfedha < Uorbention = "Completing (letters)"; punning with Uorbenta = "Over Fate (letters):

21-Ch / K / X (Xi = 'X' chi), Koad / Choad < Xotia = "Coppice" and/or Ximalos (Hops); along with:

EA, Eadha < Esados = "White Poplar";

22-/p/Th, Tharan < Taranos (gdl) | | Tannos (brt) = "Holm Oak" and/or Thesmerion = "Hibiscus"; with :

Oi, Oir, Feorusoir < Uorosorios = "Spindle Tree";

23-P, Peith / Pethbol < *Petios = "Guelder rose", "Snow ball tree" / *Petisiaballos = "Little Apple Tree" and/or Petteuroica = "Bog berry bush"; with:

UI, Uilléan < Uillo = "Honeysuckle", "Woodbine" and/or Uitu (Willow Bush);

24-Ph, Féa, Phogos < Bagos = "Beech"; with:

Ia, Iphin < Spidna / Spina = "Gooseberry" and/or Iauga (Furze);

25-XS (= KS / PS), 'Xslemos, from Uxslemos "Mountain Elm", "Wych-elm", "Scotch Elm"; with:

AE, Amancoll / Aemancholl < Uaenocoslos = "Wych-elm"; also called Chi Mor < Maros Xi = "Big X".

Symbology of the Common Celtic Proto-Ogham, letter ranking and ancient sound ascriptions

"Quot sunt genera in ogaim? (How much is composed in Ogham?) Not hard. CL, et figures eorum et potestates secundum ordinem nuntiabinus. (and the figures that are of (Ogham) and their meaning after their order to wit.) I shall speak primum(firstly) of the woods of the trees whence names have been put for the woods of the trees whence names have been put for the Ogham letters, secundum alios et alios nominantur. (After other ways and other ways of denomination.) Query, well then, whence are the Ogham vowels and consonants named? Not hard. Secundum alios quidem, It is from the school of

Fenius Farsaidh, to wit, the school of poetry which Fenius sent throughout the world to learn the languages." (Auricept na n-Éces p. 275)

Furthermore, when one combines the letter symbols in each five set of fews, one gets hidden meanings similar the ones hinted at by the ancient Irish poets.

Down strokes:

B-L-N-U(W)-S : Belenus < Belenos, the Sun God.

Up strokes:

SC-D-T-C-Q: Scud < scudos = "shield" Tecq < tecoscii = "of the doctor of knowledge"; ditaca = "smoke"

Slanted cross strokes:

M-G-'N- Ð-R: Magon ðir < magunos ðiras = boy servant of stars.

Straight cross strokes:

A-O-U-E-I: auello / auilla = "willingness"; auelo = "air stream".

THE CUSPS

As found on the Coligny Gaulish calendar, Prennios literally "arborescence" also stood for "constellation" and a zodiacal period. In the calendar the notes Prin and Prinni are often mentioned.

The P-Celtic name Prenn < Prennos and Q-Celtic Fid < Uidus, both for "tree", also stood for cusp.

That is, a cusp is a point or apex, a fixed point on the ellipse formed by the arc of the ascending constellation and the Earth's horizon. Therefore, the point where the first stars of a zodiacal constellation rise on the horizon marks the cusp. For determining a zodiacal period, the Eastern horizon determines the starting point for the Houses. The Houses are determined by the position of the Earth's axis or cardinal points at the time of an event or at the time of someone's birth.

Midheaven is found overhead above the highest zodiacal constellation in the Eastern skies. Neinos, the zenith, is the point of the celestial sphere which is directly opposite to the nadir and vertically above the observer. There were two cusps in druidical astrology scheme. One marked the Sun's entry into a given

constellation or astral house and another marked its exit. The following cusp order is based on indications found in the Book of Ballymote labelled *Fege Fin*.

Cusps in Druidical Astrology

SAMONI PRINNIOS (Scorpio), HOUSE I: Mars, 1st cusp: Reusmen (Sappy Alder); 2nd cusp: Uernos (Alder).

DUMANNI PRINNIOS (Sagittarius), HOUSE II: Jupiter, 1st cusp: Qertocos (Crab-apple); 2nd cusp: Salix (Willow).

RIURI PRINNIOS (Capricorn), HOUSE III: Saturn, 1st cusp: Marcos (Vine); 2nd cusp: Alamios (Pine).

ANAGANTI PRINNIOS (Aquarius), HOUSE IIII: Saturn, 1st cusp: Betua (Birch); 2nd cusp: Squiats\Spetes (Whitethorn).

OGRONI PRINNIOS (Pisces), HOUSE V: Jupiter, 1st cusp: Osna (Ash); 2nd cusp: Iuos (Yew).

CUTI PRINNIOS (Aries), HOUSE VI: Mars, 1st cusp: Periaros (Pear); 2nd cusp: Phrinio (Plum).

GIAMONI PRINNIOS (Taurus), HOUSE VII: Venus, 1st cusp: Thesmerion (Hibiscus); 2nd cusp: Gabrostos (Honeysuckle).

SEMIUISONI PRINNIOS (Gemini), HOUSE VIII: Mercury, 1st cusp: Xassanos (Sessile Oak); 2nd cusp: Daruos/Deruos (English Oak).

EQUI PRINNIOS (Cancer), HOUSE VIIII: Moon, 1st cusp: Uroica (Heather); 2nd cusp: Lemos (Elm).

ELEMBIUI PRINNIOS (Leo), HOUSE X: Sun, 1st cusp: Thannos\Tharanos (Holm Oak); 2nd cusp: 'Ncaitalis (Reed).

EDRINI PRINNIOS (Virgo), HOUSE XI: Mercury, 1st cusp: Etlos (Aspen); 2nd cusp: Nertos (Elder).

CANTLI PRINNIOS (Libra), HOUSE XII: Venus, 1st cusp: Coslos (Hazel); 2nd cusp: Dragenos (Blackthorn).

Vedic Seed Sounds and Druidic Key Sounds

If one is to grasp the scope of the common Indo-European origins of the Ogham and the Brahmi alphabet codes, one has to take a closer look at the Vedic mystic sounds and how they both codes look so much alike. And of course, as always, the Celtic model seems to be the most archaic! So for the reader's sake herewith are two comparative tables:

Table A - Vedic

Chacras:	Seed sounds:	Master Tatva and his qualities :	Devatà (God) riding his (vehicle) Vâhana :
Mûlâdhâra Seat, spinal area under the gonads	Bhû va, sha, sha, sa	Pritivi Cohesion	Brahmâ on Hamsa (Swan)
Svâdhishth thâna Spinal area over the gonads	Agni ba, bha, ma, ya, ra, la	Ap Contraction	Vishnu on Garuda (Eagle)
Manipûra Solar plexus	Apas da, dha, na, ta, tha, da,	Tejas Expansion	Rudra Shiva on AjakAra (Bull)

	dha, na pâ, pha ,		
Anâbata Heart area	Vâyû ka, kha, ga, gha, nga, cha, chha, ja, jha, nya, ta, tha	Vâyû Movement	Ashvina Ishâ
Vishuddha Throat area	Akâsha a, â, i, î, u, û, ri, rî, Iri, Irî, e, ai, o, au, am, ah	Akâsha Opening	Hâkini (a demi-goddess)
Ajnâ Third Eye	Manas ha et ksha	Manas Mind	

Table B - Druidic

QRENNION (gdl) / PRINNION (brt) (Arborescence)	AXARIO AXSCAI (Key Notches)
--	------------------------------------

Symbolic meaning :	Syllabic key sounds :
<p>1.</p> <p>Betua = "Birch" / Bitu = "world", Biuitos , Biotos = "Life"</p> <p>Budh < Boudios, planet Mercury</p>	<p>Be / Bi</p> <p>B-</p>
<p>2.</p> <p>Luis < Lusi = "Mountain Ash" / Luan < Luana < Luxsna < Louxsna = « Moon »; Louxsnos = « Light »</p> <p>Lemos = "Elm-tree" / Lemos = "Stag"</p>	<p>Le / Lu</p> <p>L-</p>
<p>3.</p> <p>Nuin < 'Lnos < Olnos = "Flowering Ash"</p> <p>Neart / Neirt < Nertos = "Myrtle" / Nertos = "might"</p>	<p>Ne/No</p> <p>N-</p>
<p>4.</p> <p>Fern < Uernos = "Alder" / Uernos = "good", Uernon = "Estate", Uirionia = "Truthfulness, Uasnia = "dawn", planet Venus, the Morning Star</p>	<p>Ue / Ui / Ua</p> <p>U (w)</p>
<p>5.</p> <p>Sail < Salix = "Willow" / Sauelio = "Sun", Sulis = "Eye"; Suliua - "Well couloured", the Eye of Sun, the Sun Goddess</p>	<p>Sa / Su</p> <p>S-</p>
<p>6.</p> <p>Huath < Scuiats Spetes = "Hawthorn", "Whitethorn" and/or variant, Xquiats (gdl) Xpetes (brt) = "Hawthorn" and/or Scobies = "Elder" /</p>	<p>Scu / Sco (gdl) Spe / Spa (brt)</p> <p>Xc- / Xq- Xp-</p> <p>Sc-/Sp-</p>

"death", "fatal outcome", 'Nacantios < Anacantios = "Calamitous"	
14. sD (*Ð), Straif < Sdragenos < Ðragenos = "Barberry" and/or Ðrausa = "Green Alder" / Ðira > Sdira > sira) = "star"	De Ð- /Sd-
15. Ruis < Ruscia = Elder Tree, *Roudioscobies = "Red clustered Elder" and/or Reusmen = "Sappy Alder" and Rusca = "Rowan" / Reia, Riia, planet Venus	Ri R-
16. Ailm < Alamios = "Pine Tree", "Scottish Pine" and/or Aballos = "Apple Tree" / Albios/Albis = "Universe", "Cosmos"	Am A-
17. Onn < Odocos = "Ground elder" / Ogios = "youth", Ogmio = "magic bond", Odaccos, Udaccos = "host", "husband"	Og O-
18. Ur < Uroica = "Heather", Ura = "Olive-tree" / Ur = "(Sacred) fire", Uracca = "Old woman", "hag", "witch"	Un /Ur U-
19. Elto (Aspen, Poplar), Edato (Trembling Poplar), Edenno (Ivy), Educa > Ebuca = "Dwarf elder", Ercus (Oak/Beech), Edesno > Edenno = "Ivy" / Eidscos = "Moon, Edrinos = "arbitrator", "judge",	Eð E-
20. Iuos (Yew), Iburos (Yew), and/or Itus	Ir

(Pine) / Itu = "weat", "corn", Itauis = "firebrand"	I-
<p>21.</p> <p>Choad < Xotia = "Coppice", Xassanos < Cassanos > Cassinos = "Sessile Oak" and/or Ximalos (Hops) / Xaimon = "home-land", "fatherland", Xrotta = "harp", Xodonios "earthling", "earthly", "mortal human"</p> <p>Eadha < Esados = "White Poplar" / Eaecos = "Present dweller"</p>	<p>Xi</p> <p>X- / Ea</p>
<p>22.</p> <p>Tharan < Taranos (gdl) Tannos (brt) = "Holm Oak" and/or Thesmerion = "Hibiscus", "shrubby mallow" / Taranos < Tanaros = "thunder", Thsotto = "compact lump", "ground hole"</p> <p>Oir, Feorusoir < Uorosorios = "Spindle Tree" and Oiniia / Uiniia = "Vine" or Olloiacetos = "Mistletoe" / Oinalio = "Monad"</p>	<p>Oir</p> <p>Th-/Oi</p>
<p>23.</p> <p>Peith / Pethbol < *Petios = "Guelder rose", "Snow ball tree" / *Petisiaballos = "Little Apple Tree" and/or Petteuroica = "Bog berry bush" if not Periaros = "Pear-tree" / Parios = "cauldron", Pacris = « Chakra », Peisla = "thought"</p> <p>Uilléan < Uillo = "Honeysuckle", "Woodbine" and/or Uitu (Willow Bush) / Uilia = "will", "want", "honesty", Uilos = "horse"</p>	<p>Pe</p> <p>P-/Ui</p>
24.	Phi

<p>Ph, Féa, Phogos < Bagos = "Beech", Phalion = "wayfaring-tree" or Phrinio = "Plum-tree" / Phindon = "end", Phruda > Phroda = "cascading brook"</p> <p>Iphin < Spidna / Spina = "Gooseberry" and/or Iauga > Iouga = "Furze" / Ialos = "glade", Iugon = "yoke", "yoga"</p>	<p>Ph-/Ia/Io</p>
<p>25.</p> <p>'Xslemos, from Uxslemos "Mountain Elm", "Wych-elm", "Scotch Elm" / Xsulsigiactos = "hypnotism"</p> <p>Amancoll / Aemancholl < Uaenocoslos = "Wych-elm" / Aedus = "fiery"</p>	<p>Uxs</p> <p>Xs-/Ae</p>

THE ELEMENTS IN THE OGHAMS

According to the *Auraicept na n'Éces*, there is nothing relative to the senses, words and letters, that is, pertaining to words and letters, these being the *forfedhas* and the elements, corresponding to Gaelic : *grus* "lump", "grains", *cloch*, "stone" and *lind* "body of water".

1. X (Ch)-Ea / Coad: Calios = "hard", "stone" ; Caliuos = "gland (as a chakra or spiritual center)" ; Caletia = « hardness » / Xdonios = « chthonian » ; Cloca > cloch = « round stone », « pebble » or Alexs / Alixs > Ail = « Stone ».
2. Th-Oi / Oir / Tharan: Tepnia > teine = "(wood) fire" / Ur = "fire".
3. P-Ui / Peith: (p)Isca > usce = "water" ; also Apia > àbh = « water ».
4. Ph-Ia / Phagos: Uetos = « air », « breath, wind, breeze » ; Auer > aur / athar = « Air » ; Auella / Auentos = "wind".
5. Xs-Ae / Xi-Mor / Péine: Uxsamon = "highest", "ether" / Nemon > nemh / neam = « sky », « ether » ; Athar, a late Gaelic borrowing from the Latin form *Aether*, literally: "Subtle Air" for Ether.

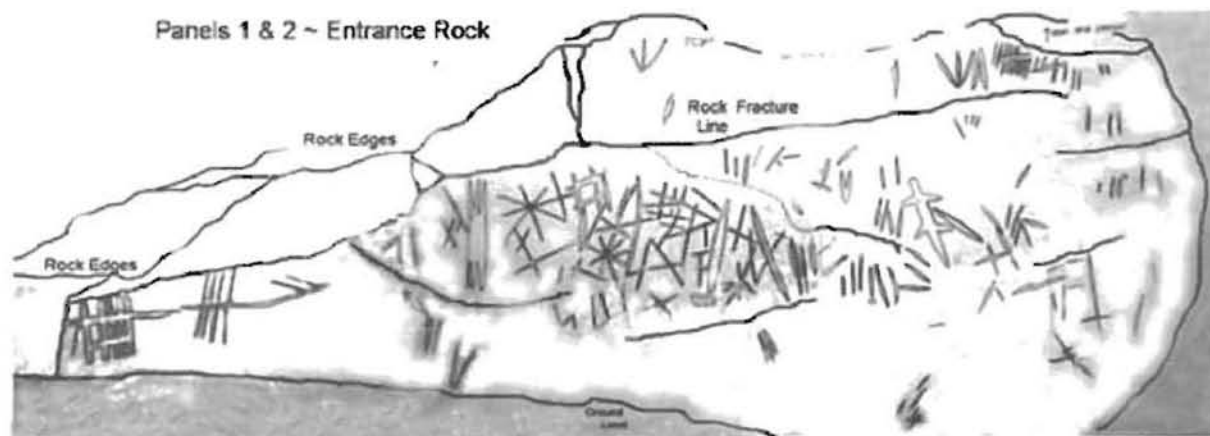


Illustration by Beverley H. Moseley, Jr.

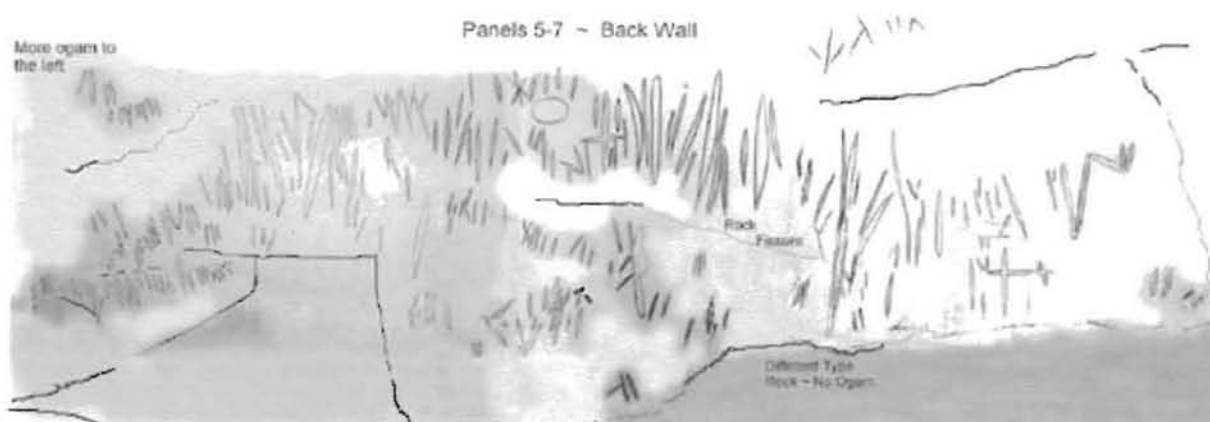


Illustration by Beverley H. Moseley, Jr.

PART II

A DESCRIPTION THE BUCKHORN OGHAM INSCRIPTIONS

It is surprising to find North-American Ogham-like inscriptions to read so well in the Old Celtic idiom where an Amerindian interpretation should be expected. Nevertheless, no matter how disturbing, the exercise does yield results.

The following transcript and translation for the Buckhorn petroglyphs was obtained using the reconstructed Proto-Ogham syllibary. Note that the vowels following consonants are limited to the mystic key sounds given in the above list. When a precise syllable was needed, dots or strokes were added to emphasise the correct reading, thus leaving less room for arbitrary guessing. Note also the use of at least two sets of Oghams, one using the BLN order and the other using the runic secret Ogham for graphic enhancement and occultation of meaning. The use of 'R' was very limited. Could this indicate a bilingual Celto-Algonquian cultural context since the letter is absent in the Algonquian languages?

TRANSLITERATION OF TRANSCRIPTION S (reading from right to left)

PANEL 1	PANEL 2
Section A Be-M/a-M-'N(ng)/U	Top left detail T-B(a/m)
Section B O/G -a/M-O(n-a)-SC	Top right detail

Ground level	A T - L O - C-U(w)-N D-A-B O
B-AE/XS --- 'N/U-A/M	
E/Ð(z)---D	Bottom
	M/a - T
Top back wall, section 4	
SC-A/m-L	Middle far right
D/o	M/a-L/o
B-N-S	A-G/a-M-A
Section 4, middle	
D-aM	Middle far left
B-L-N	A-M-B-EA-L-U/N
OEADON	A-X B-E-L-U/N
'N-u / 'NCu	A-M-B-O L-U-X-N/U
	SC-L-O /SC-A-L-O
Section 4, bottom	LA- V(5)
A-D-B-E R	
A-E-C-D	Middle section (top and middle)
A/B-U(w)-N	S-A/ M-O-'N-IO
	(S-A-U-L-I) IO
Section 5, top	U-X-A-M
A-O	Ba-M-U/'N
B-M -B	U-A-N-A
G/O-A-L	
	Middle section bottom

SC-aM	N-O/G-I
D-Ui-B-SC	AE/X e/B-U(w)
Ma-Go-N	M/A-'N-A/B
C(o)	
B-A-SC-N	Mid left section
Section 6, top	'N-D-O
D-A-G/O-D (e)	SC-A/M-O
D-A-N-E	D/o-W/E (Salamander icon)
D-N-(i)-O-B	A/M-EA/X-A/M-O-N-A/SC
R-O/G-o-D-A-M	T/U
B-D	B-L-N-O
L-SC-A	L-a/M-A
B-L-O'N/U	D -M-A :
U-B	A-SC
G/O-L-O	EA/X- T-B-
Section 7, top	
N-M-O-D	
Section 7, bottom	
D-aM-B	
G-O-T	
'N-D-O	

Ce-D-aM	
I-Go-D	
U/'N	
G-O-D-L-A-ae	
aM-B	
D-aM-A	
O-B	
Section 6, bottom	
T/u	
A-M-B(i)	
T-B -O-R(?)-t	
X-E-N-O-SC-a/M	
L-B-M-B-A	
L-B-M-B-A	
B-A-SC-O-B(i)	
L-a/M-A	
N-T-G-O-D-L	
A-G/o	

TRANSLITERATION AND TRANSLATION

BiMa'Nu: Bimaenu < Bim-anos = "goer"; Bi-manos = "second man"; Bimanios = "second lad / boy"; as possible personal names or as adjectival forms:

BIMin-os/-a/-on, dim. adj. = "hardly going";

BIMum-os/-a/-on, sup. adj. = "going strong";

OgaMOn ASC: Ogamo(n) (a)SC < Ogamnon-asc(a) = "ogamic notches or letters"; Ogamnon-asc(os) = "he of ogam notches";

BaeXS 'NaM: col. gen. Baescunam < *Bascunationm = "in relation, belonging to the Basque"; < Bascunes < Barscunes = "Lofty and chiefly"; punning with Barsco-cunes = "Tuft dogs".

ED: prn n. ed = "it", "that"; Ed. abb. Edrinios = "of the Arbitrator", name of month of September / October.

SCALo: n. Scalos = "servant";

Do: v. Dô = "to give"; prp. do / to = "to", "for";

BeNS: Benos = "striker", "carver", "sculptor";

DaM: adj. Damos/-a/-on = "visitor", "house guest", "regular visitor";

BeLeN: Belenos = "glaring", "bright", name of Celtic Sun God;

OEADON: Celtic place name Oeandon / Oeanda = "?"; name of a group of gods Oadianai / Osdianai;

'NCu: 'Ncu < aNcu < Ancouo = "fatal outcome", "turn of fate", "death";

A-D-B-E R: c.m.n. Adberos = "matter", "cause", "case (for pleading)";

A-E-C-Da: p.m.n. Aecda < Aecuodeuos = "Equalised god" punning with "horse god", c.f. Eochu da, in Ireland;

A/B-U(w)-N: c.f.n. Abona = "running water", "brook", "river"; c.m.n. Abonios = "of the river";

A-O: Ao < apo = "since", "right after"; ao = "wet";

B-M-B-: loc. Bemebi = "here/herein/in this place the tribe"; Bem(is) = "tribe"; adj. Bimos/-a/-on = "going";

G/O-A-L: Gal(l)o(s) = "stranger", "Gaul, Gael, Celt in a foreign land or newly conquered land";

SC-aM: adj. Scamos/-a/-on = "light", "nimble";

D-Ui-B-SC: Dui-boscós = "double, twin wood (grove), bush"; Duex-boscós = "out of bush"; punning with adj. Dubisos/-a/-on = « dark », « dim » and/or Duexbutis = « default », « lack »;

MaGoN: adj. Magons/-ta/-s = "greatly", "being great"; n. Magun-os/-a = "servant", "slave"; Magunos, name of the youthful Sun God; Ma-Go: adj. magos/-a/-on = "great", "strong"; n. magos = "flat space". "(open) area", "field", "small plain";

Co- /aC: = "with";

B-A-SC-N: ethnonym Bascunes = "Basques";

D-A-G/O-D (e) : Dagode < Dagdeue, acc. Of Dagodeuos = « Good God », Celtic High God;

D-A-N-E: acc. of Danos = "trustee", "administrator", "judge", "jurist"; adj. Danios/-a/-on = "brave", "bold";

D-N-(i)-O-B: Duniobi = "here the men", "here in place humans"; loc. pl. of dunios = "man", "human" | dunia = "lady", "lady folk";

R-O/G-o-D-A-M: v. Rogotamos = "highly wished"; Rogô = "to wish"; B-D: f.c.n. Bidu = "faith", "pledge"; Bedos = "grave", "ditch", "burial pit";

L-SC-A: Louxso = "glare", "light";

B-L-O'N/U = Belenos = "Dazling", name of the Celtic Sun God; Belinos = "Sun (god)";

U-B: adv. Ub / Ux "up", "above";

G/O-L-O: v. Golô = "to brighten", "to clear"; Golouos "glow", "radiated light";

N-M-O-D: adj. Nemod / Nemed < Nemetos/-a/-on = "holy", "hallowed", "heavenly", "celestial";

D-aM-B: adj. Damebe = "herein visitor", "house guest here", "regular visitor of this place";

G-O-T : c.f.n. Gutu = "voice", "utterance", "prayer "; Gutos = "invocation ",
"incantation";

'N-D-O: adv. "there"; dem. 'ndos/-a/-on < indos/-a/-on = "this "that";

Ce-D-aM: adj. Cedamos = "utmost swift"; adj. Cedos/-a/-on = "swift",
"prompt", "fast";

I-Go-D(e) : theonym Igodeuos = "Watergod";

'N: c.f. Gaelic n' / na prefixed genitive; maybe hinting U'n? Uenia = "kindred",
"family group", "clan", "tribe";

G-O-D-L-A-ae: ethnonym Godelai < Gaideloi / Goideloi = "Goidels", "Gaels" =
"Unpolished"; Goidelion = "of the Goidels";

aM-B: prp. Ambi = "around", "surrounding", "between (in comparison)"; ambi =

D-aM-A c. f.n. Dama = "crew", "party", "gang", "flock", "doe"; Dema < Dedma
= "custom", "habit", "institution";

O-B: prp. ob / ab < apo = "from";

T/u : prn. Tu = "thou", "you";

A-M-B(i): Ambi = "around";

T-B-R-O (t): v. Tobero = "to bring"; Toberet = "he, she brings";

A : int. A = "o", "oh"; a = "to";

X-E-N-O-SC-a/M: p.n. Cenoscamos / Xenoscamos < Cenos-scamos = "Prime
nimble one", "Prime Far-reaching Swift One"; Ceno- = "far", "distant", "far-
reaching", "prime"; Cenos = "Lineage", "descent", scamos = "light", "nimble";

D-O-L: c.f.n. Dola = "loop", "buckle", "rolled thing, object"; Dola / Dolis =
"grassy vale", "meadow";

B-A-SC-O-B(i): loc. Bascobi = "herein iron collar"

L-a/M-A: c.f.n. Lama = "hand";

N -T-G-O-D-L: m. comp. n. Netogoidel(i) = "of the Goidel warrior, hero";

A-G/o: v. Âgô = "to fear"; v. Agô = "to lead"; c.m.n. Ago / Agu = "combat", "fight";

TaB: Tab(a) / Teb(a) / Tep(a) = "mountain rock shelf);

A: prf. A = "to", "for";

TeLO: Telo = « spring »; Telo / Telon, name of a southern Celtic spring goddess;

TaLO: talo = "frontage", "payment", "dept";

OCUN: adj. Ocun-os/-a/-on | Acun-os/-a/-on < Acaun-os/-a/-on = "pointed";

DABO: v. dabô "to beat", "to stamp";

MaT: Mat < mata = "good", "favourable", "good action";

MaLo: Mola / Mela "knoll", "hillock", "mound";

AGaMA: v. Agomô = "we go"; Agô v. "to go"; Agomaros = "driver", "leader";

A/M-B-EA-L-U/N: v. Ambialô = "to be on the edge", "to border";

A-X B-E-L-U/N: Ac belon = "with clearness", "bright";

A-M-B-O L-U-X-N/U: Ambo Luxna = "both (day) Moon"; astronomical expression meaning "nearing Full Moon"; Luxna / Luana = "Moon";

SC-L-O /SC-A-L-O: v. Scalô = "to share", "to even"; v. Scelô "to cut off", "to split"; n.c.n. Scelon = "news";

LA- V(5): Latis V = "day 5", "fifth day of month from sun rise to sun rise"; Pl. Lates = "calendar days, as with nycthemer from Greek nukto-hêmera = "a day and a night";

S-A/M-O-'N-IO: Samonios

(S-A-U-L-I) IO: Saulio

U-X-A-M: adj. Uxsamos/-a/-s: "dominating", "over top";

Ba-M-U /'N: v. Bimô = "to bring forth"; sup. Bimumos = "going strong";

U-A-N-A: v. Uanô = "weaken", "waning";

N-O/G-I: 'n-Ogios < an-Ogios; con. An = "if, or if, is...?, does...?, is there...?";
Ogios = "youth", name of the youthful Sun God, the Sun from spring to summer;

AE/X e/B-U(w): c.f.n. Aibo / Aiba = "physiognomy", "mien", "look", "friendly mien";

M/A-'N-A/B: ins. pl. Manabi = "by intelligence"; c.f.n. Mana = "thought",
"intelligence";

'N-D-O: adv. Indo = "there"; adj. indos/-a/-on = "that";

SC-A/M-O: adj. Scamos/-a/-on = "swift", "nimble";

D-W/E : c.m.n. acc. Deue = « God »; deuos/-a/-on = "god";

SALAMANDER ICON : comp. m.n. *Corros-coccoleitos > Cohr-chagailte = lit.
« Light reddish brown dwarf », a salamander, a fluctuating sulphurous figure
like tinting embers; Diuos Corros-coccoleitos = "Salamander (fire) god". Since
Antiquity, the salamander is both seen as a real and mythical and creature.
Salamander is from a Greek word Latinised as salamandra = "fire lizard". This
being that the ancients did not distinguish an amphibian from a lizard. Pliny in
Natural History Book XXIX, CHAP. 23, on salamanders: *"This animal is so intensely
cold as to extinguish fire by its contact, in the same way that ice does." (...) "But of all
venomous animals it is the salamander that is The god of Medicine." (...) "by far the most
dangerous; for while other reptiles attack individuals only, and never kill many persons
at a time – not to mention the fact that after stinging a human being they are said to die
of remorse, and the earth refuses to harbour - them – the salamander is able to destroy
whole nations at once, unless they take the proper precautions against it. Or if this reptile
happens to crawl up a tree, it infects all the fruit with its poison, and kills those who eat
thereof by the chilling properties of its venom, which in its effects is in no way different
from aconite. ?^ay, even more than this, if it only touches with its foot the wood upon
which bread is baked, or if it happens to fall into a well, the same fatal effects will be sure
to ensue. The saliva, too, of this reptile, if it comes in contact with any part of the body,
the sole of the foot even, will cause the hair to fall off from the whole of the body."*
Paracelsus also declared the salamander to be the elemental creature of fire. This
myth concerning the animal was widespread in the ancient world if we can trust
the old Irish saying stating that, *"One who has kissed a salamander will not be hurt by
fire."*

A/M-EA/X-A : c.f.n. Aisca = "fire light", "flame light";

M-O-N-A/SC: c.m.n. Monacos = "Notable", "distinguished person", "person of mark";

T/U : tu = "thou", "you";

B-L-N-O: theonym Belenos, the Celtic Sun God;

L-a/M-A: Lama = "hand";

A-SC: acsca = "notch"; pl. Acsai;

D -M-A: Dema < dedma = "status", "rule", (religious) obligation";

EA/X -T-B: locative aitobi = "wood-fire here, herein ; c.m.n. aitos = "wood-fire"; or maybe c.n.n. Xatabion / Catabion = "article", "device".

Reading of the Complete Oghamic text

Panel I

Biman(os) Ogamnon-asc(os) Baescunam Ed. scalo do ben(o)s dam(os) Belen(os)
Oeadon 'Ncu adber(os) Aecda Abon(ios) ao bemebi Galo(n) scam(os) dueix-
bosc(os) Magun(i) Bascon(i) -

Dagod(e) dane duniob(i) rogodam(e) bid(u) luxsa Belon(i) ub-golo nemed(e) -

Dameb(i) got(e) 'ndo cedam(e) Igod(e) 'n Goidelio(n) amb(i) Dama ob tu ambi
tobero(t) -

A Cenoscam(e) dol(a) bascob(i) - lama neto Goidel(i) ago -

Tab(a) a Telo Ocun(e) -

Mata -

Malo agamô ambealô ax belon

Panel II

La(tis) V (5) Samonio, Saul-io uxsam(e) bimô -

Uana 'n Ogi(e) aibo manabi indo scam(e) deue (Salamander icon = Fire God)
Aexa monasc(i) tu Beleno lama asc(ai) De(d)ma aitobi .

Proposed translation

Panel I

Bimanos, "the Goer", "he of Ogam notches", of the Basques, of the Arbitrator
(Edrinios, September / October), servant (give) for (the) carver visitor (the Sun
God) Belenos, (the gods of Oenda) Oadinai -

'NCu (fatal outcome) -

Case / cause (for pleading) Aecuodeuos (the God Aecuos / Echu) Abonios (of
the river) since (right after) tribe of the Gaels, swift, out of bush (of) Magunos
with the Basques -

Dagode(ue), brave men here, highly wished a pledge - Light of Belenos above to
brighten sky -

Regular visitor of this place, this invocation swift Igodeuos (God of Water) of the
Goidels around party from thou around He brings -

Oh! Cenoscamos (Prime Far-reaching Swift One), the object herein iron collar,
hand of the Goidel hero to fight -

Mountain rock shelf for (goddess) Telo pointed to stamp -

Good (favourable) -

Hillock, we go to the border with clearness days preceding Full Moon to even (a
cut-off / to index lunar period) -

Panel II

Latis V, (day 5", fifth day of month from sun rise to sun rise) of Samonios (month
of October / November) Sun over top going strong - waning of the Sun Youth of
intelligence, that swift God (the Fire God) -

Fire light of distinguished person, thou Belenos (Sun God) here, hand notches
Sacred Law (= Dharma) of wood fire.

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