



Ancient Mariners in America

Beverley H. Moseley, Jr.
A catalogue and discussion of funeral art
and epigraphy from Burrows Cave



Midwestern Epigraphic Society, Columbus Ohio
www.midwesternepigraphic.org/

Beverley H. Moseley

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Cover image: Mediterranean Merchant (BHM-25A)





Dedicated

to my bother, **Victor Moseley**, founder of the
Midwestern Epigraphic Society, who set an example
of leadership and contributing to others;

to **William Turner** who taught me how to see; and

to my **Ohio State University College of Fine Arts
faculty** who taught me how to think.

Contributors

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Wayne N. May, Colfax, Wisconsin

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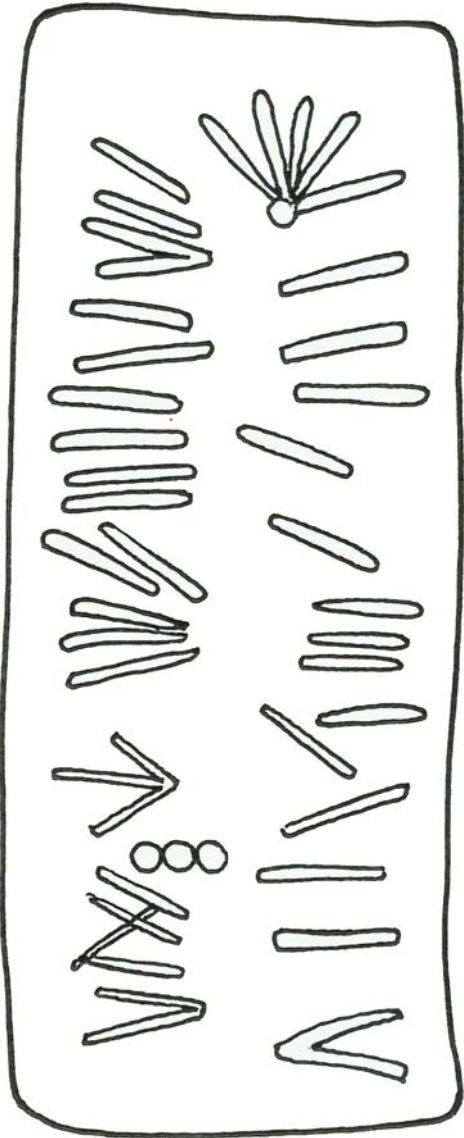
Kurt Lowry, Columbus, Ohio

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Michel-Gérald Boutet, Lavel, Quebec

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▲ BHM-57B: Oghamic lettering

Navigation tips

This PDF contains bookmarks to help you navigate between pages. You can access the bookmarks in the “Bookmarks” panel on the left side of the screen. Clicking on the bookmark will take you to the indicated page – then use the “next page” or “previous page” buttons at the bottom of the screen to navigate through the pages.

You may view the PDF one page at a time or in two-page spreads: in the View menu, select Page Layout and then click on “Single Page” or “Facing”.

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◀ **Facing page:** Egyptian coin inscribed with Celtiberic characters spelling “Ptolemy”. According to Wikipedia, “The Ptolemaic dynasty was a Hellenistic royal family which ruled the Ptolemaic Empire in Egypt for nearly 300 years, from 305 BC to 30 BC.”



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All photographs (except as otherwise noted) and all illustrations by Beverley H. Moseley Jr.

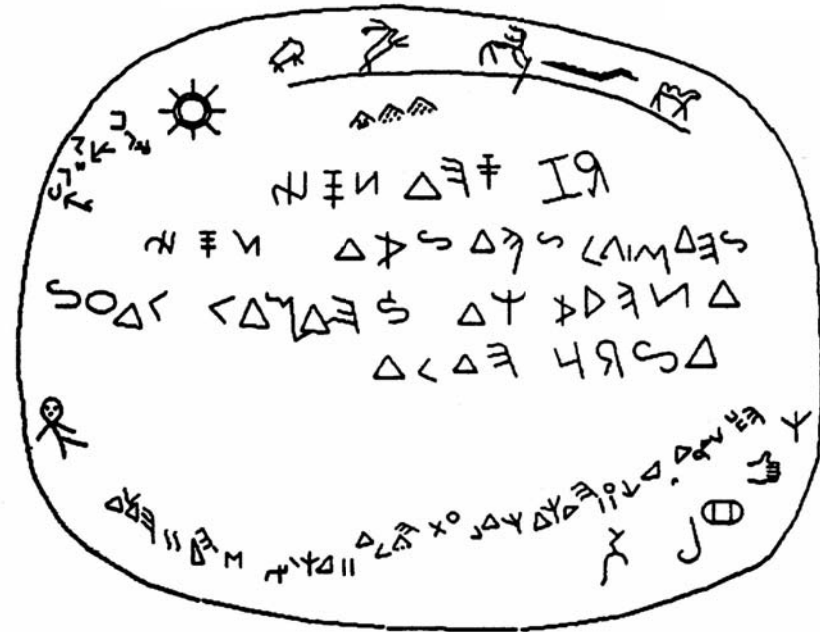


Preface: Further Historical Remarks

Cyclone Covey, DFMES

YUCHIS PRESERVED the memory of a great mausoleum with archive and gold situated boob-trapped in the Little Wabash Skillet Fork vicinity of southern Illinois. The last Yuchi sun-king (*zopathla*) Samuel Brown, Jr., of Mathis, Texas, during a visit to Columbus, Georgia, the last das of October 1957, two months before his December 31 death, confided to Joseph B. Mahan, the leading student of Yuchi history, the secret existence of this mausoleum and another like it somewhere in mountains of east Tennessee. Twenty-four years and seven months later, April 2, 1982, Col. Russell Burrows, 47, of Olney, Illinois, stepped on the edge of a flat oval-shaped 225-pound stone which nearly flipped him down a 12-foot shaft. The grinding of a heel as he slipped prevented the stone's closing over him as intended. He later discovered the walled hole to be smooth and decorated with a large face and curious-looking symbols. Thus began his search of the valley for more symbols. The depth of the cliff walls ranged from 25 feet to 40 feet and undercut to some degree. He found himself facing, near ground level, a masonry-walled entrance of cut and fitted lime/sand stone, what Prof. Warren Cook of Castleton College subsequently named Burrows Cave. It was linch pinned from within. On the sixth laborious day, Burrows knocked the linchpin out, dismantled the limestone blocks, and in time explored beside the stream that had hollowed the cave for 193-plus yards which he mapped. Though crawling to within sound of torrentially rushing water, he never found the exit.

ALL HE BEHELD ran consistently Mediterranean, specifically what had been Carthaginian North Algeria and Morocco (together Roman Mauretania) plus southern Spain directly across the sea north – joined with American Hopewell.



▲ Stone lid near the entrance to Burrows Cave

Hopewell, named for Capt. Mordecai C. Hopewell, mounds on whose farm near Chillicothe first defined the culture, may have been an empire. Centered in southern Ohio, west West Virginia, and north Kentucky, it extended vastly under gracile Illinois Indians who had learned their high culture from robust invaders from the Gulf called Adena after a mound, also near Chillicothe, on the estate of Territorial Governor Thomas Worthington, who had named his stone mansion Adena.

The languages inscribed on the thousands of votive stones

exhibited the unique mix of Mauretania plus Carthaginian south Spain: Egyptian, Punic, Greek *koine*, Numidian (*i.e.* Old Libyan or Berber), Hebrew, Latin, and Celtiberic – precisely the mix of Hannibal’s army and which astonishingly recurred creolized as the latest layer of Central Algonquin. Carthaginian gold coins, repeated representations of Carthaginian deities Ba’al and Tanit and Carthaginian ships leave little doubt of Neo-Punic impress. Egyptian influence abounded – eight-plus-foot animal-headed, cone-capped statues with one foot forward, water-tight masonry crypts like those in the Valley of the Kings (and the tomb of King Juba II and Queen Kleopatra Selene at the Mauretanian capital Caesaria, formerly the Carthaginian port Iol, today Cherchell, Alg.); hieroglyphics, pharoanic uraeus on kings’ portraits, Anubis, *etc.* The religion of all North Africa, including Carthage, remained Egyptian. Mauretania’s queen Kleopatra Selene retained Egyptian forms, even to representing herself like her mother as Isis on her coins, though she spoke Greek of her native Alexandria. A cult of Isis had sprung at Rome. King Juba retained the religion of Numidia, which Augustus traded him for Mauretania, whose ritual religious language, as of Mauretanian Hopewell, in all probability remained Egyptian. Animals drawn on the stones include remembered lions, elephants, and whales.

The recurrent “Mystic Symbol,” found so extensively in Michigan mounds, recurred in Burrows Cave, indicating Christian Egyptians, *i.e.* Copts. The Symbol, David Deal taught, is Hebrew *Jahweh*, reading right-left. A five-foot standing crucifix, together with stones depicting Easter Resurrection, emphasize Christianity of Roman imperial centuries.

Yuchis represented Asian heritage, notably in the cave’s recurrent Central Asian Mahayana Buddhist Thunderbird, distinct from the Algonquin, although turbaned Levite Yuchis conducted their intertribal teaching of dances and medicine in Algonquin, reserving their own Scythian/Sogdian language to themselves. They grew confused about the ocean they crossed while eventually

spreading to Florida, but the *Uto* in *Uto-Aztec* was the Silk Road pronunciation of *Yuchi*. We no longer doubt their migration in the great Uto-Aztec movement impelled by Tibetan conquest of Shan Shan Province 663 A.D., resumed 669. Yuchis likely account for the two-hump Bactrian camel depicted in an animal procession on the lid stone’s underside, as for turbans rarely depicted.

Hebrew lettering along with triangle-based menorahs, shofar, harp, and a notable curse prayer in Bat-Creek Bar Kokhba Hebrew recall Mauretania, which welcomed Jews from both Judea and Alexandria in great numbers, swarming similarly to Spain, thenceforth known as *Sephardic*. Massive suppression of the 40 A.D. Mauretanian Revolt and Mauretanian Jewish Revolt coinciding with the Bar Kokhba rebellion c. 75 years later resulted in hordes of Jewish refugees who with other Mauretanians fled over Atlas Mountains to the Atlantic coast of Morocco, blank enormous desperate country-less population pool each time.

Paul Schaffranke discovered many Burrows inscriptions. *Latin*, written retrograde in Chalkidic alphabet like Etruscan. A Burrows mapstone reverse showing the Baetis and site of Caesar’s last two battles of the Civil War refers to *Romulans*, settlements Caesar founded for war veterans, who come largely from Liguria and Tuscany, which held onto the Etruscan retrograde writing of Greek, and from Campania, which held onto Archaic Chalkidic retrograde Greek of the Bay of Naples region.

The Greek inscriptions, though recognizable as Greek, have faded nearly illegible, but should have been expected since Ptolemaic Greek of Alexandria prevailed as lingua franca (*koine*) of the entire Mediterranean through Roman times. Queen Selene spoke her native Alexandrine Greek. While retaining Egyptian religious forms, she employed legends only in Greek on her coins. Juba II wrote a third of his known 50 books in Greek (the rest in Latin). Scrolls sticking out of a burial urn in the Burrows Cave main crypt tantalize as possibly lost books of Juba. Burrows did not risk dam-

aging to unroll, so there they remain. Did Yuchi tradition of an archive refer to such scrolls? Or to inscribed rocks?

Multiple tongue inscriptions particularly arrest, but baffle because their Egyptian runs to late that even Very Late Egyptian dictionaries treat of the language many centuries earlier. Viewers versed in 18th-20th Dynasty Egypt (and earlier) often berate discrepancies from their familiarity. Much in *not* discrepant, but the stones reflect holdover Egyptian custom more than 1200 years after Ramesu III, far outside Egypt, as filtered through Carthage, Greek Alexandria, and Berberization.

The cave mapstones show progressive stages in knowledge of the Mississippi system, soug up (rather Ohio down). In the Roman manner of designating cities by dots, the latest Mississippian system mapstones locate Mandan villages on the Missouri (also a city at the location of Burrows Cave). Mapstones from the cave that delineate the Andalusian Guadalquivir (labeled *Baetis*, as Romans called it) are carved in the same style, indicating rough contemporaneity. They could not date before Caesar's battle at Munda, correctly designated by dot, or Caesar's founding of Romulans. Other stones depict Caesar unmistakably and so labeled, with uraeus, thus postdating his union with Kleopatra which to cave ceremonialists made him pharaoh of Egypt in the line of Ptolemy I, who is also depicted and so labeled, as is Juba II. These figures doubtless continued memorialized indefinitely later but not earlier.

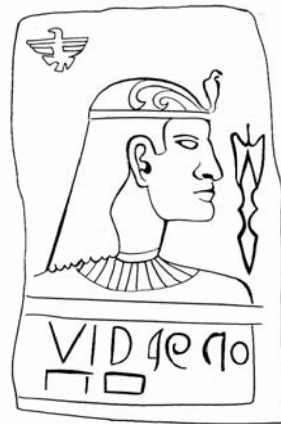
THROUGHOUT THE STONES, $\omega\Lambda\Pi\chi$ is commemorated, often associated with the sun and sunrays, once with three suns signifying Good Friday to Easter. The logo $\omega\Lambda\Pi$ should form the Greek syllables *Hi-li* (reading retrograde) abbreviating *Helios* ("Sun"), confirmed not only by associated rays but when appearing written out,

otherwise left-right: $\omega\Lambda\Pi\chi$ ("o Helios," *omega* lower-case, x terminal s instead of s). It identifies the revered six-foot king in the Egyptian type sarcophagus of the main crypt, whose lone stone depicts him a young man in Roman armor. Other stones portray him also middle-aged and bearded old, in both Roman and native garb. The dozen other royal crypts evidently contain the remains of family and retinue murdered to keep him company in the next world, a custom all too prevalent in ancient America, Ur, Shang China, and medieval Nubia. Additional burials occurred, because Burrows saw human bones washed outside the royal crypts in deep silt.

We surmise Helios the twin of Queen Selene ("Moon"), children of Antony and Kleopatra VII brought up together with Juba II as imperial hostages in Rome. Roman texts document Helios until his disappearance at age 20, 20 B.C., the year Selene gave birth to Ptolemy XV, cutting Prince Helios out of the succession, suggesting he sought a kingdom elsewhere. His brother-in-law King Juba would have outfitted him with a fleet, provisions, and gold, glad to

see a potential rival to his son depart afar. Juba had sent out an expedition that discovered the Canaries consisted of nine islands, and as Numidian royal heir had learned the Carthaginian secret of getting to the Gulf of Mexico. The route from Veracruz inside Florida and up the Mississippi to the Ohio had been sailed constantly since Archaic Poverty Point times.

Helios did not likely penetrate Algonquin Hopewell southern Illinois from the Ohio as conqueror – Burrows thought as pirate in the secluded valley with water access in all directions. The cave stones portray many ethnic types including black African, in many hairdos an style of dress, implying a large commercial center. Helios likely became a *chichi* (satrap) in the Hopewell imperial system, organized (as it held over in the South) as a hierarchy of chiefs



▲ Reads, "Sign and knowledge in this place, he knows (the Sky God)"

called suns subject to the Great Sun, presumably at a major site like Newark. When the Hopewell empire disintegrated on and north of the Ohio, probably from pandemic, the “suns” below became autonomous kings, but retention of *chechi* in their titles, as in *chufy-tachechi* of Coosa Province (Alabama to the Carolina coast) as brutal Hernando de Soto found it betrays erstwhile subordination.

CEREMONIAL COMMEMORATION of the Mauretanian satrapy founder continued regularly in the cave into the early Middle Ages, Roman lamps at 25-foot intervals along the walls blackening the ceiling with soot; but the bulk of votive stones date from earlier centuries A.D. The sudden rise and imperial advance of Cahoka due west threatened the large community residing in the cave jurisdiction, whose latest pottery, borderline Woodland/ Mississippian c. 800 ±50, dates the cave’s sealing and abandonment. During its long dormancy, February 7, 1812, the New Madrid earthquake changed the landscape of the cave environs and reversed its stream, violently flooding the thousands of votive stones toward the entrance with silt nine to 12 feet deep, leaving a maximum two-foot below the ceiling to crawl upon.



▲ Animal-headed form, possibly an Egyptian goddess

THE CAVE PARTOOK of its larger context. Carthaginian gold coins and Tanit drawings turn up distantly outside it. Mystic Symbol also, cemetery guardian Anubis, inscriptions in Egyptian,

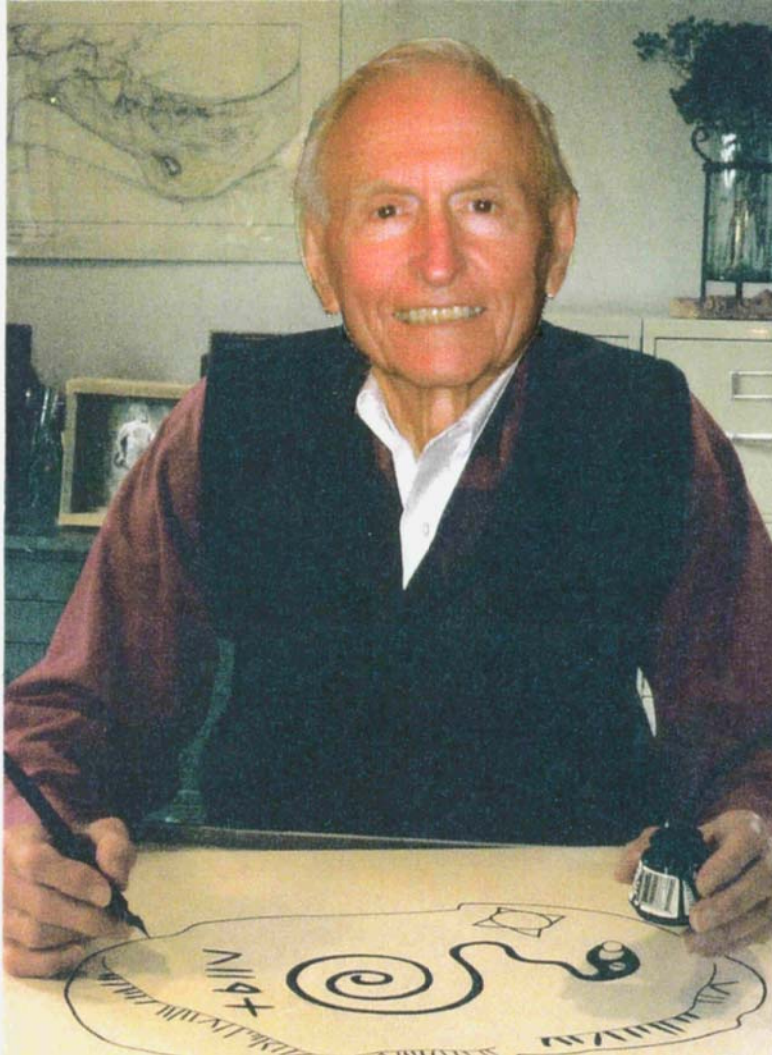
Labyan and Numidian, Neo-Punic, Hebrew, Greek, Latin, and Celtiberic (in both alphabetic letters and ogham), Central Asian Thunderbird and turbans, menorahs, Cross of David, and repetitious motif of a serpent swallowing or about to swallow the night sun, duplicated as far as Kansas and Ontario and in the enormous Great Serpent Mound that winds on a slope overlooking Brush Creek Bend, northwest of Locus Grove, south Ohio. The concept was known in Egypt where the serpent was called *Apep*, but J.J. White regards it immemorally native in middle U.S. Hopewell culture in any case ran heavily snakeminded. Among the stones of many hues, types and sizes, the most conspicuous run coal black. Wayne May said their mudstone strews the bank and thrusts in strata along Big River north of the Little Wabash. Bob Harmon in or before October 1999 found an oval blank on that river which a Burrows Caveman had left unfinished. Malleable for sculpting, mudstone hardens to rock in the sun and takes on a gloss.

AN ANONYMOUS ARCHAEOLOGIST, age 40, undertook excavation of the cave May 2000. Against Burrows’ warning he months later revved a jackhammer on an obstructing ten-ton boulder, shaking down the fragile ceiling, which hundred of tons of soil overlaid. We do not hear the fate of the archaeologist, but his project lapsed. The masonry crypts possibly withstood. One day at colossal effort and expense, giant bulldozers – if ever locating the collapse – might uncover their scrolls and gold along with uncounted thousands more inscribed stones lodged in silt.

May 6, 2007

INTRODUCTION

Beverley H. Moseley, Jr.



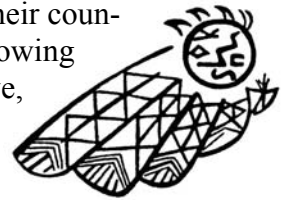
▲ Beverley H. Moseley, Jr.

I have focused my attention for the past ten years on collecting photographs of carved mudstones said to have come from Burrows Cave in southern Illinois. I now have ten binders of photos, and a small collection of the inscribed stones. The total number of objects discovered exceeds 4,000, not including precious stones or coins. Most of the stones were bought by collectors from across the country.

I shall state that one artifact out of ten would qualify to be considered an object of great art. However, for the purpose of scholarship, we must also consider pieces that are less outstanding, not so beautiful and even poor.

Since most are inscribed on dark, rounded or curved surfaces, and the Midwestern Epigraphic Society, of which I am a member, was in need of a drawing of the artifacts for identification purposes, I photographed and/or made a comprehensive drawing of almost 2,000 pieces. The curved surface of many of the mudstones impedes an accurate duplication for scholars, especially the stones with lettering. In any case the engraving is so shallow that a single photograph in a small format does not do justice to the content. The curved surface can require more than one focus. Therefore, I made the effort to provide the drawings which assist in seeing the carvings well. Some of these drawings are recorded in this book.

Burrows Cave art may offer clues and the opportunity to trace some of the heritage of these mariners by showing the relationship between North American Indians and their counterparts abroad. We have a comparison study showing adaptation with the source material from the cave, customs from North Africa with similar traits carried into the heartland of America and related to specific American and Canadian tribes.





THEY CAME TO BURROWS CAVE

This illustration is based on the eye-witness description provided by Russell Burrows of an ancient burial chamber which he discovered in south-central Illinois. He described what he saw for illustrator Charles Platt of the Midwestern Epigraphic Society, Columbus, Ohio, in 1988. Platt prepared this drawing

showing a burial party of overseas visitors who came to the new world to bury their dead. The manners of dress were taken from the cave artifacts which relate to the styles of clothing worn in North African countries sixteen hundred years ago.

THE STORY OF STONE ART

The purpose of this book is to illustrate the beauty of these stone art objects, while also showing the wealth of information they provide. The artifacts of Burrows Cave were discovered by Russell Burrows of Olney, Illinois in 1982. The photographs of the rock art in this book are of line and relief portraits carved in stone by ancient travelers to America.

While the site of the cave itself remains undisclosed, Mr. Burrows claims to have removed about 4,000 small objects. His story has been written up in several books by Mr. Burrows and others (see bibliography).

From the size of known collections, we think approximately 2,500 of these objects were sold by Mr. Burrows to interested collectors around the country. Most of these people have collaborated with the Midwestern Epigraphic Society (MES) in our endeavor to catalog as many artifacts as possible. My photographs and sketches document about 2,000 of the objects. It is hoped that proper archaeological investigation of the cave, when it becomes possible, will clarify the provenance of the artifacts. This is a treasure trove of individually executed art works in a great variety of styles, deposited as grave goods in Knox County in southern Illinois.

These objects have had a difficult history. In 1983, Russell Burrows submitted his discovery to the press, and original pieces were sent to the Department of Archaeology in Springfield, Illinois. The department showed a total lack of interest: it made no response and did not open the shipment to examine the contents. In 1984 hundreds of the artifacts were placed on display at the Soho-topatobac Museum, administered by Jack Ward, Vincennes, Indiana. The museum was opened by appointment to school groups, researchers, writers and photographers. The most impressive collection of prints

were 350 color photographs of the artifacts taken in 1987 by Virginia Hourigan and Warren Dexter, a member of the Midwestern Epigraphic Society. Most of my photos were taken from my collection, from which I have selected the items for this book.

Anomalies found in the cave parallel the manufacturing of archaic cultural tools, specifically axes, which are discovered across the USA by the millions. Whether these stone tools or weapons were just picked up and reused or created as new tools is not known. However, the addition of the beautiful linear designs is a stroke of extraordinary creative invention by the artifact maker. Personally, I have seen thousands of these distinct axes but never before have I seen a sculptured head appear on the head of a stone tool.

The material selected by the Burrows Cave artisan(s) range from typical glaciated boulders (granite family), along with sandstone and limestone. A great many were made from light-colored off-white and tan marble. Russell Burrows estimated that he recovered 30 axes with more to be found.

The most abundant artifact discovered from the cave has been described by others as “lithic” limestone, but this is a misconception. Author Ralph Mayers *The Artist's Handbook* correctly identifies lithographic limestone invented in 1798 and used extensively in printing as a stone used in transferring images of ink to paper. Lithographic limestone, found only in Solnhofen, Bavaria, was the stone with which the inventor Senefelder perfected his original transfer process. In the process of preparing the stone, acid changes the molecular structure of the atoms which adhere the ink to the stone. The stone has a lower hardness, surfaces are subject to disintegration when submerged in water over a period of time.

There are over 300 inscribed stones excavated from which I have selected a few for this publication. These inscriptions are world class and will help decipher the course of the history of the Americas, once they are translated.

In these historic works we have a legacy of how the ancients thought, what they understood and how versatile they were in their ability to communicate. These are votive stones, prepared for life after death and stowed away for eternity in a cave remote from their ancestral home.

Many of the tablets bear several ancient alphabets, superb in the manner in which they are executed. The skill the ancient scribe possessed shows professionalism and would challenge the finest calligraphers today. Their layout and design show a remarkable spontaneity in relation to the shape of the stone, “everything fits nicely into place.” The lettering forms hang together and make for a cohesive script which invites the eye to follow. To my knowledge, this is the largest collection of Celtiber writing that exists in the world. The images “dance across the stone.” The artist or artists definitely had a feeling for what he had to say in a lasting, comprehensive manner.

Michel Boutet wrote me, “What we have here are the most extensive texts in Celtic (ancestor to Old Irish), and the longest first-hand records made by Druids. If I am not over reacting, these are the only sacred texts (sets of hymns made by the ancient Druids), the others being second-hand accounts and glosses by Christian monks. The contents of the Burrows Cave are so incredible that they could start more than just a controversy – how about a revolution! They could be the most important find since the Dead Sea Scrolls.”

These ancient scribes possessed a knowledge of linguistics in addition to their training to incorporate several language groups on the same stone. The most prevalent use was the Ogham alphabet found abundantly in the cave; Ogham in great variety, diverse in execution and a universally understood script in their time frame.



Illustration by Beverley Moseley



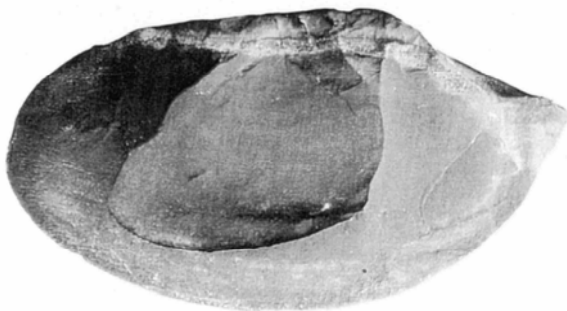


▲ William Evans & Beverley Moseley exhibit design 1959

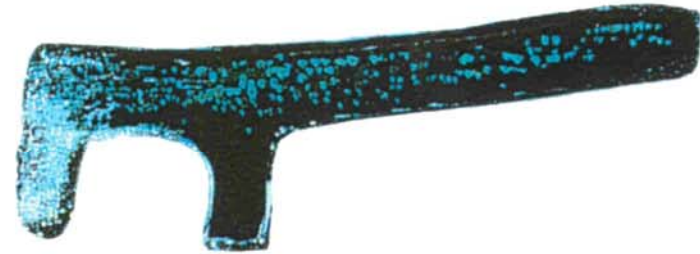
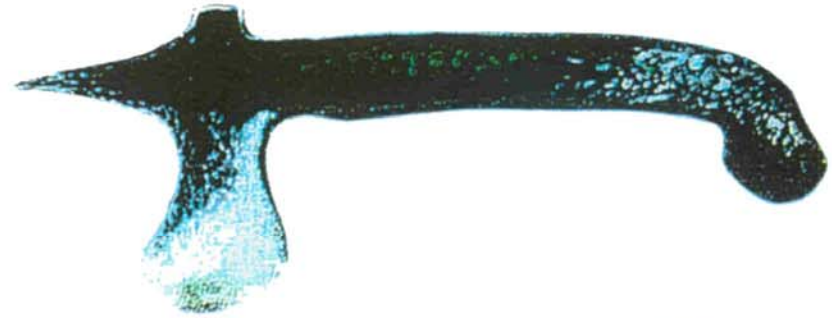
GEOLOGY OF BURROWS CAVE ARTIFACTS

Stones of Burrows Cave are of great variety in their shapes sizes, weight and hardness. The diagram above shows as the seas advance, minerals from sandstone, limestone and shale are re-deposited through heat and pressure. Gem stones, discovered in the cave, are often located in fault lines (shown) and from extreme depths of heat and pressure.

“The majority of stones with art and lettering are classified as ‘mudstones’ which were reproduced from re-deposited fine grain particulates which were deposited in still water in streams and lagoons. The minerals coagulate or changes from a fluid into a substance of coalescence or single rounded mass of mineral



▲ Cross section of BHM-4A (above, second from left) shows a pronounced vein of pyrite.



matter, often occurring in clay.” Courtesy of *The Living Webster Encyclopedic Dictionary* I have selected eighteen stone tools/ weapons to demonstrate the diversity of Burrows Cave axes that are claimed to have come from the cave. I challenge the reader to compare these artifacts with any and all prehistoric artifacts discovered throughout this country for comparison. Millions of stone tools/weapons from prehistoric cultures have been collected from across America. In the state of Ohio alone are some three thousand Indian relic collectors who have massive numbers of stone tools in their private collections. Of the millions of artifacts I have personally seen in private collections and museums, there are only a few that look like the ones on this page.

Professor W. A. Webb, chief Archaeologist at the time with the University of Kentucky, discovered an artifact similar to the one above, in 1935 when conducting the T. V. A. project in the state of Tennessee. When I first saw it in 1984, the axe had been on display in the Kentucky Archaeology Department lobby for many years. This Burrows Cave example has a close resemblance to the Tennessee find. I know of no other Indian cultures in ancient America where the handle and head of an axe are made from one solid piece of stone.

Illustrations by Beverley Moseley

The good . . .



Illustrations by Beverley Moseley



Illustrations by Beverley Moseley



Illustrations by Beverley Moseley

the bad ...

What turns out to be the least exciting sculpture and perhaps the most crude, discovered near the cave entrance, are seven large stones shown on this page. Here are the finest examples of weathered rock which abound with patina, the age-old process of dating and adding authenticity to the discovery. These rocks, of natural limestone and sandstone, I was told by Russell, were discovered protruding above ground.



Illustrations by Beverley Moseley



and not so beautiful.

Illustrations by Beverley Moseley



Illustrations by Beverley Moseley

FROM THE ARTIST'S PERSPECTIVE



A great percentage of the cave art is carved on convex surfaces of mudstone and came from the vicinity of the cave as shown by J.P. Sherz. The ancient craftsman would have preferred this stone because it was easy to obtain and inscribe when moist. The low hardness made it easy to design pictures, letter and sculpture forms of humans, animals, birds, and fish.

In 1975 I was sent to coordinate a ceramic museum in East Liverpool, Ohio. I was assigned to work with H.W. Barth. He was the son of the founder of a pottery factory. Devoted to the history of ceramics, he became director of his private museum and collected mineral most of his life, minerals from the region. East Liverpool was blessed with a seam of clay which outcropped near the Ohio River. It is some of the purest clay in the U.S., called the Upper Cantic in a vein some twelve feet thick, part of the Pennsylvania System overlapping into Ohio. Starting at a higher elevation in the east, progressing lower underground heading westward across America.





▲ Chief Exhibits Designer, Beverley Moseley, working with the Ohio Historical Society mineral collection in 1959.

The mudstone specimens preserved at East Liverpool Museum by Harold Barth were taken out of the matrix by his factory workers where the stones originated, took form and developed into a varying degree of hardness from soft to very hard over a long period of time. The seam also outcrops near ground level at Nelsonville, Ohio where there are factories. Also, I have seen beautiful specimens of mudstones taken from mines near Las Cruces, New Mexico taken at a level of two hundred feet below the surface.

Russell Burrows explains his cave site as being located two hundred feet below ground and having subterranean underground chambers and a running underground stream. It is a location where one might find mudstones in a natural state. I have seen other examples of this rock purchased from miners who work in the fluorite mines in southern Indiana, when I was designing a mineral exhibit for The Ohio Historical Society in 1960.

The unique, intrinsic shape of so many Burrows cave stones, sets the collection apart from all other world cultures that I have seen in cultural art publications, and museums containing prehistoric art.

The artist left the rocks in their natural condition, with little modification on the front or back of the surface to make it perfect, or smooth to the touch. Almost all of the inscribed stones, regardless of their hardness, be it in sandstone, limestone, etc. appear in their discovered states. Little or no attempt at perfection or improving conditions of the stone is visible. I know no culture, America or Old World, where the use of non-dressed rock occurs so abundantly.

I learned a lesson about printing art forms when I was a young man out of college with aspirations of becoming an Indian relic collector. Having worked for The Ohio Historical Society, I was asked by its curator of archaeology to help with an auction to

dispose of a sizeable collection of American artifacts administered by the society.

Chief Exhibits Designer, Beverley Moseley, working with the Ohio Historical Society mineral collection in 1959.

The largest collection had been assembled by a Mr. Whorly, owner of the Whorly Stove Manufacturing Company in Newark, Ohio, who was a wealthy business businessman in the early years of the great depression. He had hired trained crews to spend months in the field, excavating, documenting, and cataloging artifacts at many famous sites such as Spiro Mound in Illinois.

The collection was appraised in 1955 for around three hundred thousand dollars. After three days of auctions, everybody ran out of money. Some three hundred and fifty documented vessels, plates, and bowls were left on the block. One of the many items that interested me was the aboriginal pottery. After checking the content of some 30 cartons of aboriginal pottery, I was surprised that at least one-third of the pieces, although legitimate and documented, I considered little better than “mud pies”. The point is that we are so accustomed to viewing only the finest examples of artifacts in museums that we neglect to accept poorly designed work as having any value.

The major criticism lodged against the Burrows Cave art is that it lacks the sophistication in execution of anatomy and compares unfavorably with the quality of European, African and Asian art of ancient times. They say the work could have been created by skilled modern technicians using simple tools. What they neglect to acknowledge is that so many stones are accompanied with skillfully adapted ancient scripts which relate a meaningful message which can be translated. The picture shown on this page is accompanied with a meaningful script which relates to the portrait. Taken together, the art and the script, it seems that forgery is highly unlikely. There are only a small number of researchers that study epigraphy in the world who are capable of determining the legitimacy of these artistic pieces.

A monumental task exists in identifying the other artifacts from this grotto. The amount of material will require talent of many technicians. I have chosen to illus-



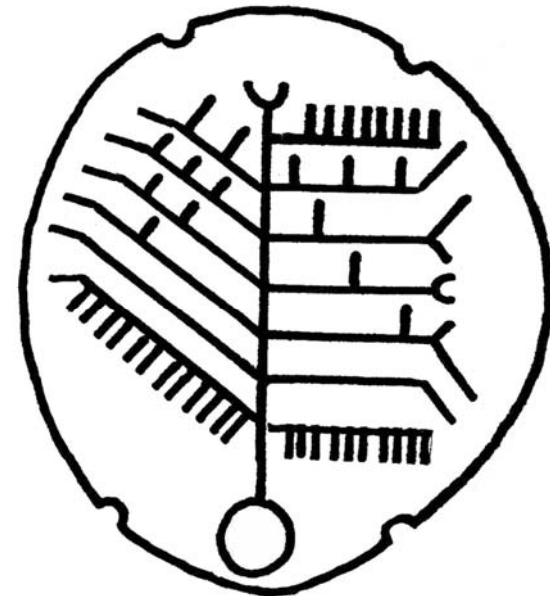
▲ BHM-17A: head of man in profile with helmet; diamonds, decorations and 20 small letters

trate the art and epigraphy on funeral stones for this publication, but would be remiss in not mentioning that there are many other items in various collections: jewelry, arm bracelets, rings, and head pieces made of copper and stone. Mr. Burrows claims there are bronze weapons, metal coated statues six foot high and ceramic jars and more in other rooms he did not “open.” There are also stones with a variety of shapes with markings/calculations that defy interpretation.

Mr. Burrows stated there was a large natural underground chamber that was modified and expanded to house six separate burial chambers. Only one of the small chambers was opened and was said to contain skeletons of three individuals. The small room contained relief sculpture in small square panels of engraved art and lettering, affixed to the walls. Grave goods, such as spears, shields, and sealed coptic jars etc. were left undisturbed. The artifacts shown in this publication were left half buried in dirt on the main room floor and were brought out by Mr. Burrows over several years beginning in 1984.

We are at the threshold of translating many of the rock messages shown in this publication, but the task is too monumental to complete before we publish these photos. The leading candidates for decipherments are the Oghamic and Celtiberic inscriptions which are in vast amounts and are the most comprehensible to the scholars here and abroad.

Study continues and we hope in the near future to translate them and publish a sufficient number to address the issues of dating, origin and intent. We are certain these stones contain at least five ancient alphabets: Oghamic, Celtiberian, Punic, Tifinage and Egyptian hieroglyphic. The finest example of alphabets on a single stone is listed in our index as BHM-4A.



PRE-ROMAN (1000 B.C.) MAP OF THE MEDITERRANEAN

COURTESY OF THE BRITISH MUSEUM

Illustrations by Beverley Moseley



HISTORIC CONTEXT OF THE ART

Dr. Barry Fell, a leading authority on ancient languages, was a leading marine biologist, Professor Emeritus of Harvard University. He became a celebrated advocate of the concept of trans-oceanic visitors, arriving in America from North Africa. Extensive trade routes were developed along coastal seaports throughout the Mediterranean by the Phoenician mariners from the Levant all the way to

Iberia and through the straits of Gibraltar. According to Dr. Fell, both Celtic and Iberian inhabitants (pages 17 and 18) show traces of Punic and early Greek and Arabic in their vocabularies. The Celtiberian and Punic languages are a mixture of tongues. Fell published his translations of inscriptions found in North America from the ancient Libyan, which he called the “Numidian” inscriptions, and are



▲ Drawing made from an ancient architectural structure in modern Libya. Libyan/Berber sculpture, top of stone pillar. Height, 80 centimeters. Material, Black Schist. Date, circa 150 AD. Location, Bardo Museum. Illustration courtesy of Charles Platt.

similar to Tifinag lettering. This ancient Libyan language was spoken across the breadth of North Africa, from Morocco (shown on the map above as Mauretania) and on through modern Algeria, Tunisia and Libya. Fell's Numidian is similar to the Tifinag seen on the Burrows Cave stones. Tifinag lettering originated in Mauretania, where it is still in use among the Berbers in the Atlas Mountains. Examples of these lettering forms are scratched on cave shelters and rock outcrops throughout the United States and Canada, and in North Africa. Universities in present-day Algeria, Morocco and Libya, having worked with Dr. Fell, can verify and translate the ancestral scripts housed in the archives and libraries.

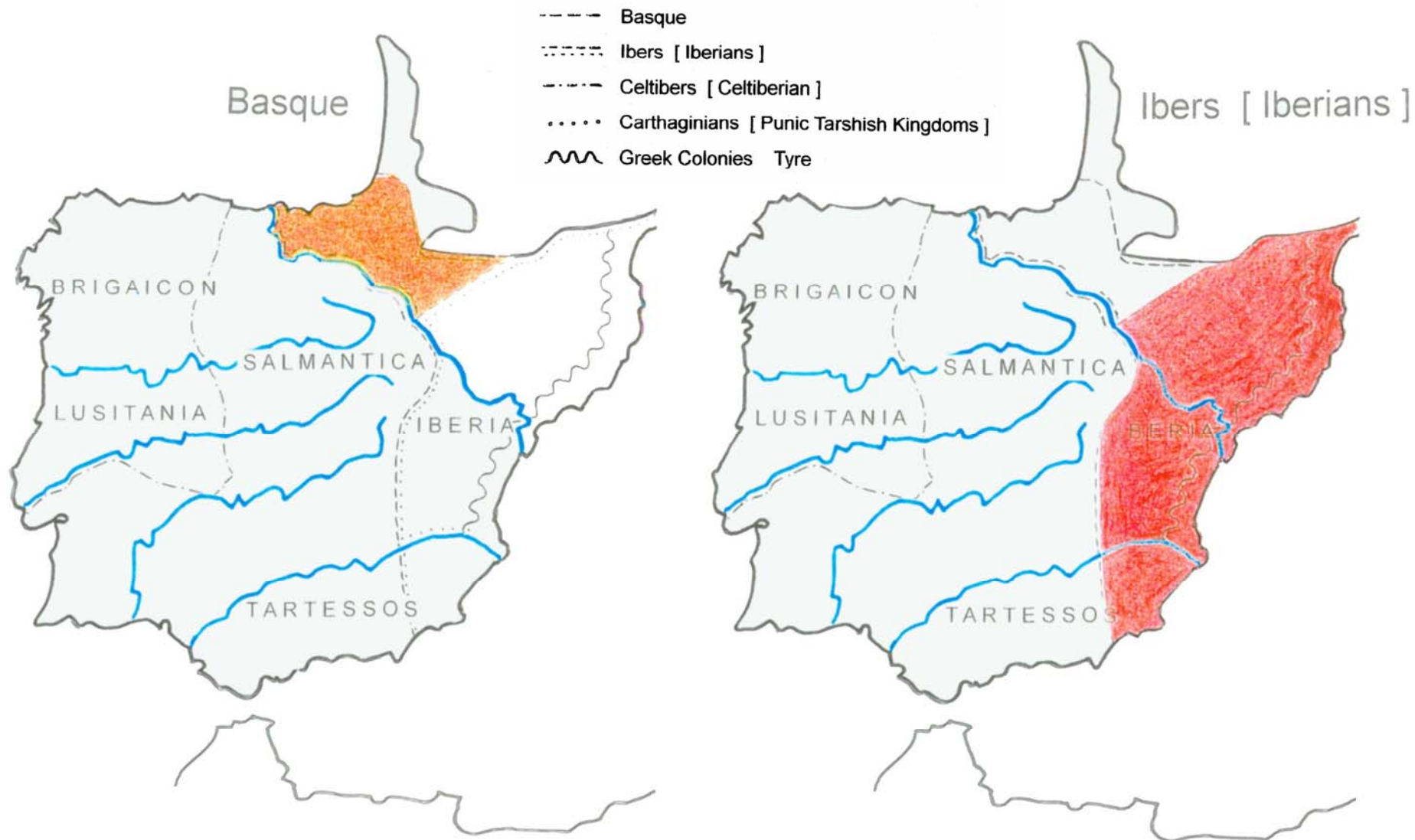
Celtic, Punic and Ogham alphabets are shown to have been in use among the speakers of ancient North African, Middle Egyptian and Nubian dialects. The coinciding presence of Arabic words in these early linguistic forms strongly supports the idea of early intrusion, long before Islam's armies spread through Egypt to Spain in the seventh century. In 1975 Dr. Fell proved the ancient Numidian inscriptions could be translated with the use of the Arabic dictionary, and that Punic languages were similar to ancient Hebrew. A great many of Dr. Fell's decipherments coincide with linguists from these African countries. The Celtiberic writing, from what we have recorded in this publication so far, is the prominent language to date in Burrows Cave stones.

The ancient scribes possessed knowledge of linguistics, shown by their ability to incorporate several language groups on a single stone. The Ogham alphabet, which was used throughout the British Isles, is used extensively in the cave artifacts. It is a simple alphabet, easy to work and diverse in style, used with and without stem lines, in vertical or horizontal formats. Ogham inscriptions were abundant among the cave goods.

The lettering styles, customs, tools and weapons compare favorably with what we see in museums today. The drawing on this page was made from an ancient architectural frieze which is still standing in the country of Libya today. Note the decorative "Mohawk" roach hair style and how it compares with several illustrations on pages 95, 98, 111 and 119.

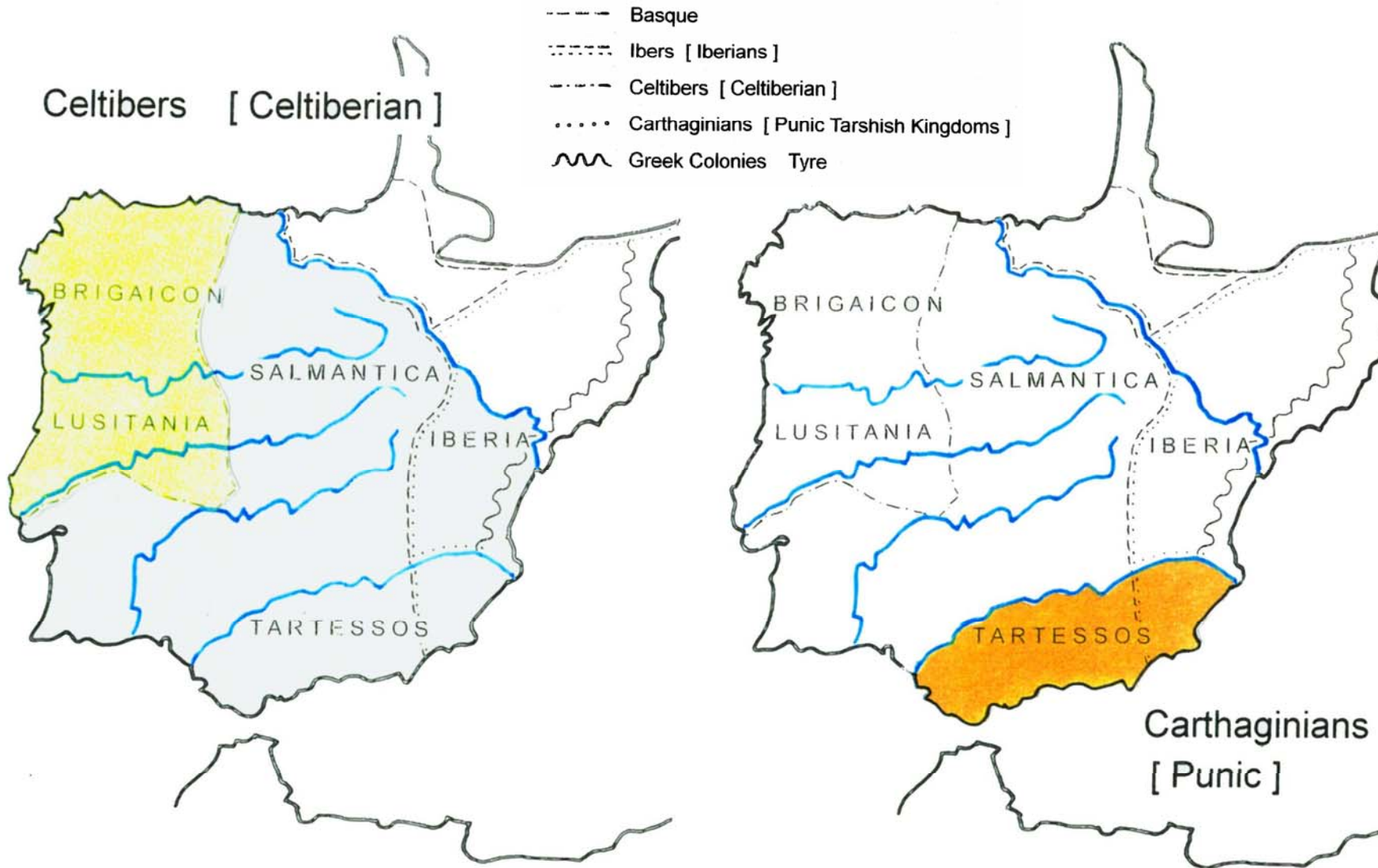
PRE-ROMAN IBERIAN MAPS FOR ANCIENT LANGUAGES

COMPILED BY M. G. BOUTET



PRE-ROMAN IBERIAN MAPS FOR ANCIENT LANGUAGES

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CATALOG OF SELECTED BURROWS CAVE ARTIFACTS



Number	Description
BHM-1A	Photograph: standing man in profile with Egyptian dress; Pagan/Egyptian/Jewish symbols
BHM-1B	Line art of BHM-1A
BHM-2A	Photograph: head of man with beard in profile; mystic symbol and RH of god symbol
BHM-2B	Photograph: head of man with beard and <i>kipah</i> in profile; Tetragrammaton and Helios symbols
BHM-3A	Photograph: 18 lines of script; Sun-Ogham symbol in URH corner
BHM-3B	Line art of BHM-3A
BHM-4	Line art of writing in a horizontal format with five or six alphabets
BHM-5A	Photograph: five lines of Ogham writing in a horizontal format.
BHM-5B	Line art of BHM-5A
BHM-6A	Photograph: square tablet with nine lines of writing and two or three alphabets
BHM-6B	Line art of BHM-6A
BHM-7A	Photograph: head of man in profile with <i>kipah</i> (sandstone); sun/cross earring/neckpiece
BHM-7B	Line art of details of BHM-7A: a triangular neckpiece with bird mother/two lines of Ogham
BHM-8A	Photograph: front view of a man with a decorated helmet and a chin beard
BHM-8B	Line art of tablet with 6-7 lines of vertical writing and three alphabets; sun symbol at top
BHM-9A	Photograph: tablet with 13 lines of writing in one or two alphabets; buffalo and Helios symbols
BHM-9B	Line art of BHM-9A



Number	Description
BHM-10A	Photograph: tablet with five lines of vertical writing in one alphabet; Helios and sun symbols
BHM-10B	Line art of BHM-10A
BHM-11A	Photograph: standing man in profile holding a severed head; writing in two alphabets
BHM-11B	Line art of BHM-11A; sun god with Ogham B-L in URH corner; turban/beard on man
BHM-12A	Photograph: head of a man with a thin crest of hair; Libyan or Native American warrior
BHM-12B	Line art of Ogham writing with eight horizontal lines of strokes
BHM-13A	Photograph: a triangular stone with a Carthaginian Serpent ship with crow's nest
BHM-13B	Line art of BHM-13A showing a Ba'al sun, square sail, rowers, tillerman with cone hat
BHM-14A	Photograph: figurine of a standing bird, Shawabti-like, with a man's face and an Egyptian headdress and chin beard
BHM-14B	Photograph: rear view of BHM-14A
BHM-15A	Photograph: head of man with cloth hat and artificial chin beard
BHM-15B	Photograph: head of man with helmet; side view of a thin three-dimensional figurine
BHM-16A	Line art of bust of a man with a helmet and a uniform with eagle-like emblem; nine letters
BHM-16B	Photo and line art of a stylized Bird Mother
BHM-17A	Photograph: head of man in profile with bird-crest helmet; diamonds, decorations and 20 small letters
BHM-17B	Line art of BHM-17A

Number	Description	Number	Description
BHM-18A	Photograph: an African lion in profile in the prone position	BHM-26A	Photograph: African man with a metal collar and turkey foot symbols; eight letters and two symbols
BHM-19A	Photographs: two profile views of a standing Bird Mother figurine covered with writing (beak was broken off)	BHM-26B	Photograph: African woman with bare breasts and copper-snake arm jewelry
BHM-19B	Line art of BHM-19A with ten lines of writing, four to five alphabets; bird and snake symbols	BHM-27A	Photograph: head of an elegant Semitic man with beard, knotted hair, beehive hat; up/down hands
BHM-20A	Photograph: head of African man in profile with fancy <i>kipah</i> , cross earrings, scar design	BHM-27B	Photograph: head of an elegant Semitic man with beard, knotted hair, flattop hat; up/down hands
BHM-20B	Line art of BHM-20A showing nose ornament, neckband and two lines of writing	BHM-28A	Photograph: side view of a man with brush comb helmet and pantaloons
BHM-21A	Photo and line art of a standing Moses-like man holding a <i>shofar</i> with a menorah and a crook	BHM-28B	Line art of BHM-28A showing a beard, circle-cross, flail, shoes and turkey foot symbol
BHM-21B	Photo of reverse side of BHM-21A with 18 letters in three vertical columns	BHM-29A	Line art of a man in a taxidermy bird hat
BHM-22A	Photograph: front and back of a writing-only stone with Sun symbols and the use of four alphabets	BHM-29B	Line art of a writing-only stone with over 50 letters/symbols and two Mystic symbols in four alphabets
BHM-22B	Line art of the head of a bearded man wearing a <i>kipah</i> ; Sun symbol; one line of Ogham writing	BHM-30A	Photograph: rooster head stone with over 30 letters and two or three alphabets
BHM-23A	Photograph: man with Semitic hair knot and false chin beard, comet, five letters, Helios symbol	BHM-30B	Photograph: three-dimensional falcon figure in stone with a circle-cross symbol
BHM-23B	Photograph: man with fancy helmet and band with knot; Eagle neck piece and Helios symbol	BHM-31A	Line art: a writing-only stone with Star of David, 'rays', ship, and nine lines of script
BHM-24A	Photograph: Mississippi river valley map stone indicating many river branches	BHM-31B	Line art of BHM-31A
BHM-24B	Line art of BHM-24A with many branch rivers identified; note the old Gulf entrance	BHM-32A	Photograph: a Babylonian-type winged horse with a beard and conical hat
BHM-25A	Photograph: African man with scarification and a cross amulet; eight symbols surround	BHM-32B	Photograph: reverse of BHM-32A, writing-only, consisting for four lines with 23 symbols
BHM-25B	Line art of 25A	BHM-33A	Photograph: a warrior's head with studded leather helmet and black African features
		BHM-33B	Line art of a lettered stone with lines of Ogham strokes and diamond symbol








Number	Description	Number	Description
BHM-34A	Photograph: a man's head with a bird headdress, light scarification, and seven Egyptian symbols	BHM-44A	Photograph: allegorical/god-like figures atop columns of vertical lines of letters
BHM-34B	Line art of BHM-34A	BHM-44B	Line art of BHM-44A
BHM-35A	Photograph: writing-only stone with an eagle symbol, five lines of one style, four of another	BHM-45A	Photograph: Arabian-style headdress used in desert countries
BHM-35B	Line art of BHM-35A	BHM-45B	Line art of BHM-45A
BHM-36A	Photograph: a bare-breasted female receiving libation from a <i>shofar</i> , menorah, eight letters	BHM-46A	Photograph: snake effigy on helmet with a cluster of feathers on the side
BHM-36B	Line art of BHM-36A	BHM-46B	Line art of BHM-46A
BHM-37A	Photograph: bearded man with knotted hair, <i>shofar</i> , candle, sun symbol and vertical letters	BHM-47A	Photograph: Egyptian-style headdress worn by warrior with a circle-cross earring
BHM-37B	Line art of BHM-37A	BHM-47B	Line art: man with goatee and religious tattoos; lettering style found in "The Book of Ballymote"
BHM-38A	Photograph: Bowman with pantaloons, bow, arrows, sword and two columns of letters	BHM-48A	Photograph: Carthaginian royalty with bird effigy on headdress and made of marble
BHM-38B	Line art of BHM-38A	BHM-48B	Line art of BHM-48A
BHM-39A	Photograph: standing male priest with Egyptian-style dress having serpent and sun	BHM-49A	Photograph: irregular shaped limestone with 25 Celtiberic style letters
BHM-39B	Line art of BHM-39A	BHM-49B	Line art of BHM-49A
BHM-40A	Photograph: head of man with medium length hair, simple bird head band; 200 strokes of border Ogham and 11 letters of a second script	BHM-50A	Photograph: strongly resembles Egyptian priest wearing arm bracelets associated with Burrows' cave
BHM-40B	Line art of BHM-40A showing details of Ogham and other scripts	BHM-50B	Line art of BHM-50A
BHM-41A	Photograph: man wearing helmet with feathered crest	BHM-51A	Photograph: mariner with lettering on side of marble tablet; matches no. 7 in "The Book of Ballymote"
BHM-41B	Line art of BHM-41A	BHM-51B	Photograph: anthropomorphic figure of man/god wearing Egyptian dress and accouterments
BHM-42A	Photograph: man in desert dress with a camel	BHM-52A	Photograph: squared marble tablet of anthropomorphic subject with "tree of life" on his chest, holding serpent
BHM-42A	Line art of BHM-42A	BHM-52B	Photograph: squared marble tablet with warrior holding weapons
BHM-43A	Photograph: profile of a man with an Egyptian-style headdress		
BHM-43B	Photograph: warriors portrayed in combat		



Number	Description	Number	Description
BHM-53A	Photograph: Egyptian-style woman seated on throne surrounded with Burrows' cave symbol	BHM-63A	Photograph: ancient war ship with a horned bird head
BHM-53B	Line art of BHM-53A	BHM-63B	Line art of BHM-63A
BHM-54A	Photograph: Bird/man figure with serpent, sun, characters	BHM-64A	Photograph: 12.6 pound limestone message in Celtiber and Oghamic alphabets
BHM-54B	Line art of BHM-54A	BHM-65A	Photograph: iconography from Ptolemaic Druids with Celtiber and Oghamic alphabets
BHM-55A	Photograph: individual wearing Libyan-style headdress of feathers	BHM-65B	Photograph: Limestone rock with mixed ancient alphabets
BHM-55B	Photograph: Greek influence on a man with Libyan hair style	BHM-66A	Photograph: aristocrat wearing pleated skirt frolicking with bird; sun, moon and characters
BHM-56A	Photograph: man wearing Libyan-style hairdo	BHM-66B	Line art of BHM-66A
BHM-56B	Photograph: man with false chin-beard wearing flat-top hat with neck protection	BHM-67A	Photograph: allegorical figure of man dressed in lion head, carrying weapon and wearing arm bracelets
BHM-57A	Photograph: stylized sun-god with a beard; pointed sun rays on his forehead	BHM-67B	Line art of BHM-67A
BHM-57B	Line art: drawn from a plaster cast of a purported gold plaque; Oghamic lettering	BHM-68A	Photograph: dragon-style head carrying serpent in his mouth and wearing arm bracelets
BHM-58A	Photograph: large mudstone with two ancient scripts and a Tanif figure	BHM-68B	Photograph: profile of man wearing Egyptian-style headpiece
BHM-58B	Line art of BHM-58A	BHM-69A	Photograph: female with long hair wearing cap with five hieroglyphic symbols
BHM-59A	Photograph: three god-like symbols on mudstone	BHM-69B	Line art of BHM-69A
BHM-59B	Photograph: funeral boat with circle-cross emblem and lettering	BHM-70A	Photograph: Libyan-style man with three different alphabet styles
BHM-60A	Photograph: twenty vertical columns of Celtiberic writing on a 23.2 pound mudstone	BHM-70B	Photograph: man wearing three symbols on ear, neck and chest
BHM-60B	Line art of BHM-60A	BHM-71A	Photograph: man wearing helmet with a circle-cross around his neck; comet above his head
BHM-61	Photograph: picture story of a Ptolemaic myth current within Druid legend and characters	BHM-71B	Line art of BHM-71A
BHM-62A	Photograph: death mask from tomb		
BHM-62B	Photograph: allegorical figure of man dressed with a bull's head		



Number	Description	Number	Description
BHM-72A	Photograph: Carthaginian sailor wearing beehive hat	BHM-83A	Photograph: purported to be a Caesar (Ptolemy Caesarion); characters in two scripts
BHM-72B	Photograph: unicorn; non-aboriginal myth in America	BHM-83B	Line art of BHM-83A
BHM-73A	Photograph: Libyan-style man with syllables graphic around head	BHM-84A	Photograph: anthropomorphic figure of man/god dressed in bull headdress with religious symbols
BHM-73B	Line art of BHM-73A	BHM-84B	Line art of BHM-84A
BHM-74A	Photograph: four lines of Oghamic lettering with circle-crosses	BHM-85A	Photograph: four lines of Oghamic script with vowel points
BHM-75A	Photograph: death mask of a man wearing <i>kipah</i>	BHM-85B	Line art of BHM-85A
BHM-75B	Photograph: stylized sculpture of the cat family	BHM-86A	Photograph: serpent/god-like female figure
BHM-76A	Photograph: profile of Greek/Ptolemaic citizen	BHM-86B	Photograph: bird/god figure in the form of a hawk
BHM-76B	Photograph: Profile of African man	BHM-87A	Photograph: Celtiberic message stone with icon symbols and Tanif figures
BHM-77A	Photograph: death mask/sculpture of individual wearing <i>kipah</i>	BHM-87B	Photograph: ancient symbols and letters
BHM-77B	Photograph: death sculpture of a man with coxcomb (Bird Man) wearing a <i>kipah</i>	BHM-88A	Photograph: war ship with figure head
BHM-78A	Photograph: cuneiform headline with six lines of text	BHM-88B	Line art: pictogram of vessel and water waves with characters
BHM-78B	Line art of BHM-78A	BHM-89A	Photograph: official wearing bird headgear
BHM-79A	Photograph: Carthaginian sailor with beehive headgear; Ogham strokes	BHM-89B	Line art of BHM-89A
BHM-79B	Line art of BHM-79A	BHM-90A	Photograph: ancient stylized ship with bird figurehead
BHM-80A	Photograph: Carthaginian/Libyan wearing top knot with three decorated strands	BHM-90B	Line art of BHM-90A
BHM-80B	Photograph: Libyan-style feathered headdress over helmet; characters	BHM-91A	Photograph: anthropomorphic figure of an animal-masked man pointing to a column of letters
BHM-81A	Photograph: allegorical/god-like figure wearing lion mask; religious symbols	BHM-91B	Line art of BHM-91A
BHM-81B	Line art of BHM-81A	BHM-92	Photograph: limestone encrusted rock formation with Oghamic-style boat design
BHM-82A	Photograph: African sailor wearing serpent headgear	BHM-93A	Photograph: portrait of man wearing <i>kipah</i> and earring with Tanif symbol
BHM-82B	Photograph: man in helmet, comet over head	BHM-93B	Photograph: profile of man wearing bird helmet with a banner of symbols surrounding his head

Number	Description	Number	Description
	BHM-94A Photograph: profile of man wearing a Libyan-style crest and three symbols beneath, sun above	BHM-103A	Photograph: man wearing a feather-crested headdress with six feathers, earring, and necklace made of teeth
	BHM-94B Photograph: profile of man wearing helmet with letters above his head	BHM-103B	Line art of BHM-103A
	BHM-95A Photograph: three lines of Oghamic lettering	BHM-104A	Photograph: mixed examples of ancient lettering appear on a soapstone
	BHM-95B Photograph: instrument for measurement	BHM-104B	Line art of BHM-104A
	BHM-96A Photograph: faces featured on both sides of a metallic stone with a protrusion and Ogham strokes	BHM-105A	Photograph: drawn from a Hebrew tale about the fox in the wheat fields with his tale on fire
	BHM-96B Photograph: reverse of BHM-96A	BHM-105B	Line art of BHM-105A
	BHM-97A Photograph: winged bird/serpent with a trailing head feather and writing under his tail	BHM-106A	Photograph: anthropomorphic figure of a half animal man/god
	BHM-97B Line art of BHM-97A	BHM-106B	Line art of BHM-106A
	BHM-98A Photograph: pregnant Mother goddess standing over a boat with two symbols	BHM-107A	Photograph: double-headed ship with single mast
	BHM-98B Line art of BHM-98A	BHM-107B	Line art of BHM-107A
	BHM-99A Photograph: 17 lines of characters with Ogham strokes, sun above	BHM-108A	Photograph: serpent headdress with feathered top and collar with lettering in ancient alphabets
	BHM-99B Line art of BHM-99A	BHM-108B	Line art of BHM-108A
	BHM-100A Photograph: map of the Mississippi river and the location of Burrows' cave	BHM-109A	Photograph: single mast ship with serpent symbol on sail
	BHM-100B Line art of BHM-100A	BHM-109B	Line art of BHM-109A
	BHM-101A Photograph: Egyptian-style drawing of the Anubis dog	BHM-110A	Photograph: profile of purported Ptolemaic sky god with lightning bolt symbol
	BHM-101B Line art of BHM-101A	BHM-110B	Line art of BHM-110-A
	BHM-102A Photograph: profile of man wearing wrapped leather helmet with a dangling feather	BHM-111A	Photograph: profile of Libyan wearing a crest and with a tattooed face
	BHM-102B Photograph: male and female on Egyptian-style burial boat with Oghamic lettering and symbols	BHM-111B	Line art of BHM-111A
		BHM-112A	Photograph: stone map of copper mines on and around Lake Superior's Keeweenaw peninsula
		BHM-112B	Line art of BHM-112A



BHM-1A



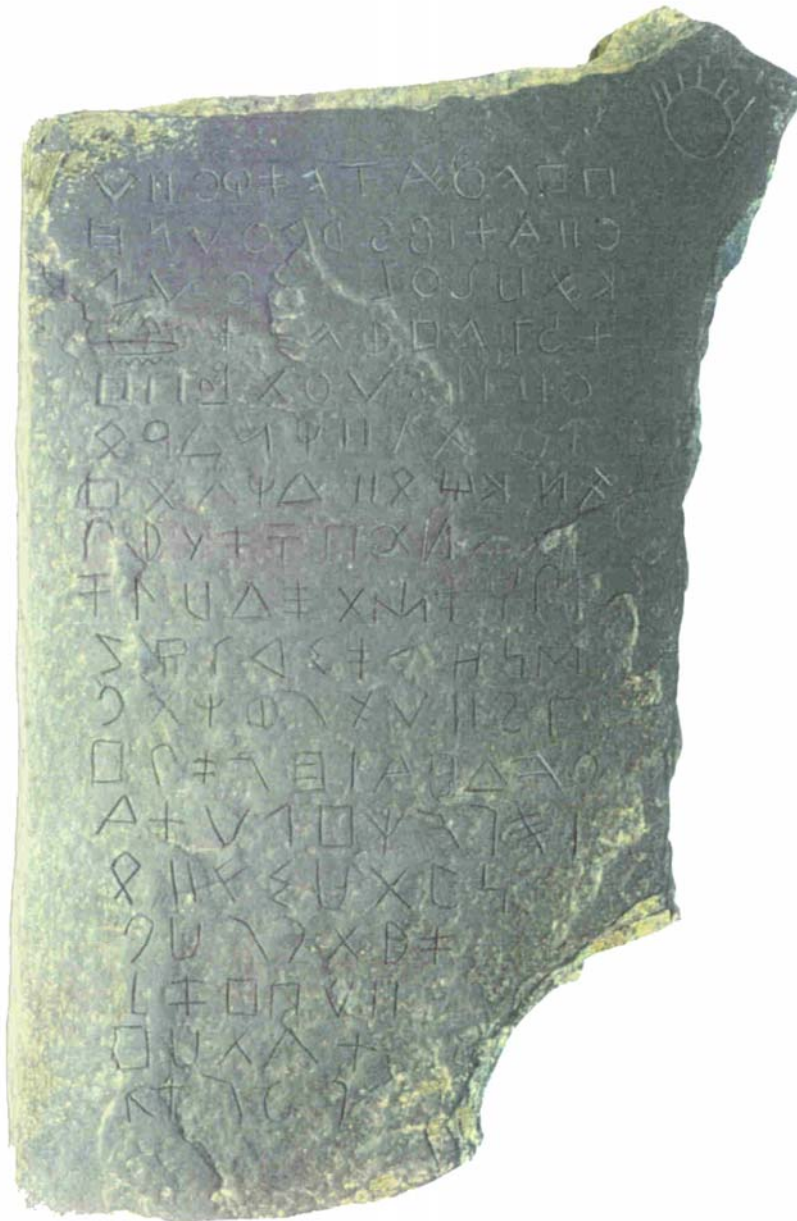
BHM-1B



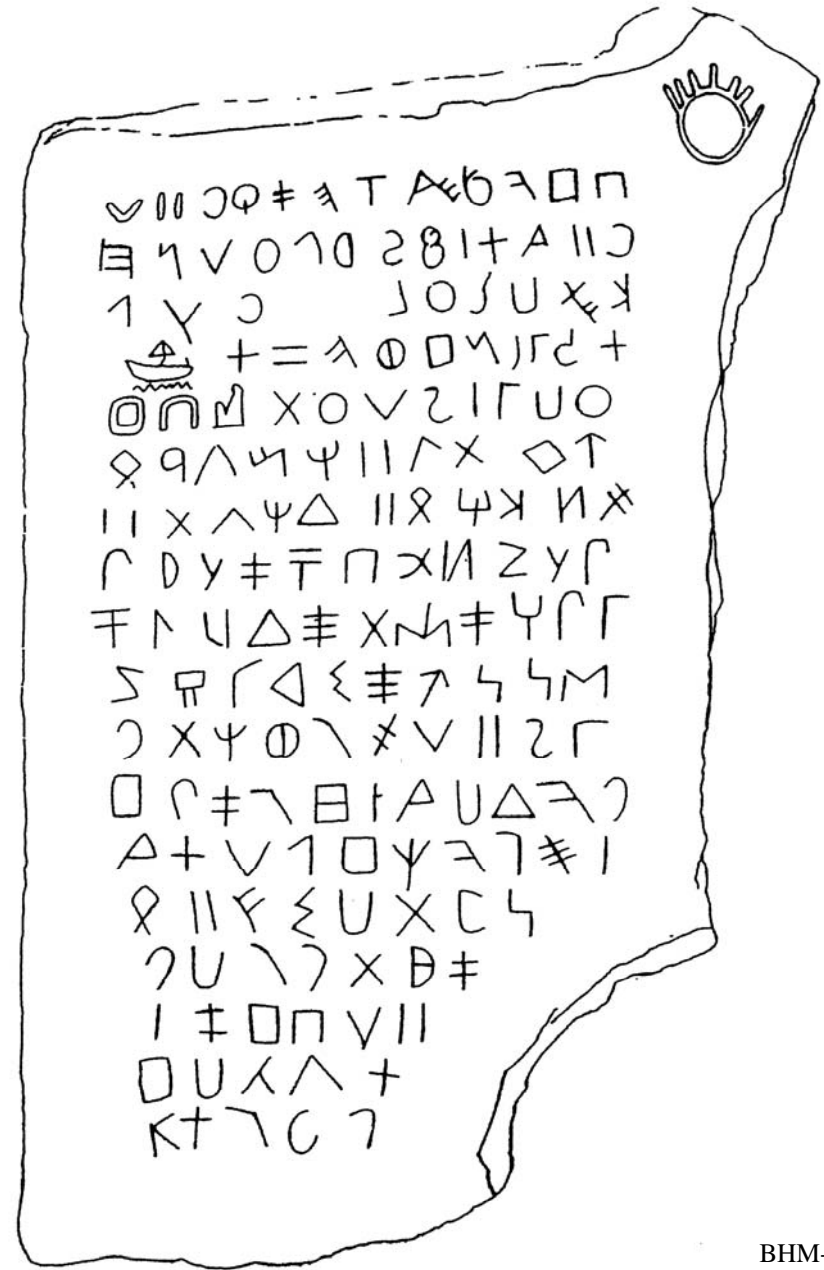
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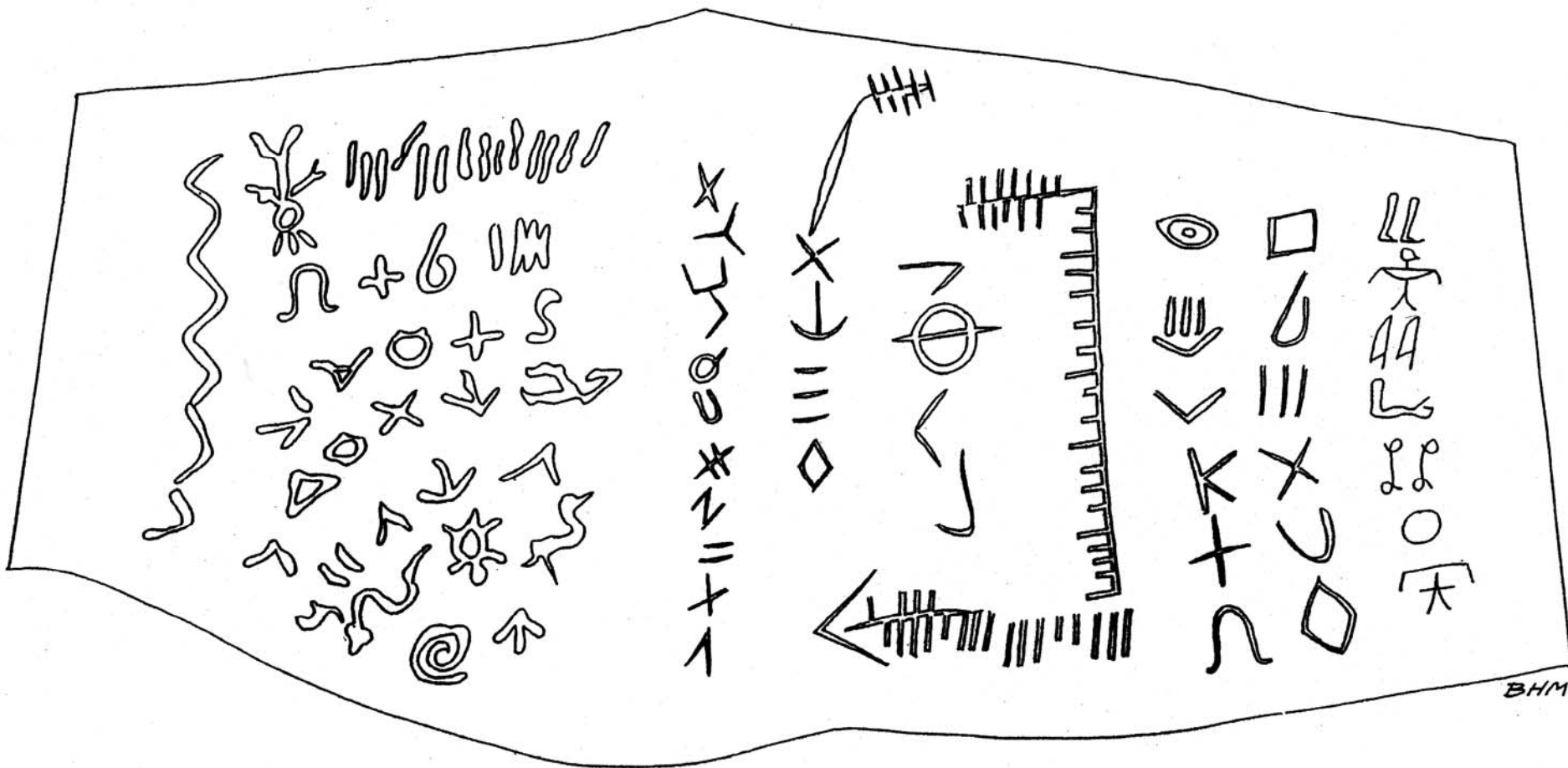
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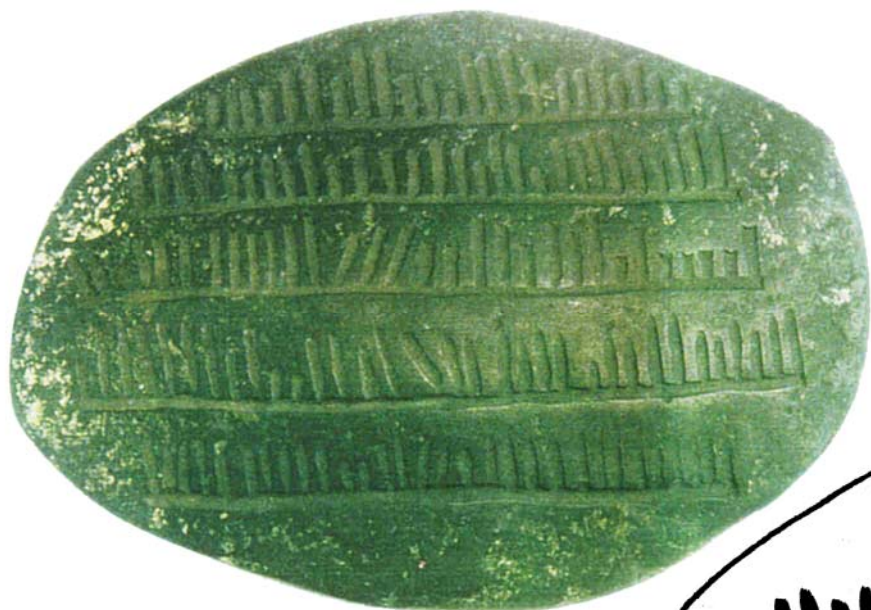


BHM-3A

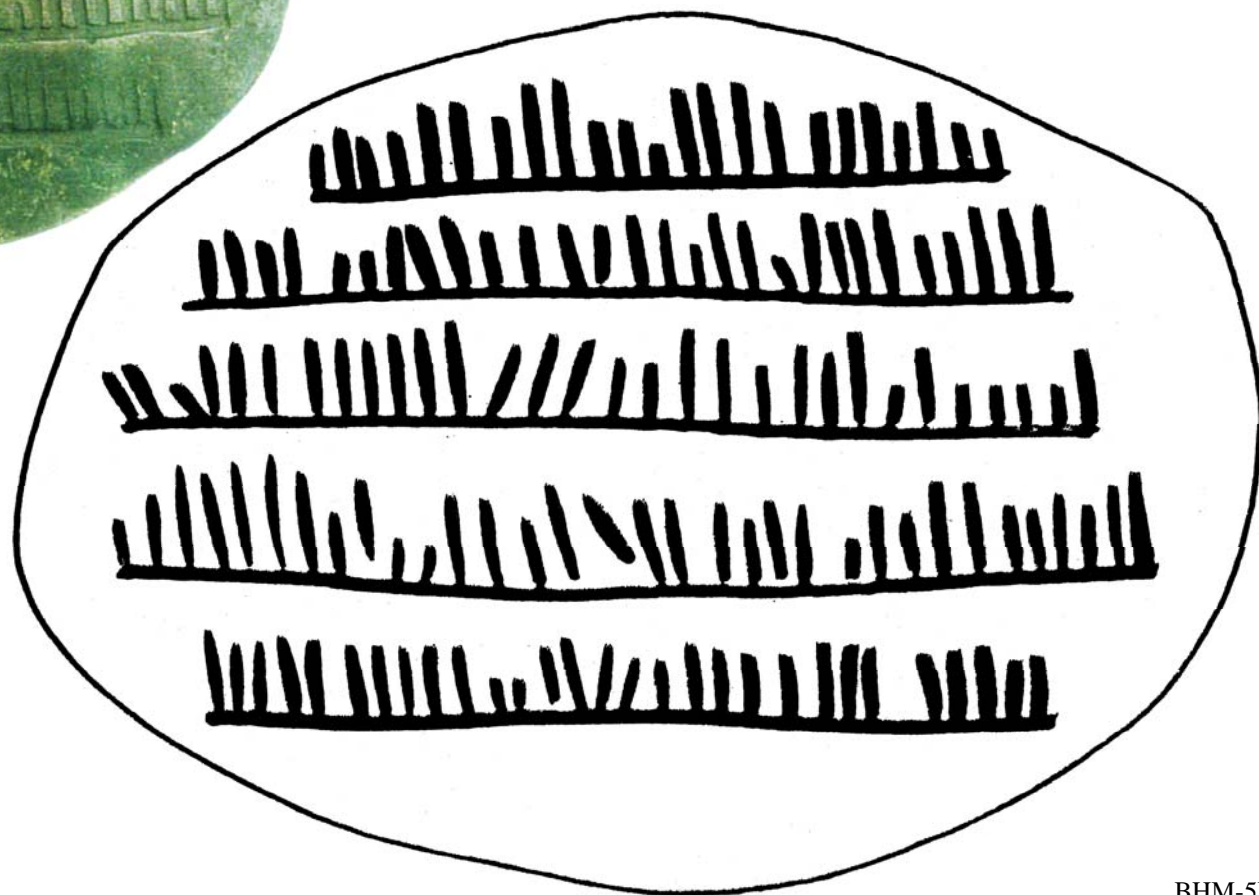


BHM-3B





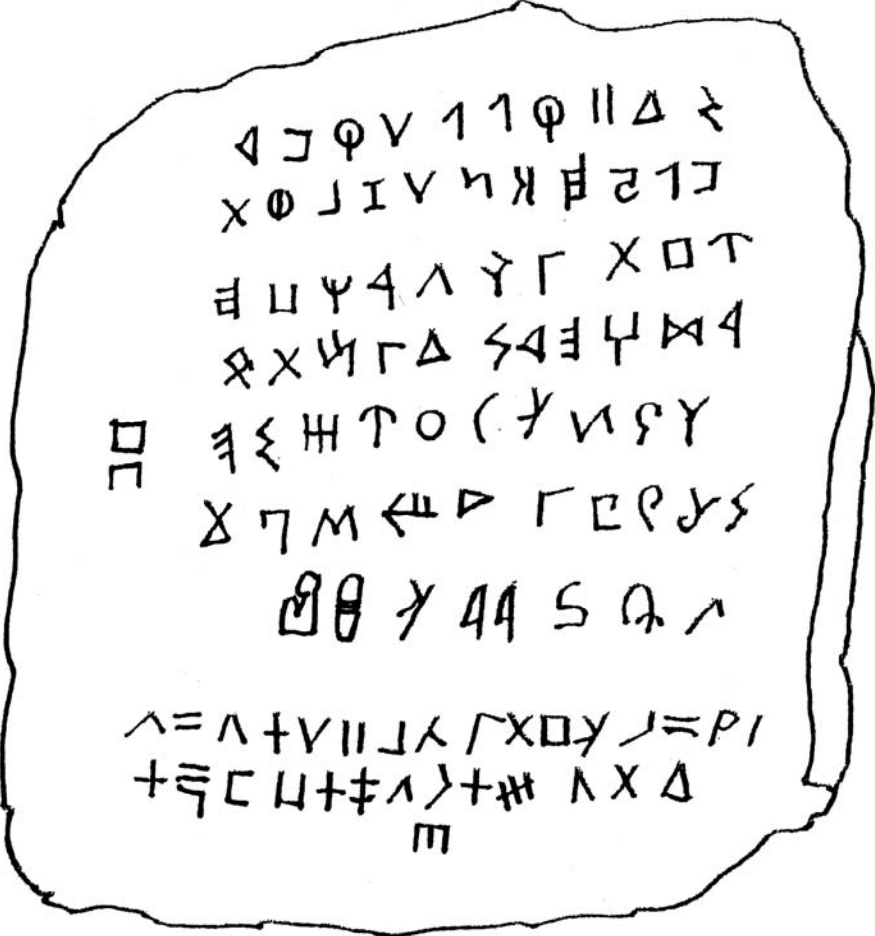
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BHM-5B



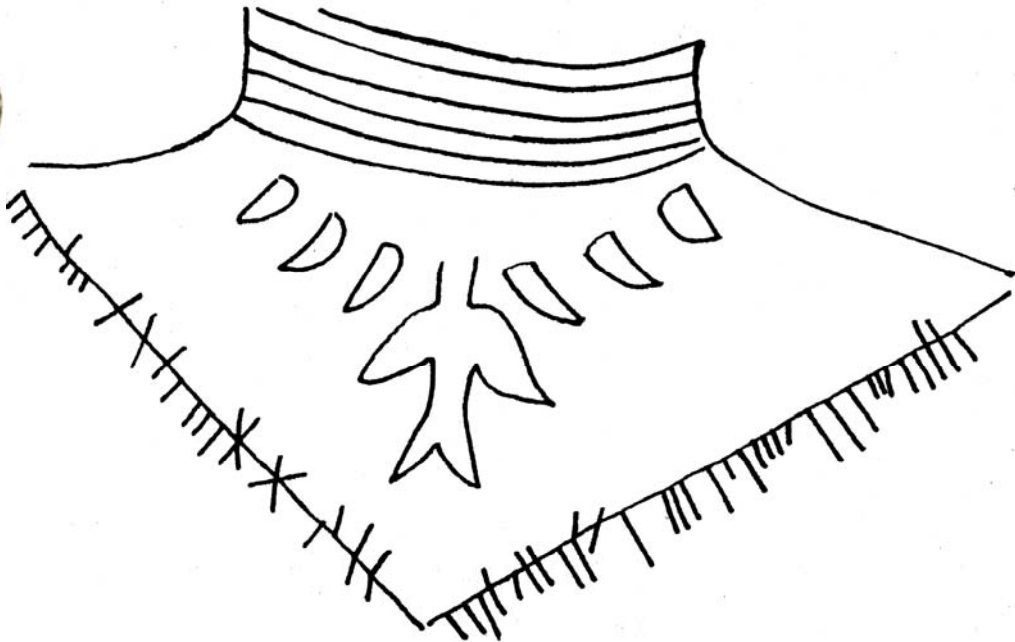
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BHM-6B



BHM-7A



BHM-7B



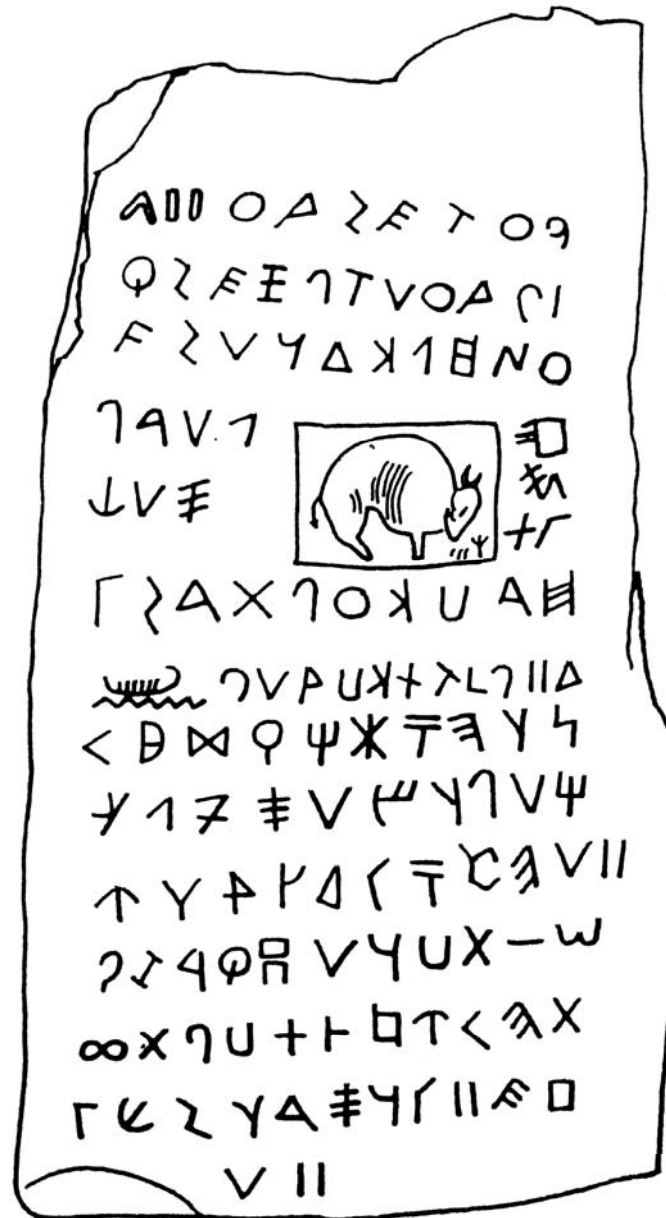
BHM-8A



BHM-8B



BHM-9A



BHM-9B



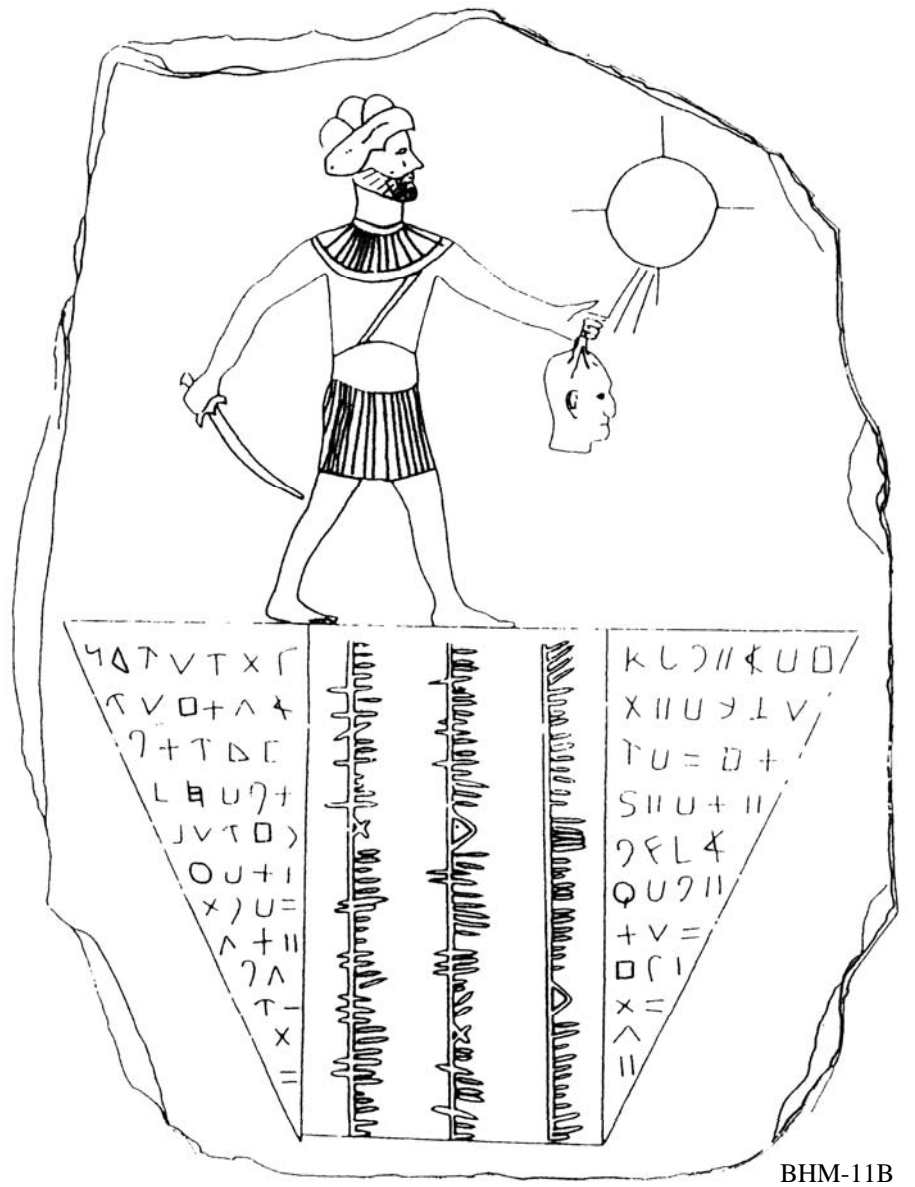
BHM-10A



BHM-10B



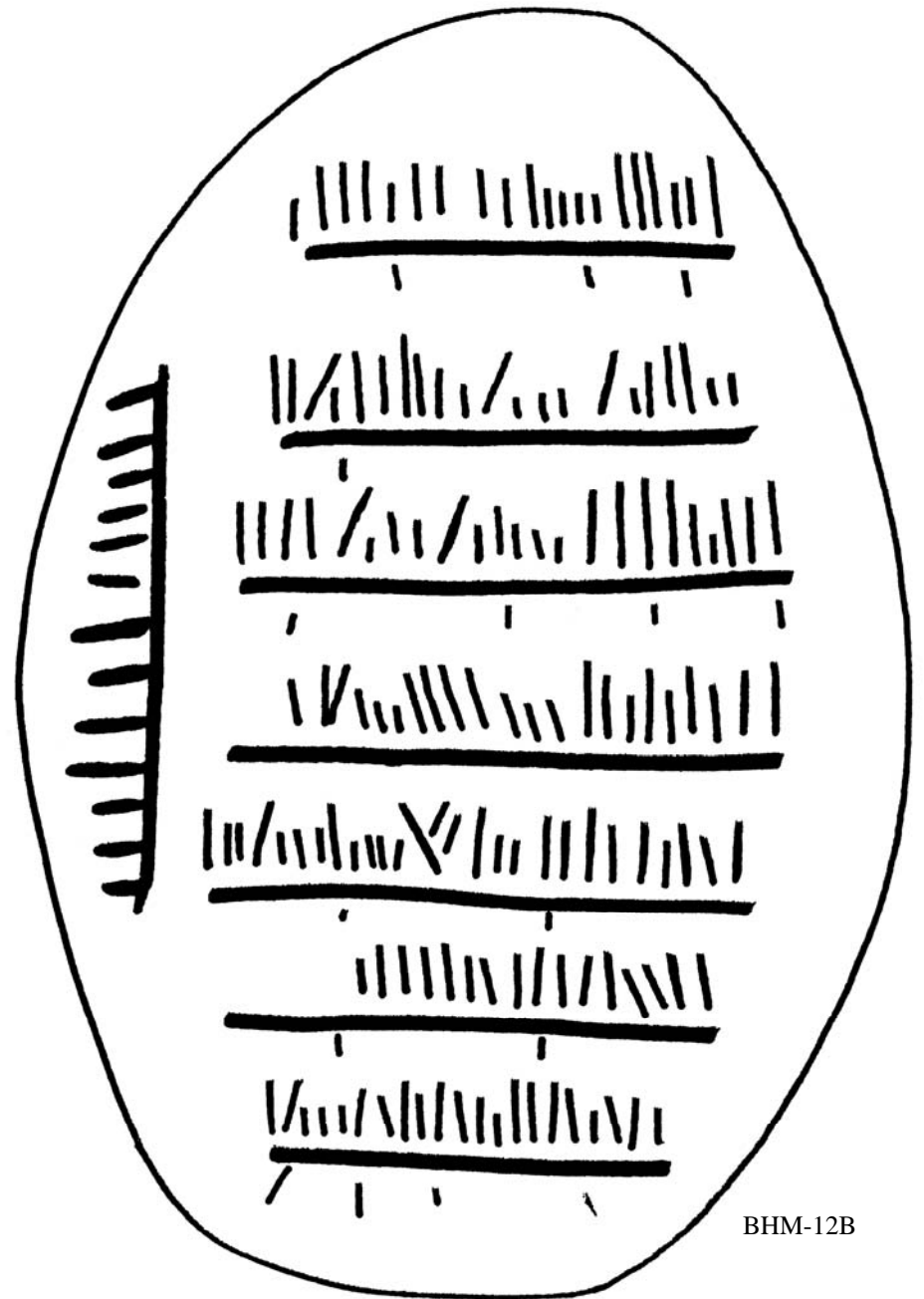
BHM-11A



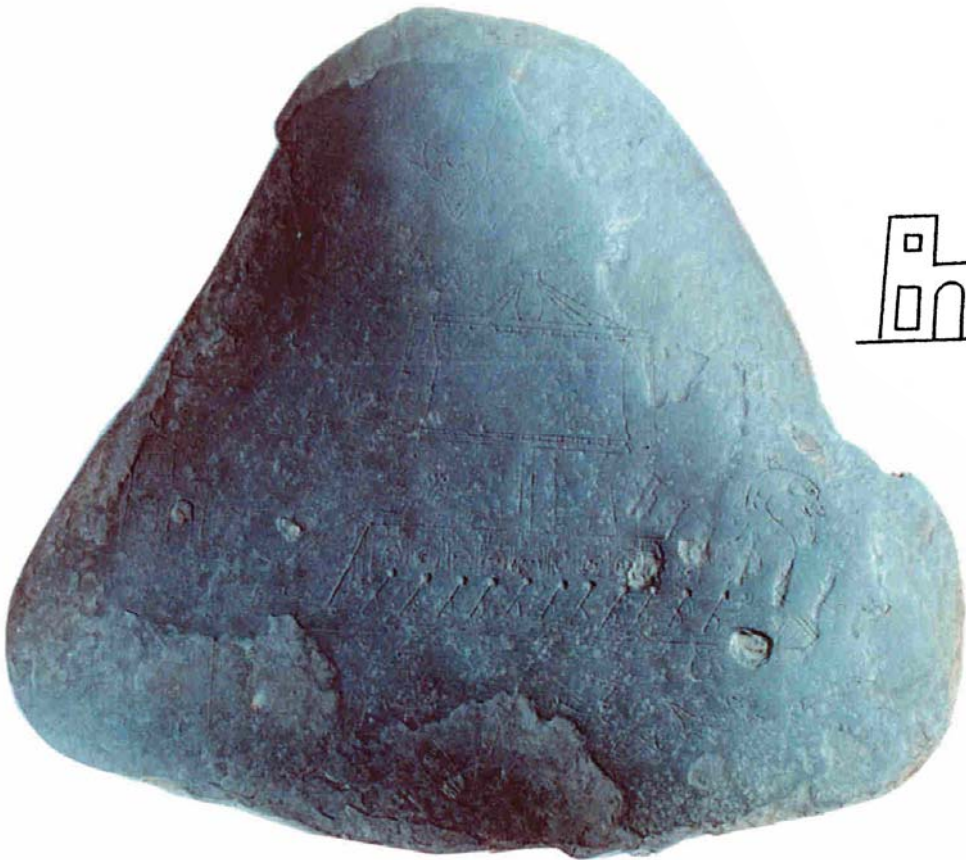
BHM-11B



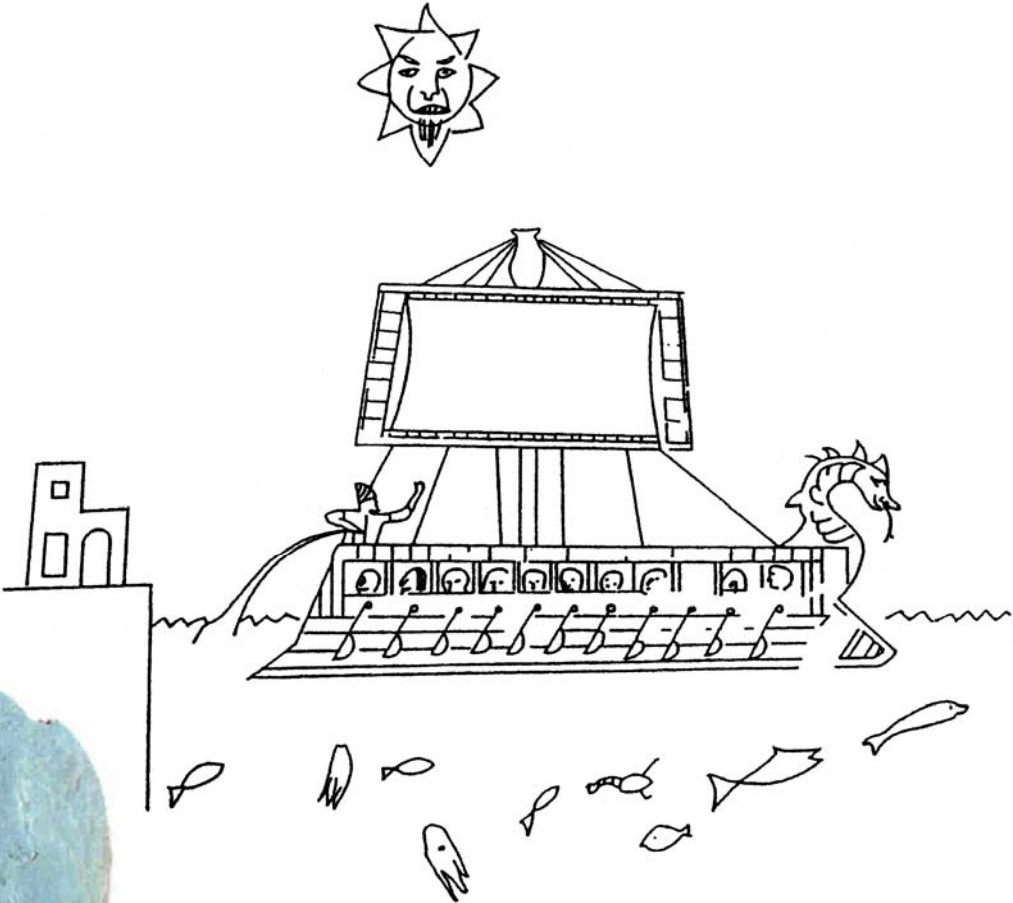
BHM-12A



BHM-12B



BHM-13A



BHM-13B



BHM-14A



BHM-14B



BHM-15A



BHM-15B



BHM-16A



BHM-16B



BHM-17A



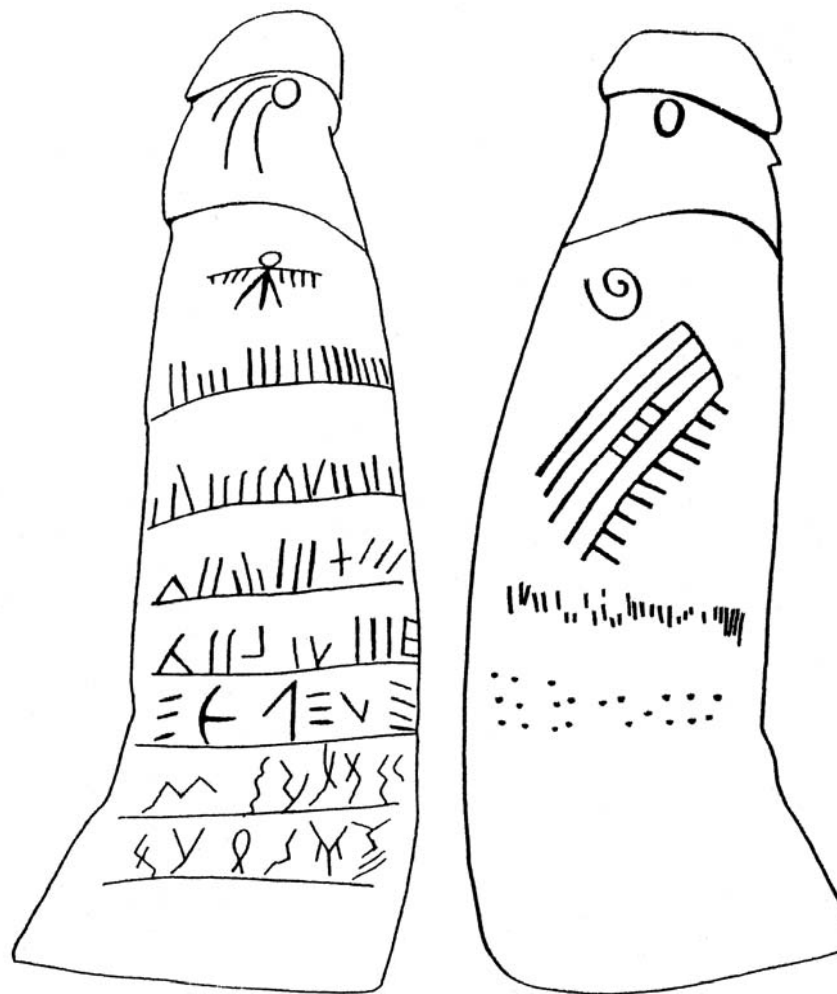
BHM-17B



BHM-18



BHM-19A



BHM-19B



BHM-20A



BHM-20B



BHM-21A



BHM-21B



BHM-22A



BHM-22B



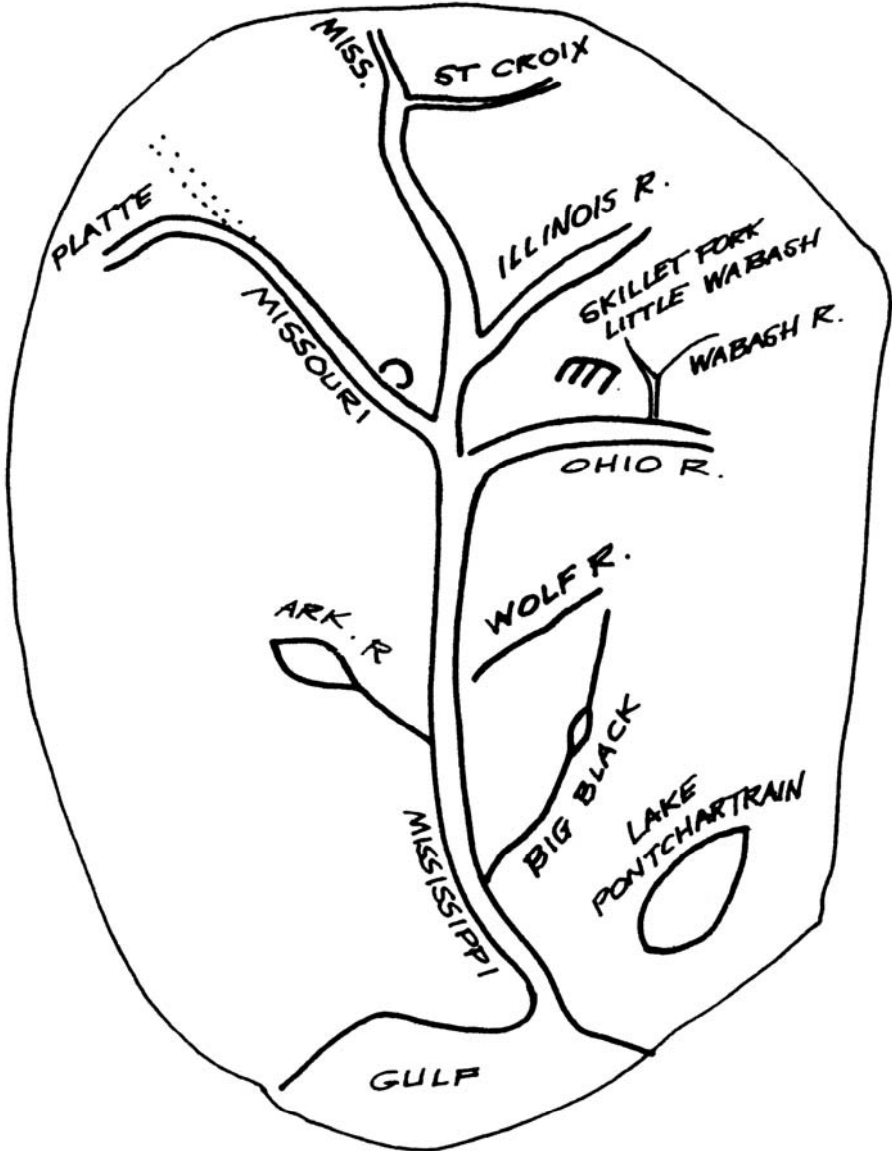
BHM-23A



BHM-23B



BHM-24A



BHM-24B



BHM-25A



BHM-25B



BHM-26A



BHM-26B



BHM-27A



BHM-27B



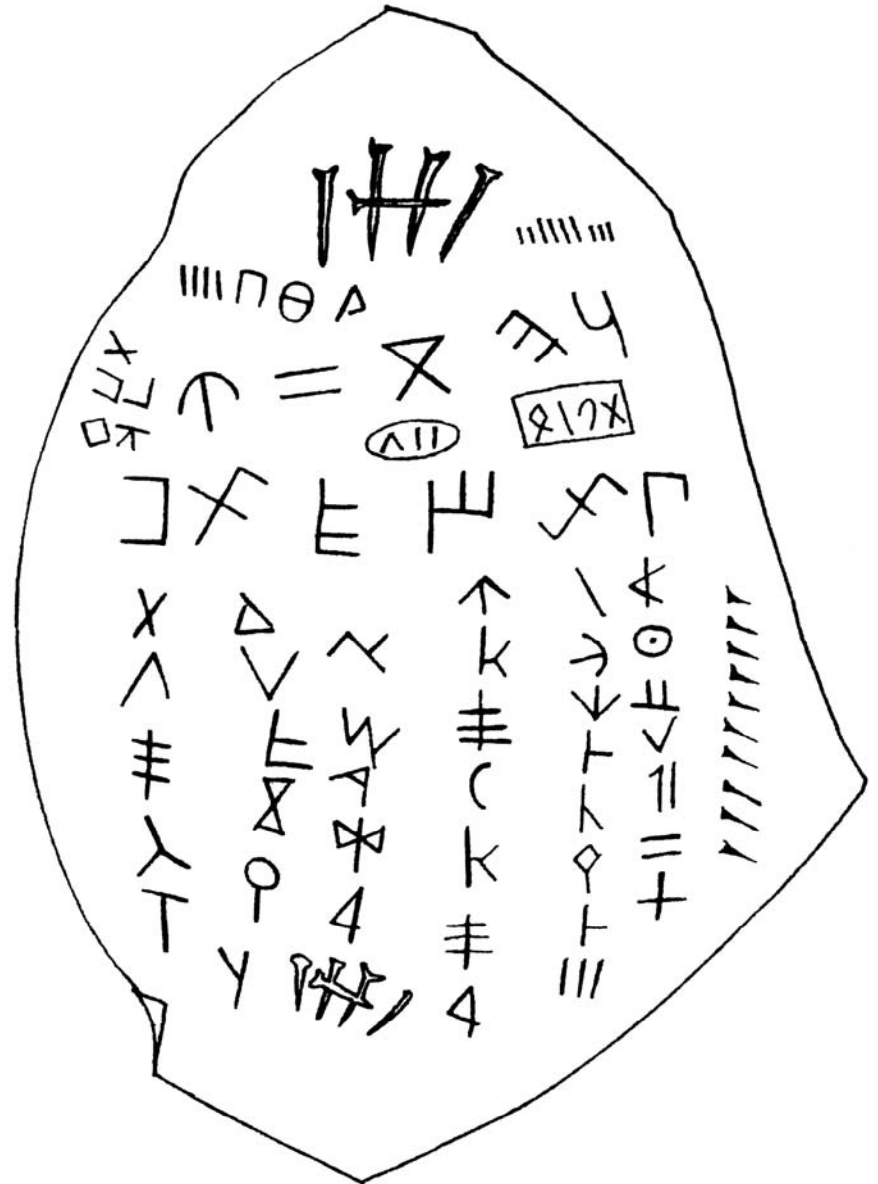
BHM-28A



BHM-28B



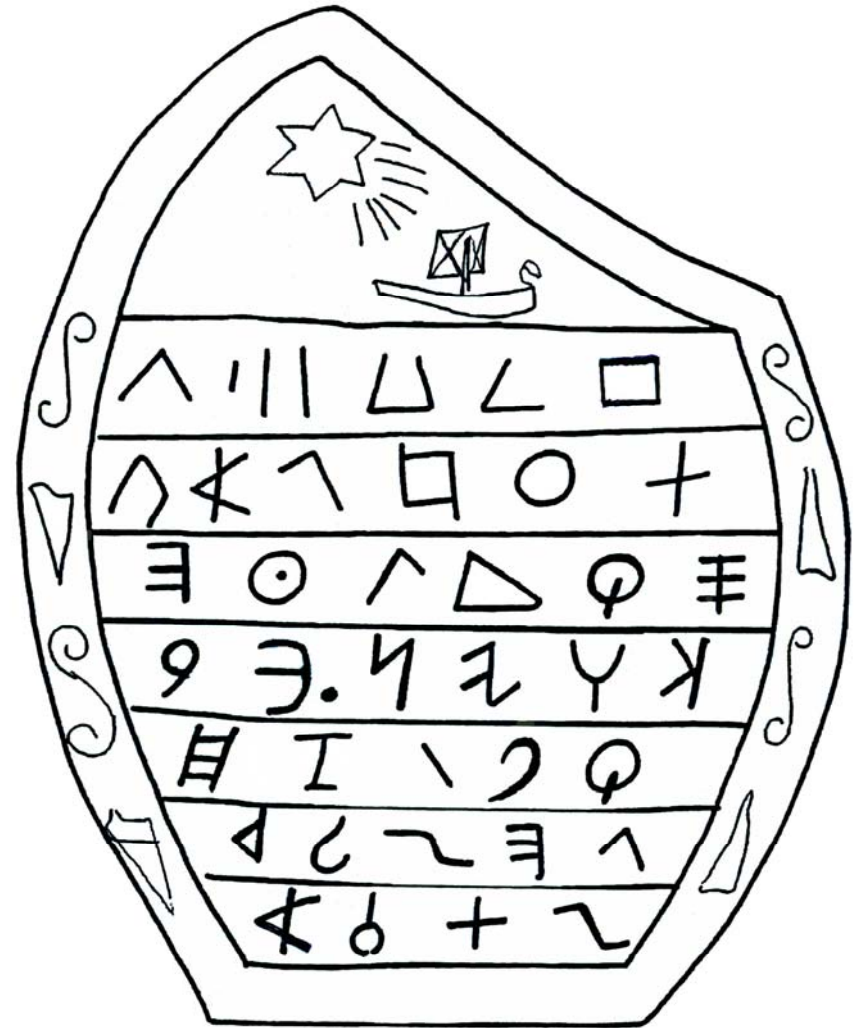
BHM-29A



BHM-29B



BHM-31A



BHM-31B



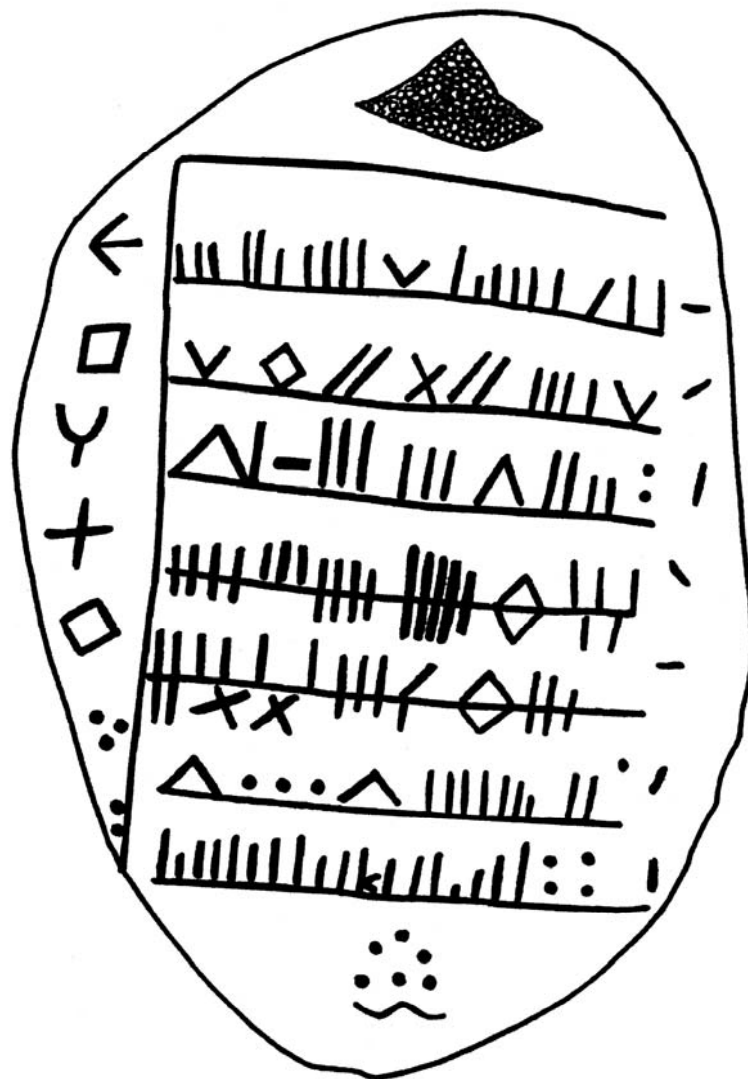
BHM-32A: Front



BHM-32B: Back



BHM-33A



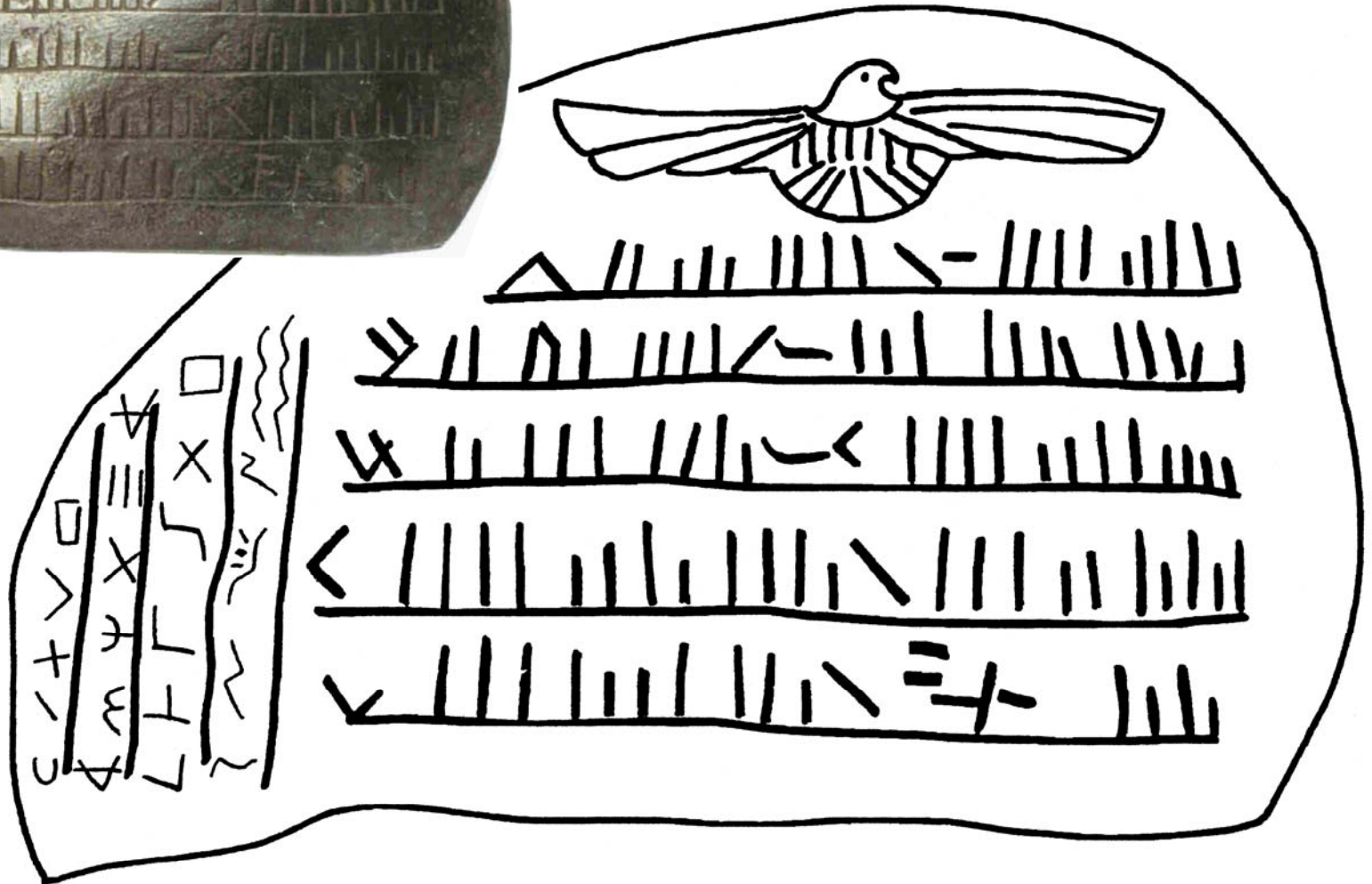
BHM-33B



BHM-34A



BHM-34B



BHM-35A

BHM-35B



BHM-36A



BHM-36B



BHM-37A



BHM-37B



BHM-38A



BHM-38B



BHM-39A



BHM-39B



BHM-40A



BHM-40B



BHM-41A



BHM-41B



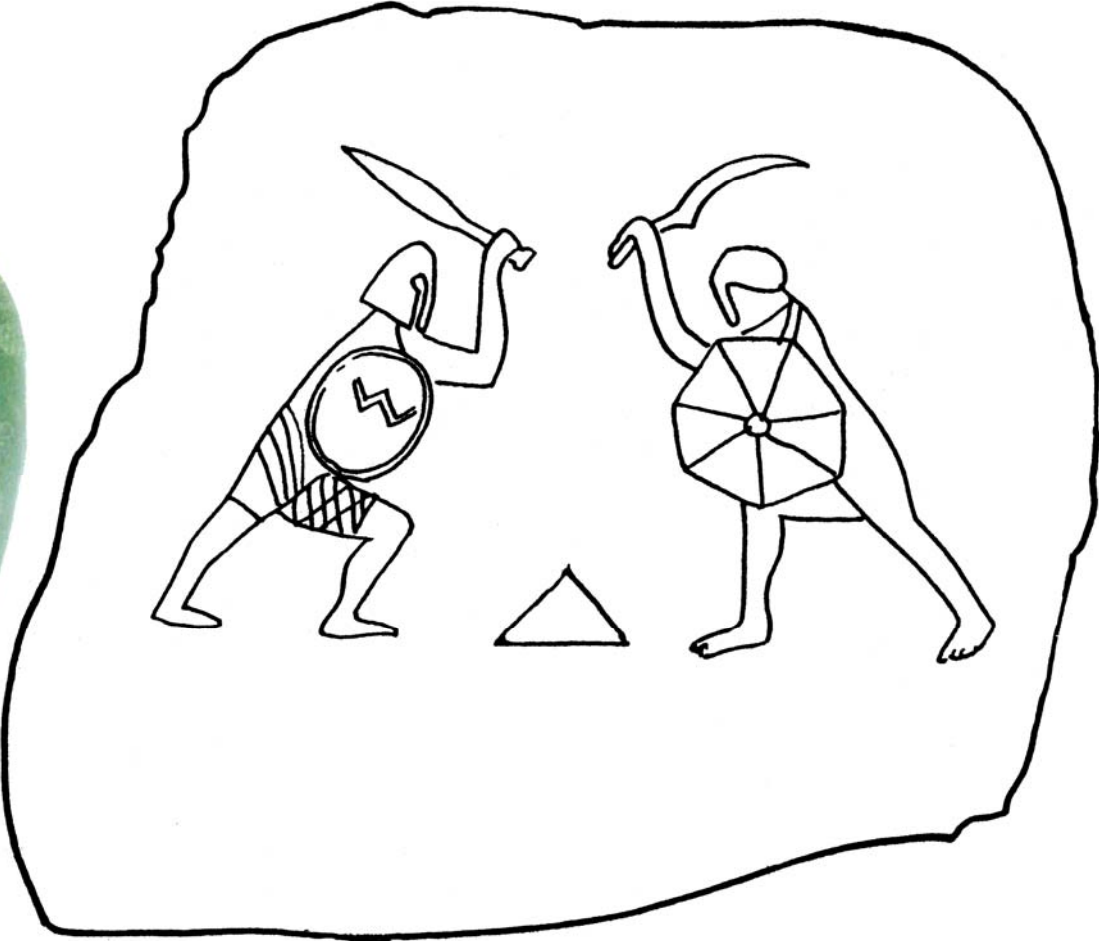
BHM-42A



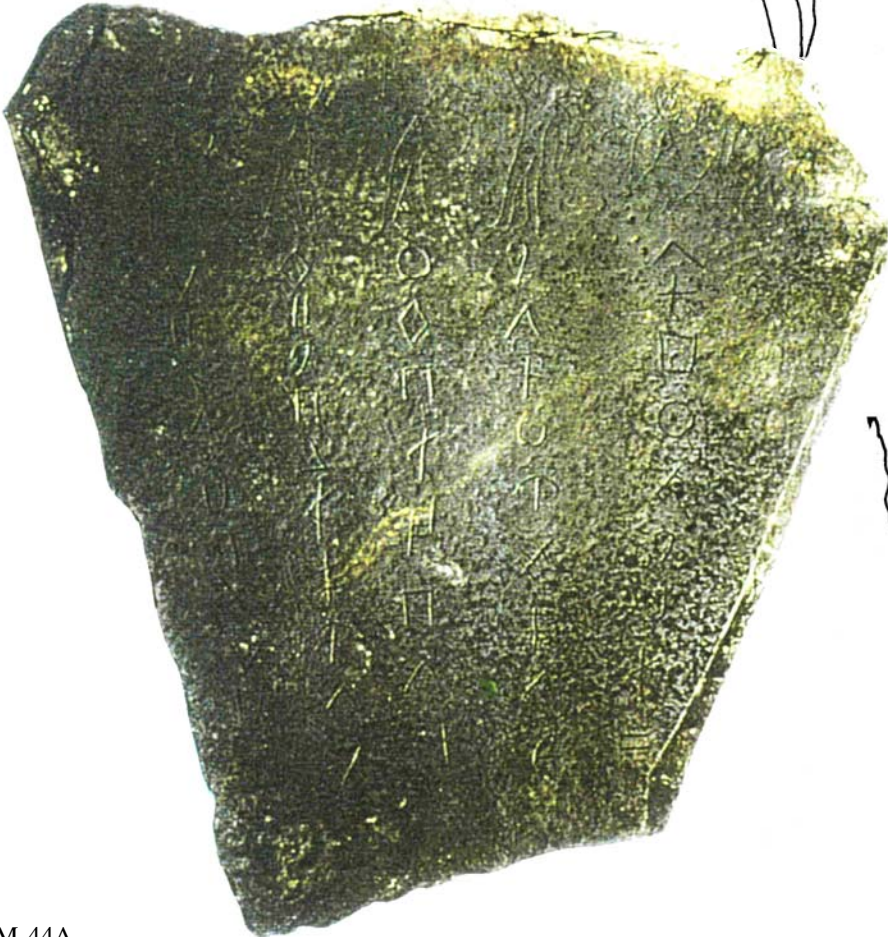
BHM-42B



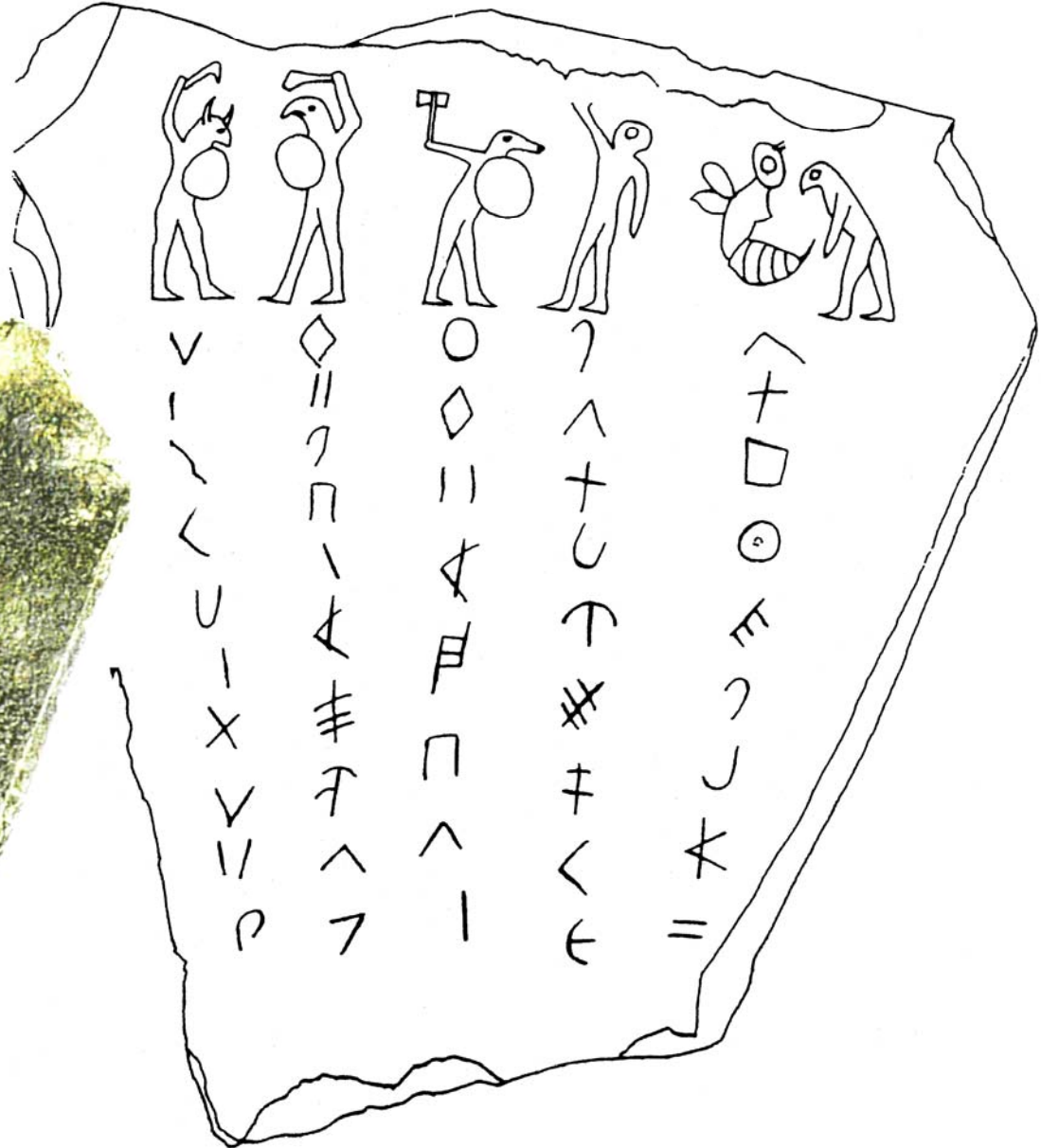
BHM-43A



BHM-43B



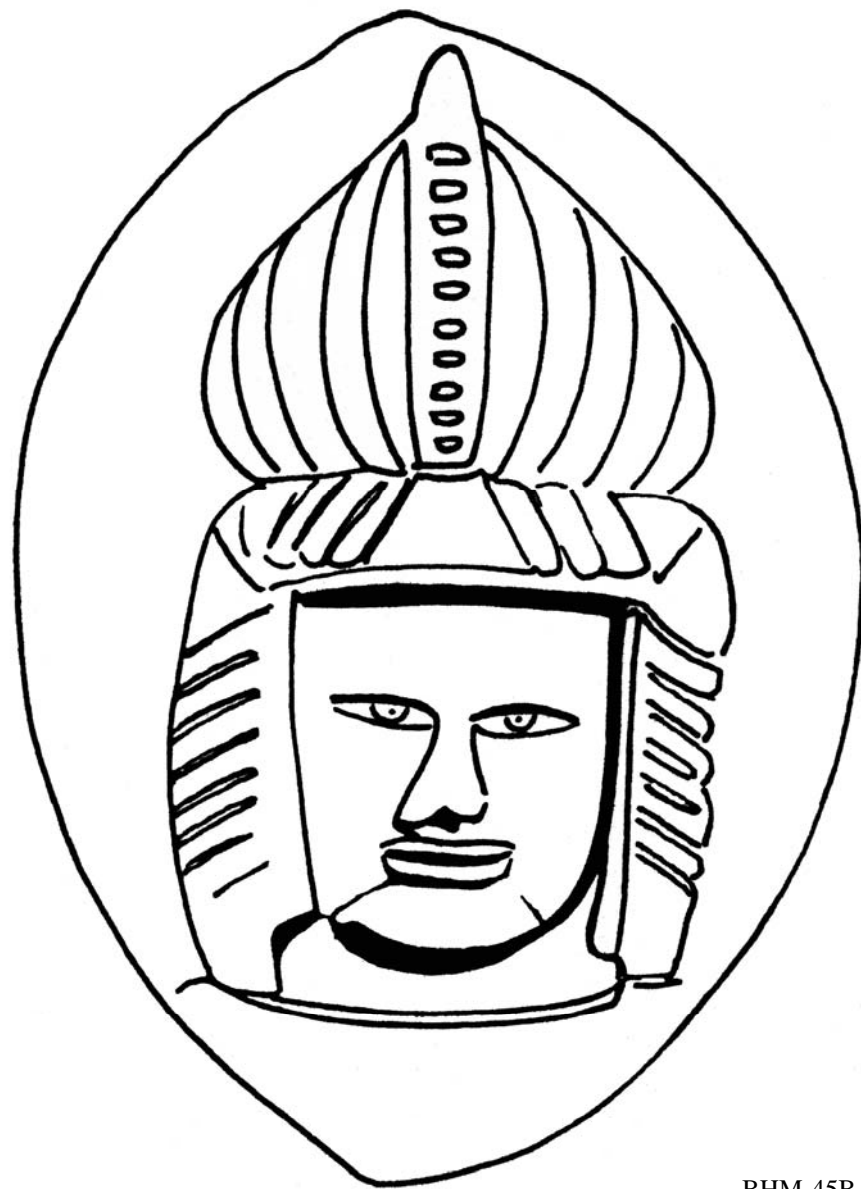
BHM-44A



BHM-44B



BHM-45A



BHM-45B



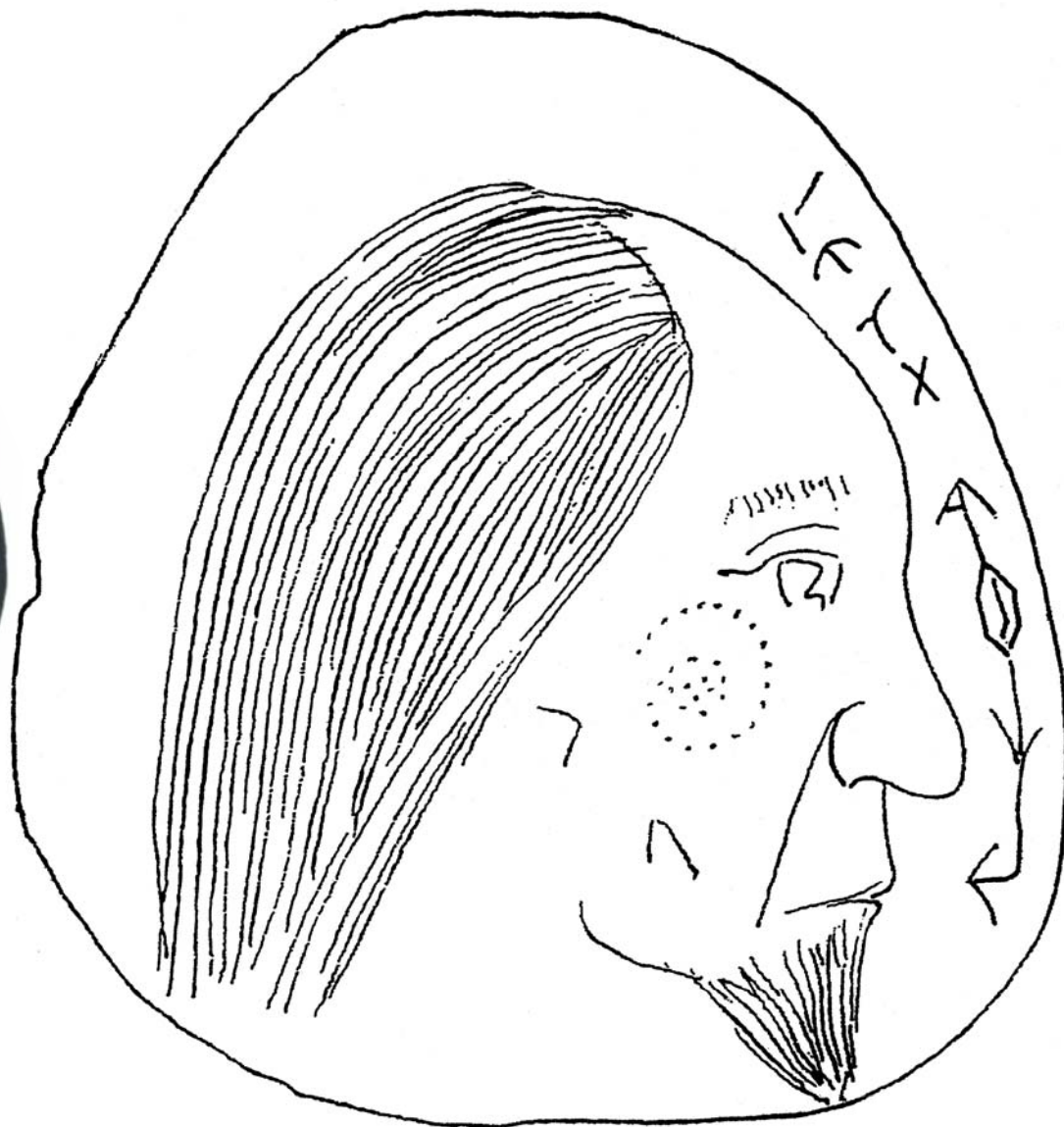
BHM-46A



BHM-46B



BHM-47A



BHM-47B



BHM-48A



BHM-48B

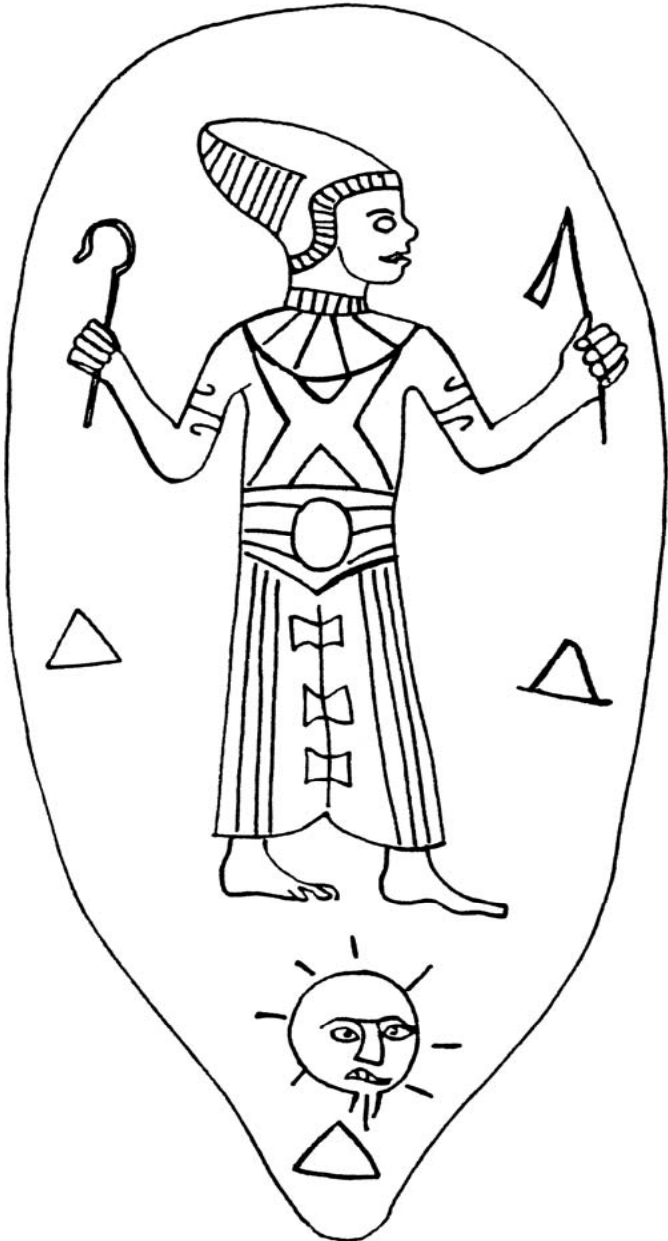


BHM-49A

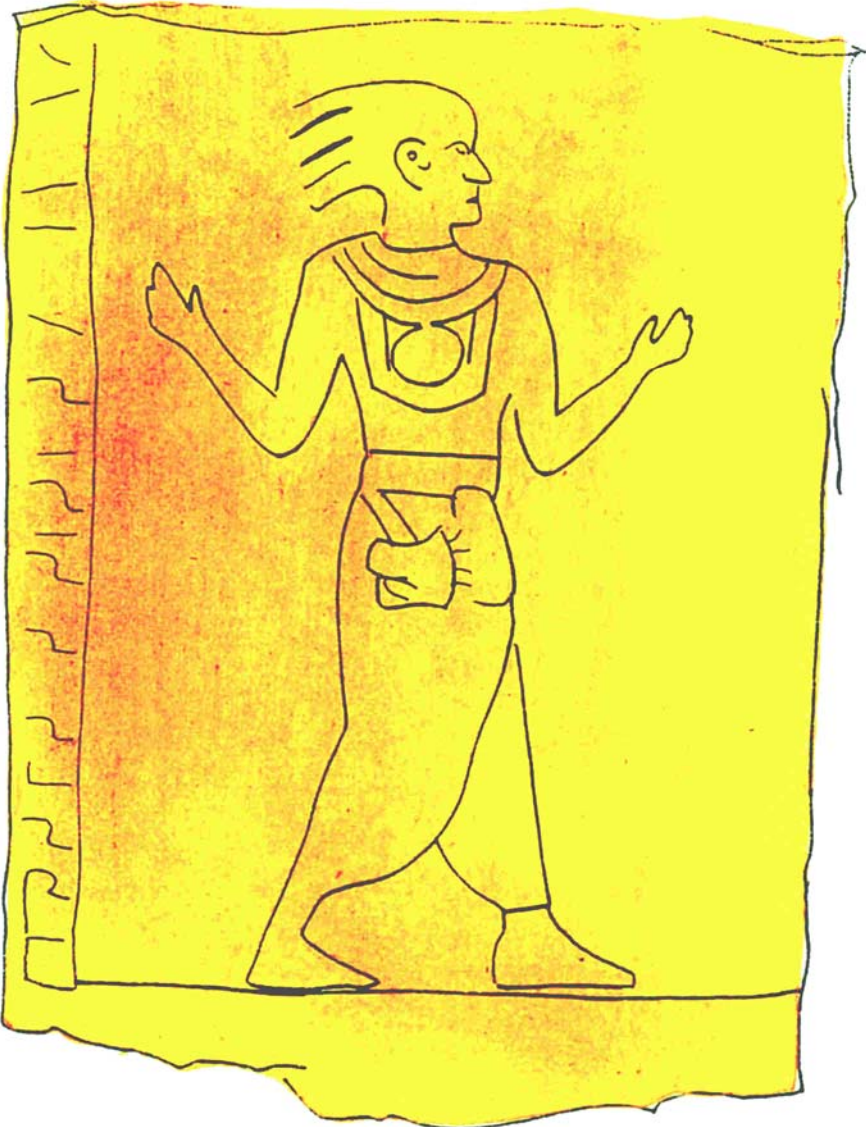
BHM-49B



BHM-50A



BHM-50B



BHM-51A



BHM-51B



BHM-52A



BHM-52B



BHM-53A



BHM-53B



BHM-54A



BHM-54B



BHM-55A



BHM-55B



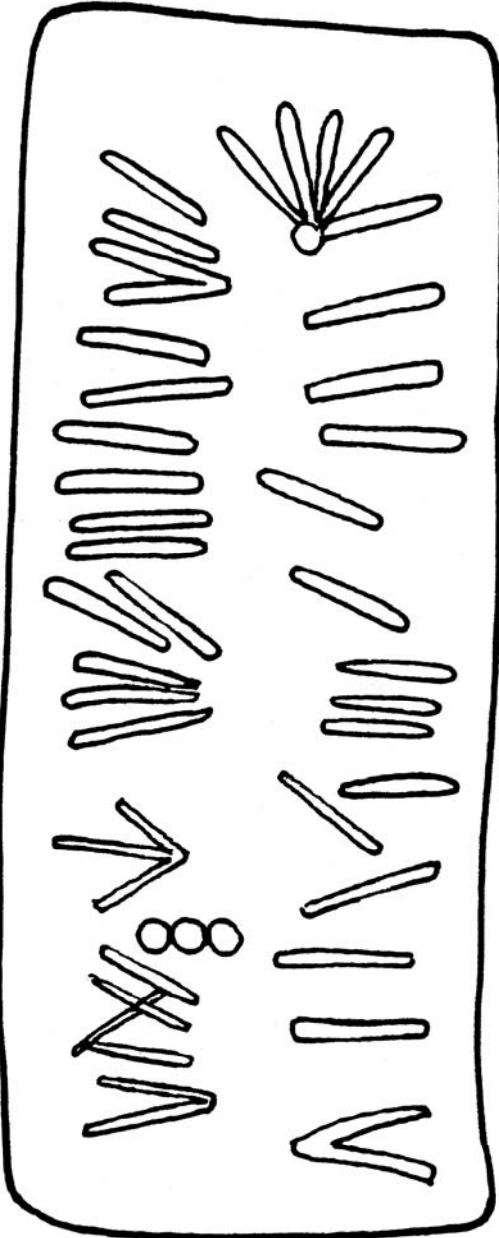
BHM-56A



BHM-56B



BHM-57A



BHM-57B



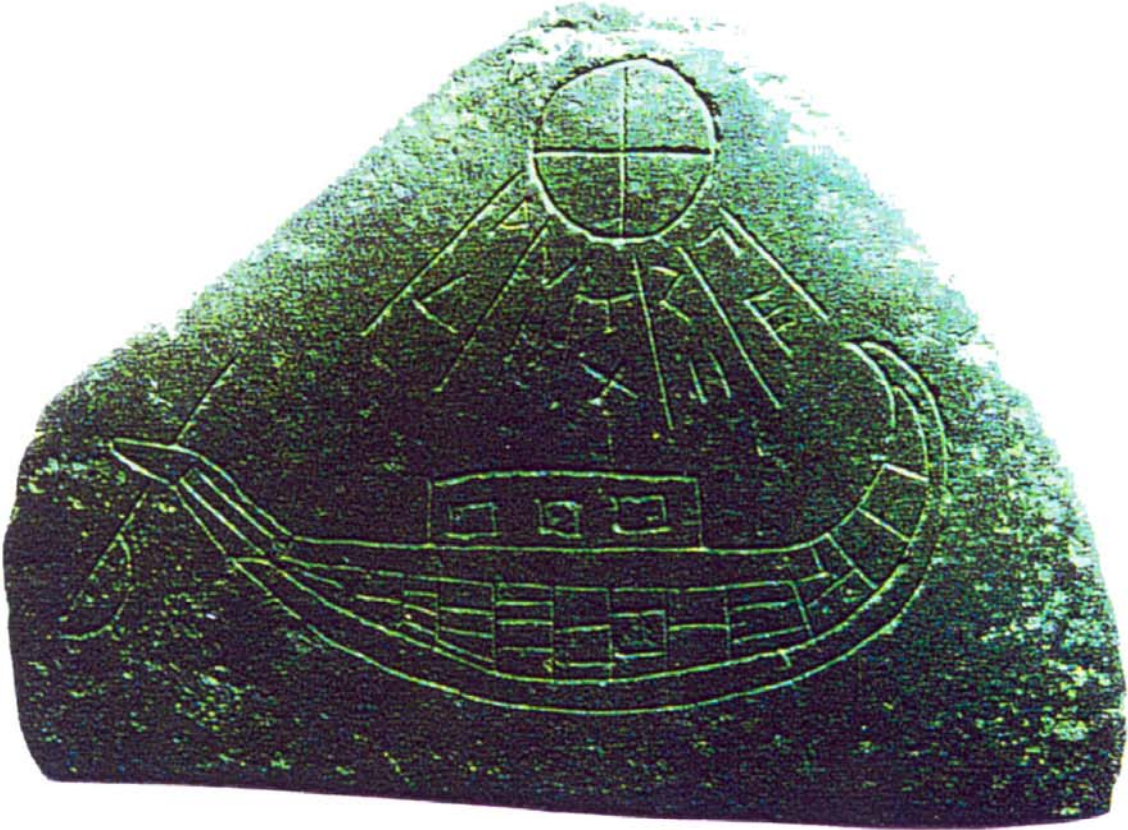
BHM-58A



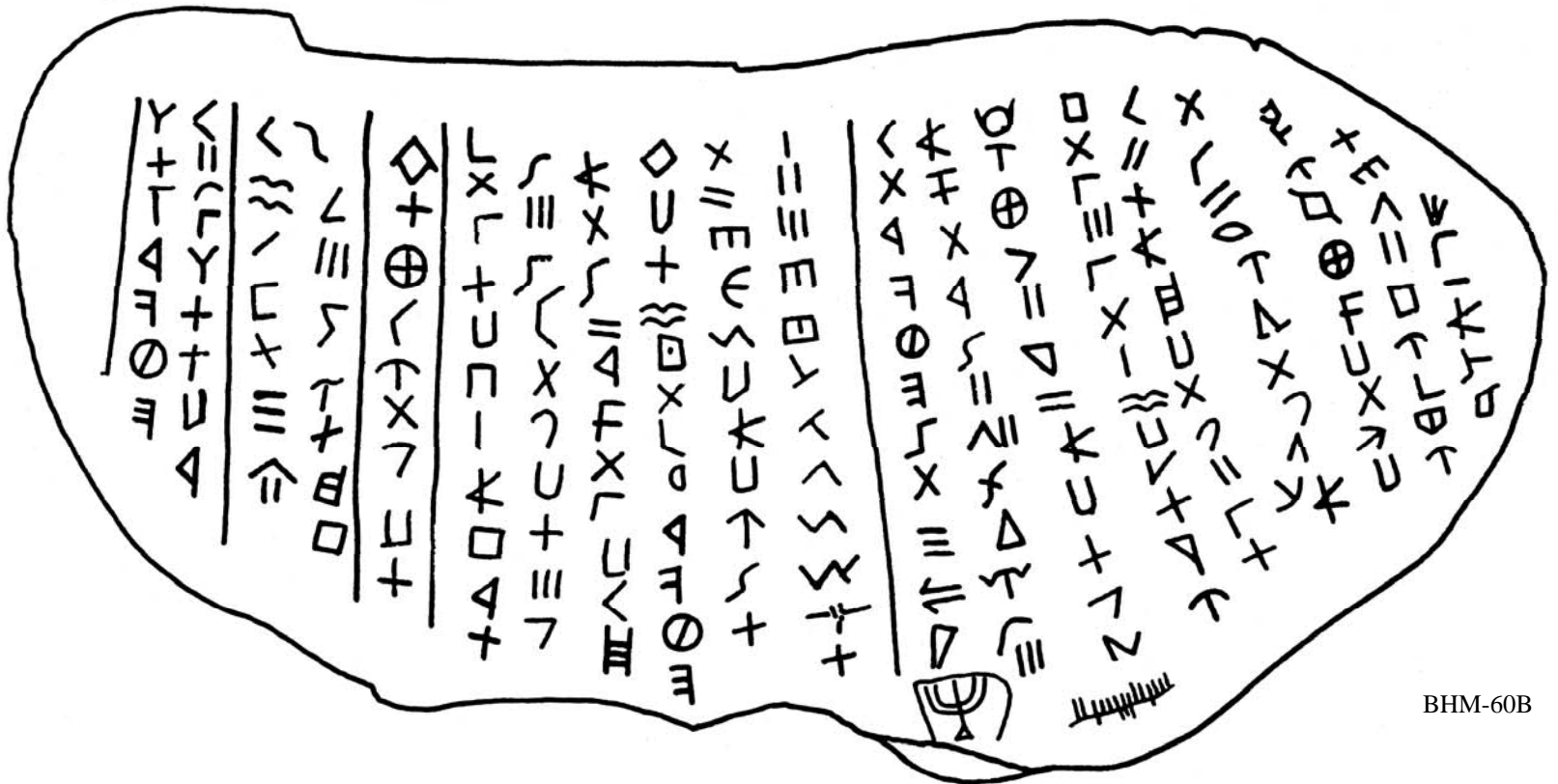
BHM-58B



BHM-59A



BHM-59B



BHM-60A

BHM-60B



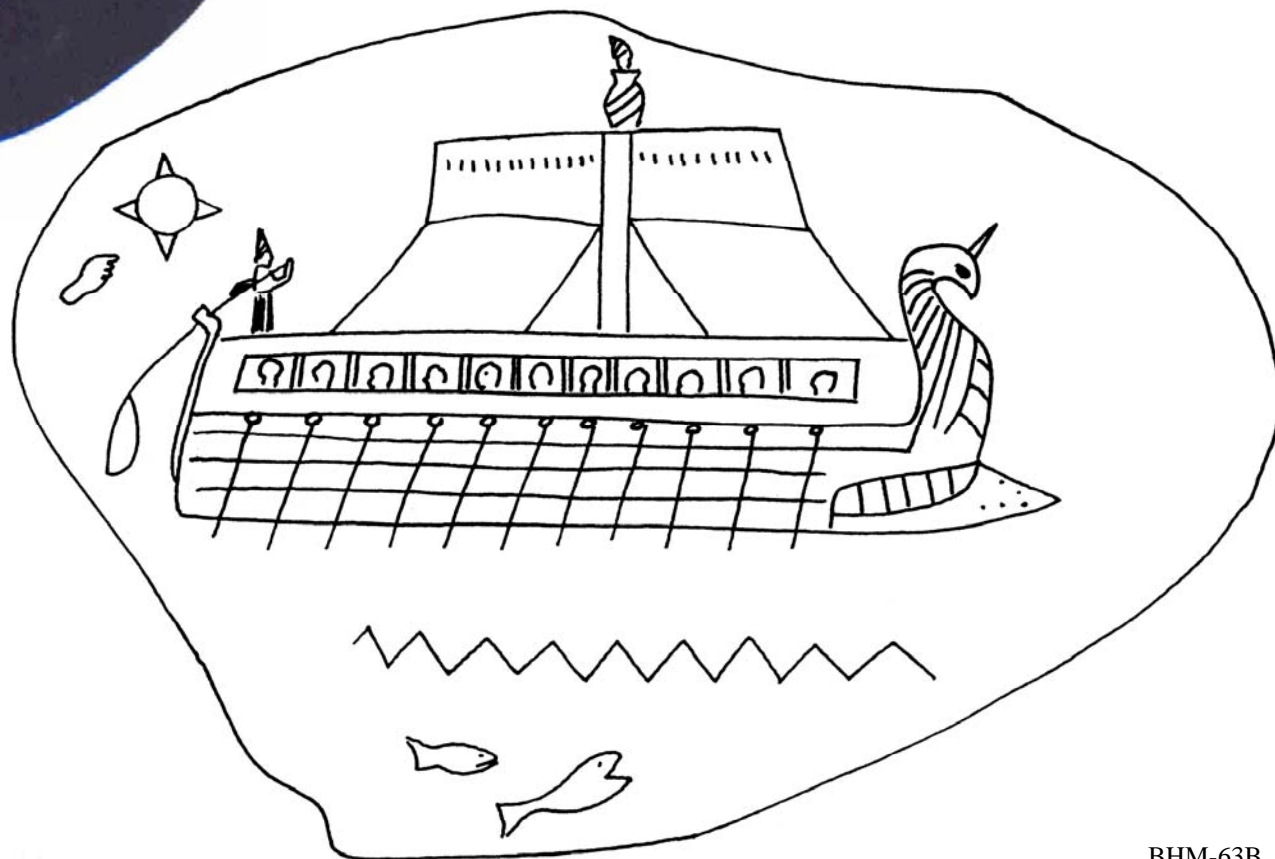
BHM-61



BHM-62A



BHM-62B



BHM-63A

BHM-63B



BHM-64



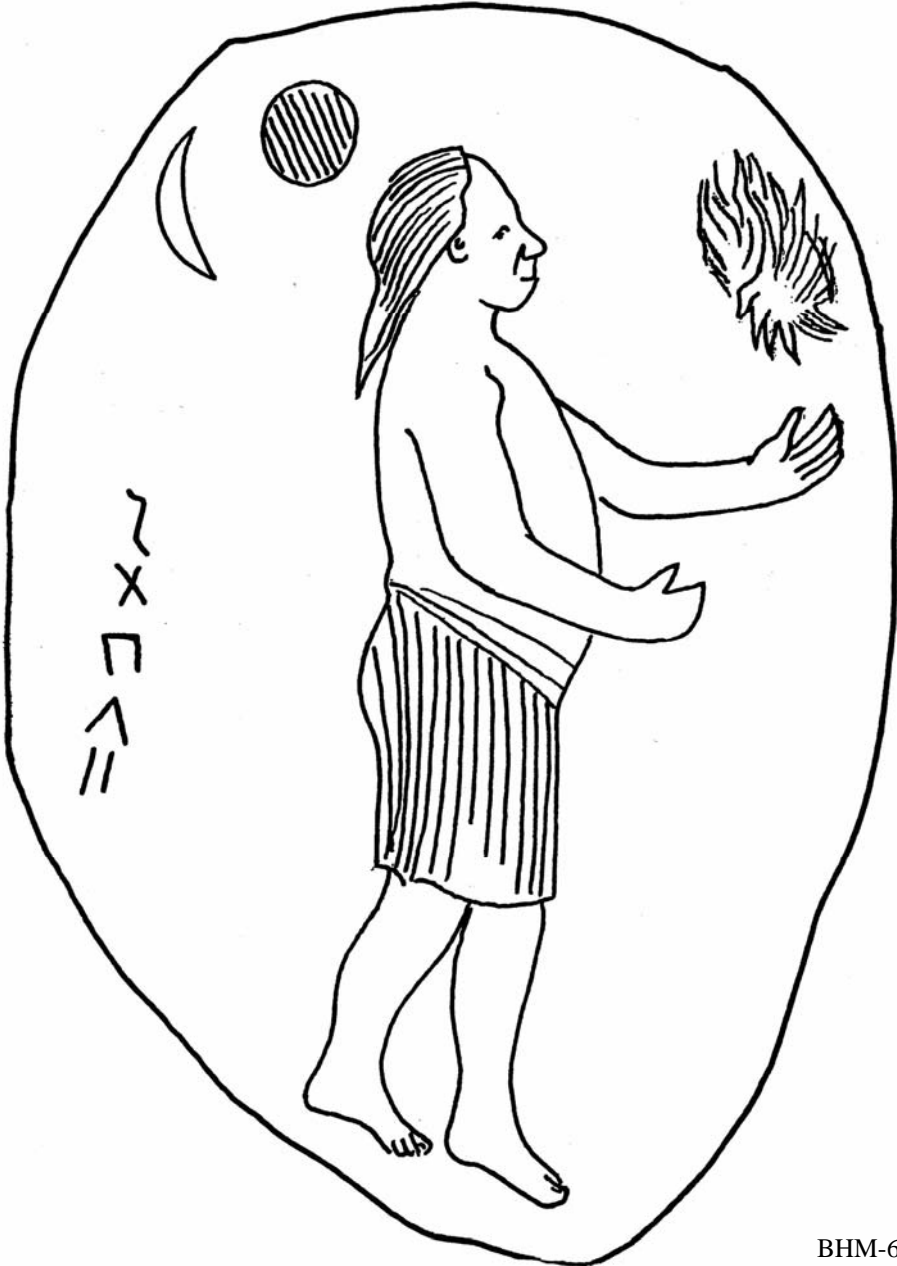
BHM-65A



BHM-65B



BHM-66A
Photo courtesy of Wayne May



BHM-66B



BHM-67A



BHM-67B



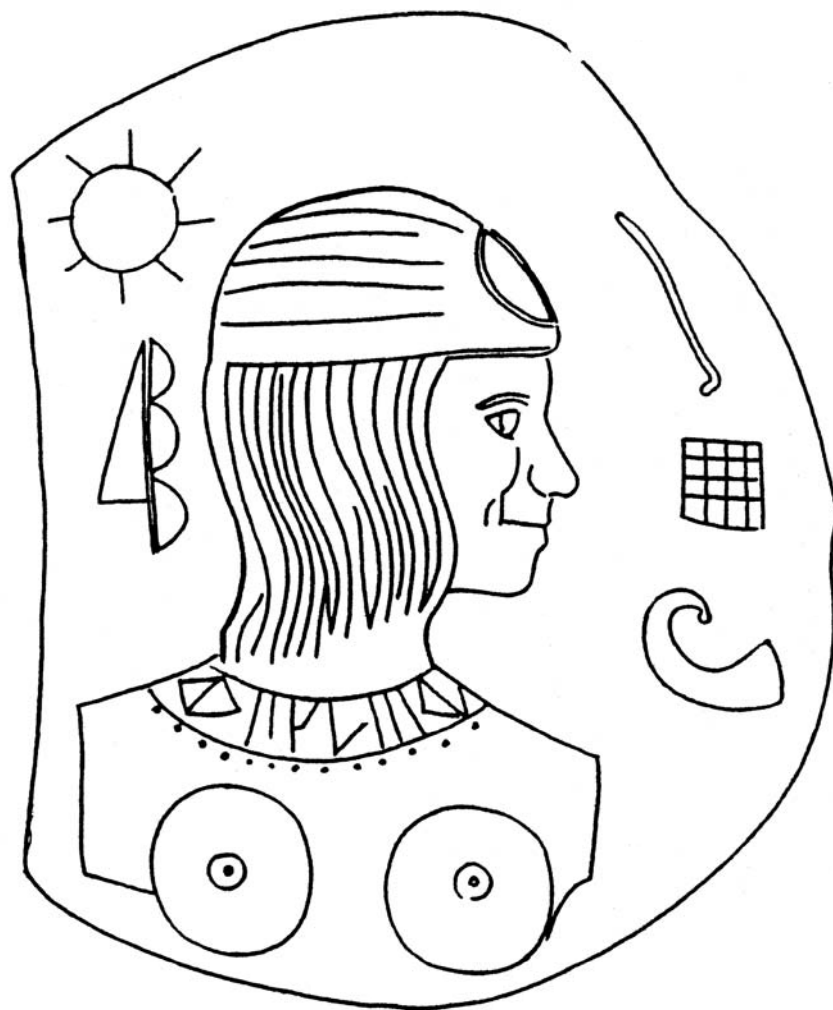
BHM-68A



BHM-68B



BHM-69A



BHM-69B



BHM-70A



BHM-70B



BHM-71A



BHM-71B



BHM-72A



BHM-72B



BHM-73A



BHM-73B



BHM-74



BHM-75A



BHM-75B



BHM-76A



BHM-76B



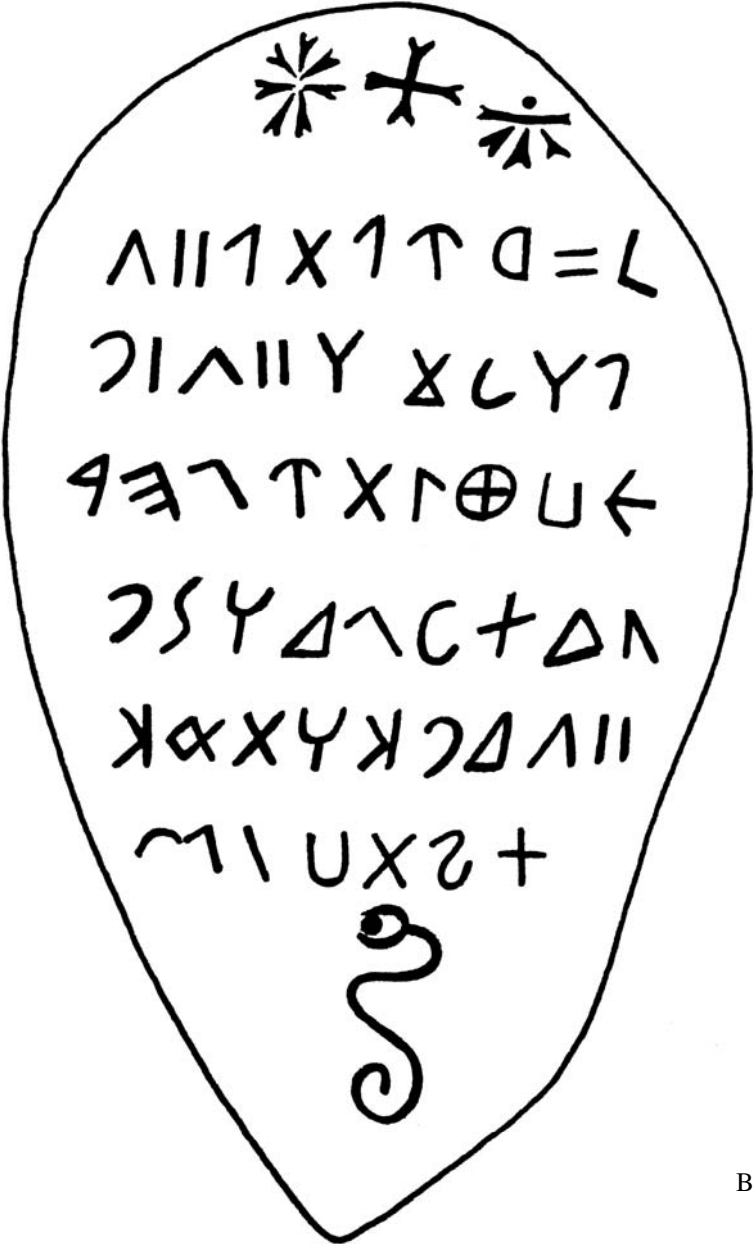
BHM-77A



BHM-77B



BHM-78A



BHM-78B



BHM-79A



BHM-79B



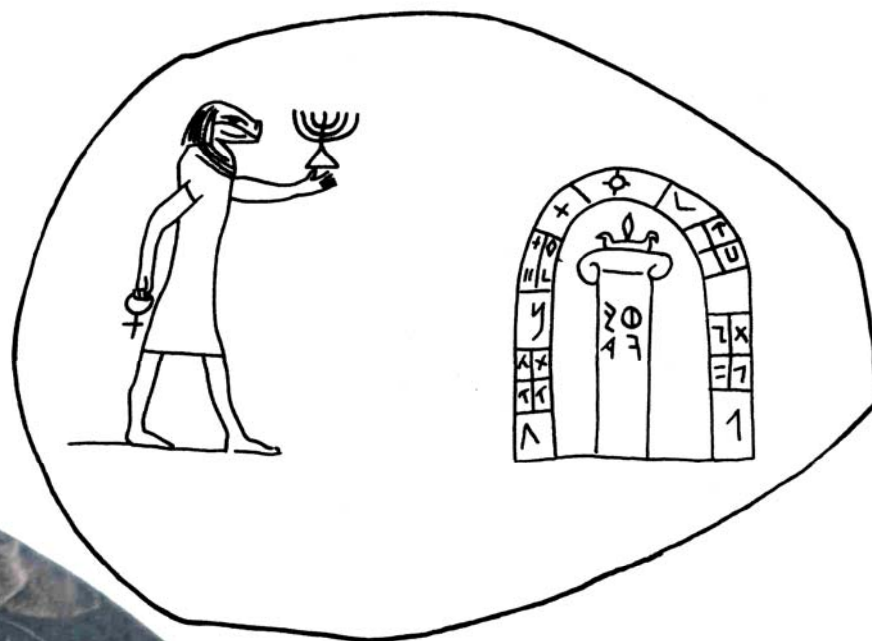
BHM-80A



BHM-80B



BHM-81A



BHM-81B



BHM-82A



BHM-82B



BHM-83A



BHM-83B



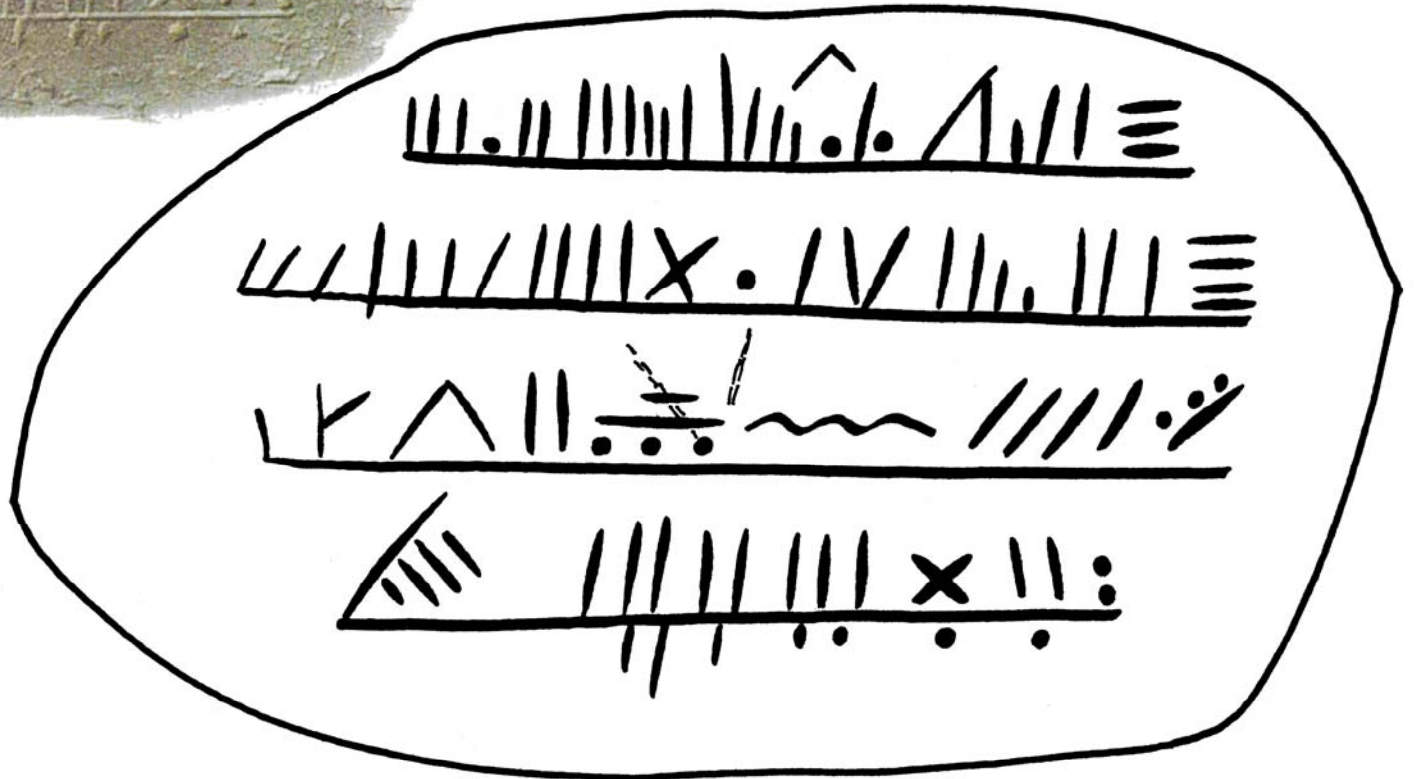
BHM-84A



BHM-84B



BHM-85A



BHM-85B



BHM-86A



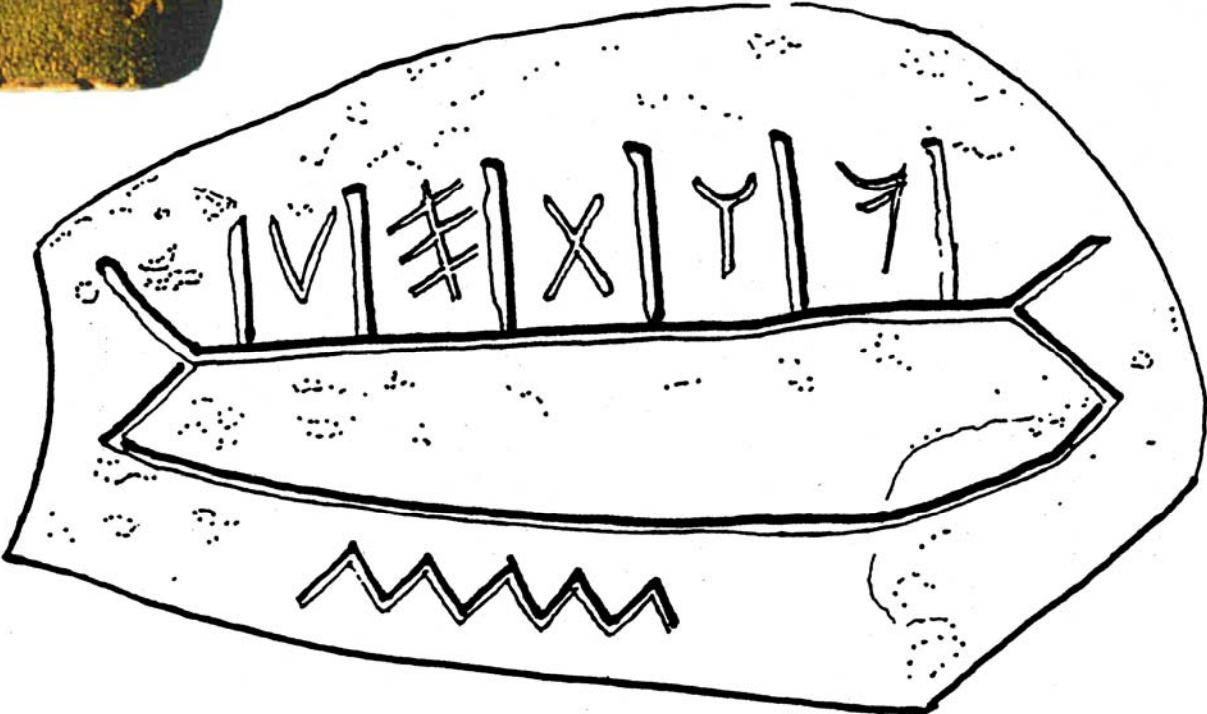
BHM-86B



BHM-87A



BHM-87B
E



BHM-88A

BHM-88B



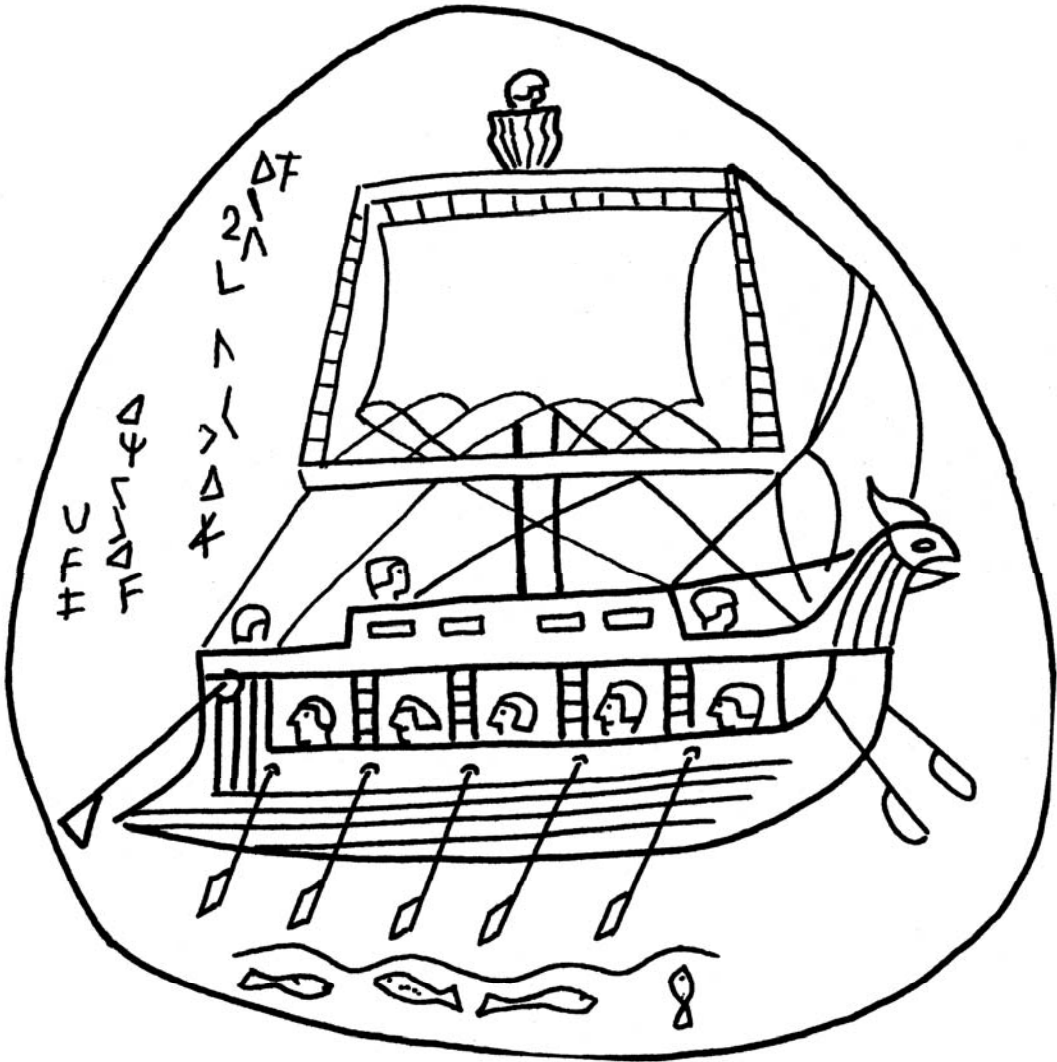
BHM-89A



BHM-89B



BHM-90A



BHM-90B



BHM-91A



BHM-91B



BHM-92



BHM-93A



BHM-93B



BHM-94A



BHM-94B



BHM-95A



BHM-95B



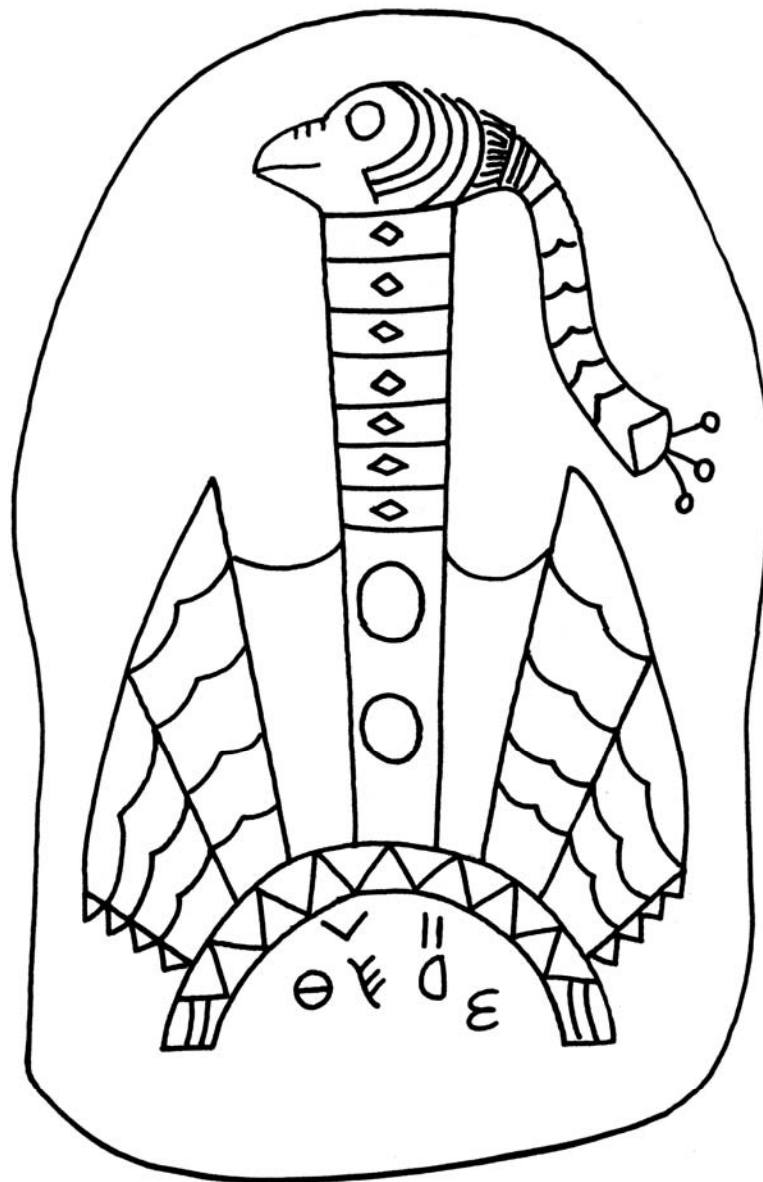
BHM-96A



BHM-96B



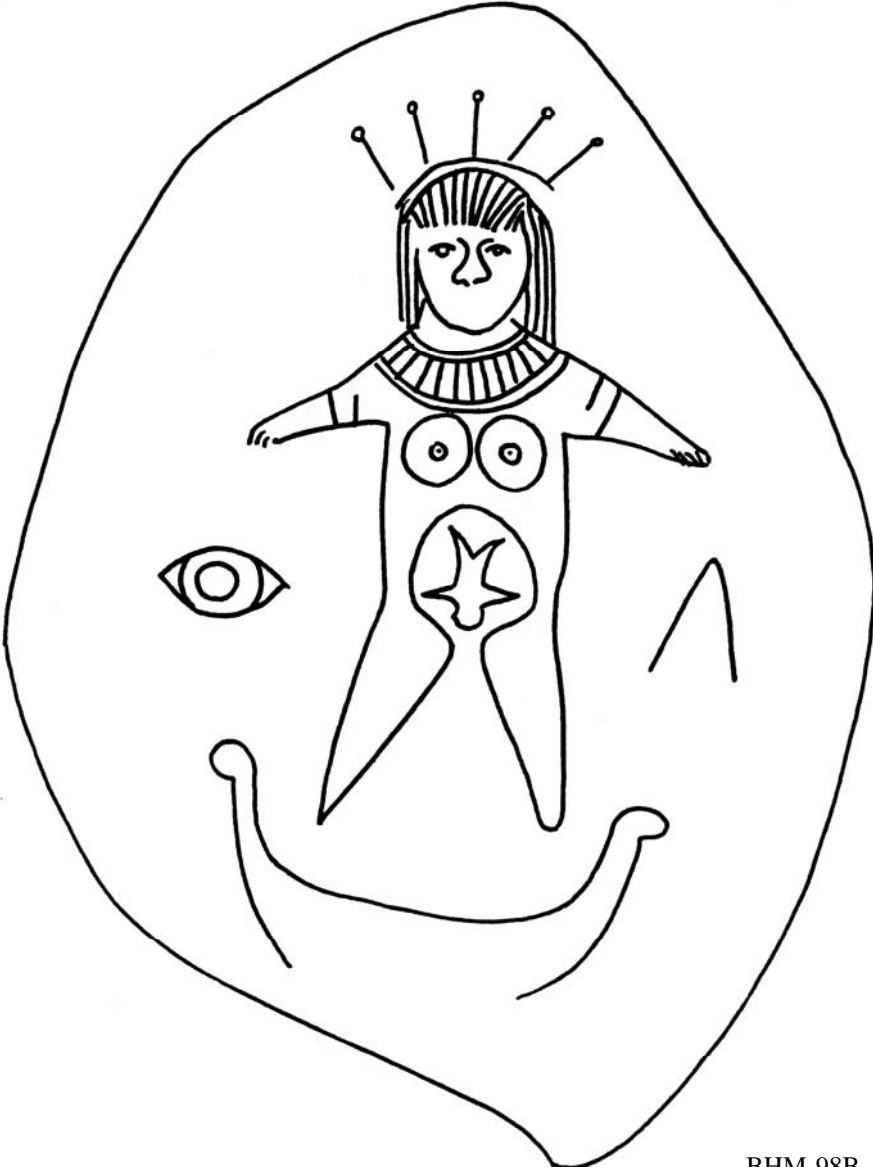
BHM-97A



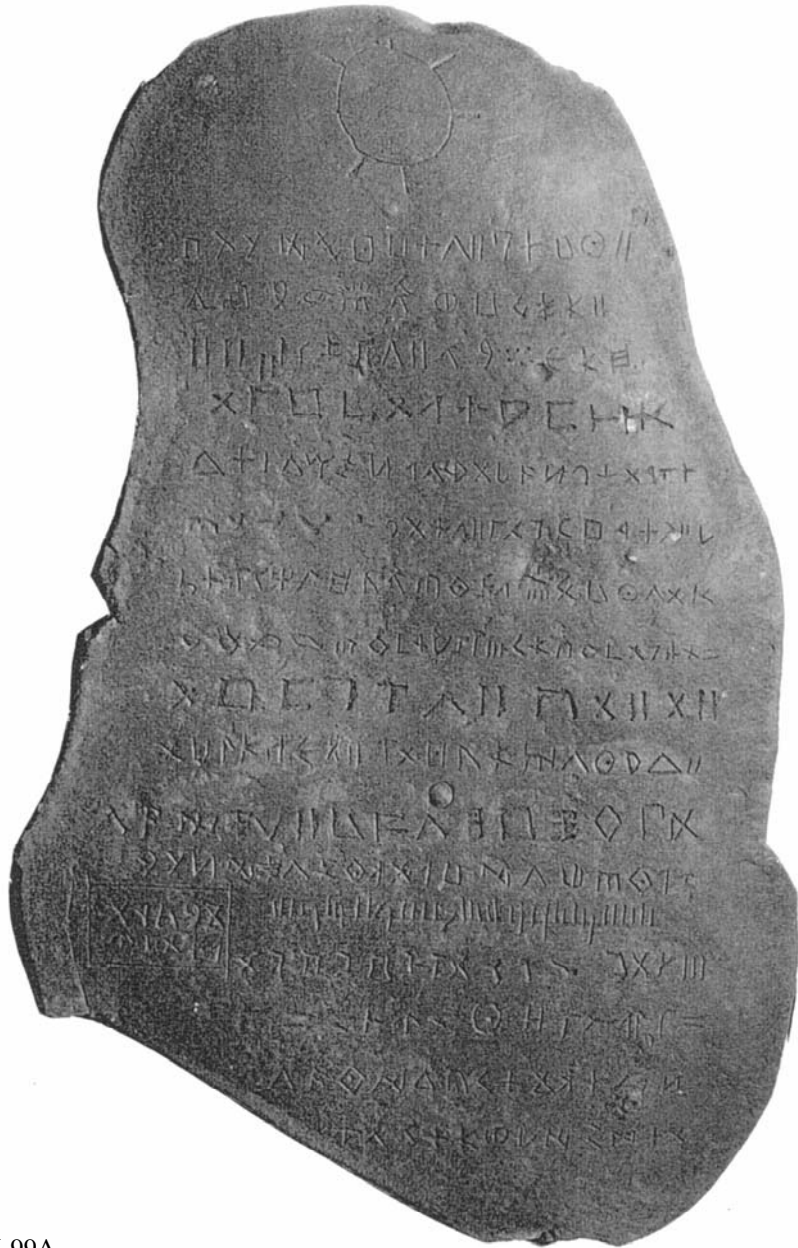
BHM-97B



BHM-98A



BHM-98B



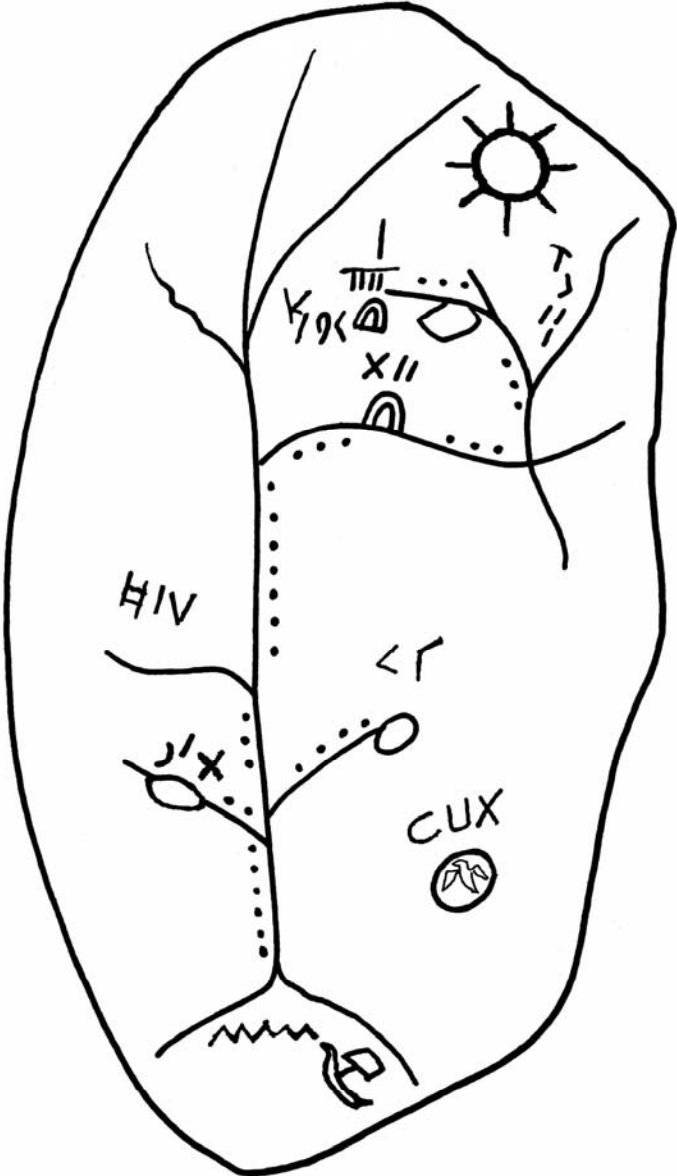
BHM-99A



BHM-99B



BHM-100A



BHM-100B



BHM-101A



BHM-101B



BHM-102A



BHM-102B



BHM-103A



BHM-103B



BHM-104A



BHM-104B



BHM-105A



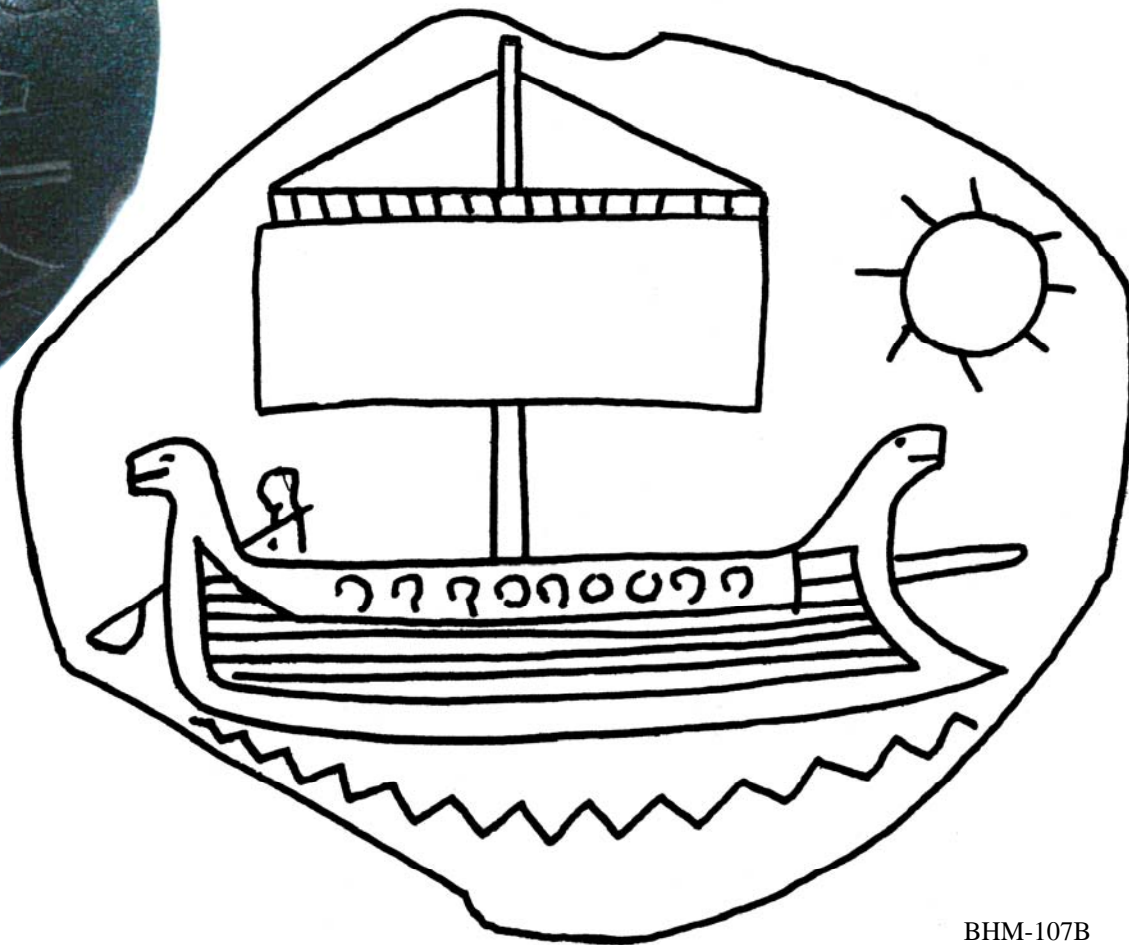
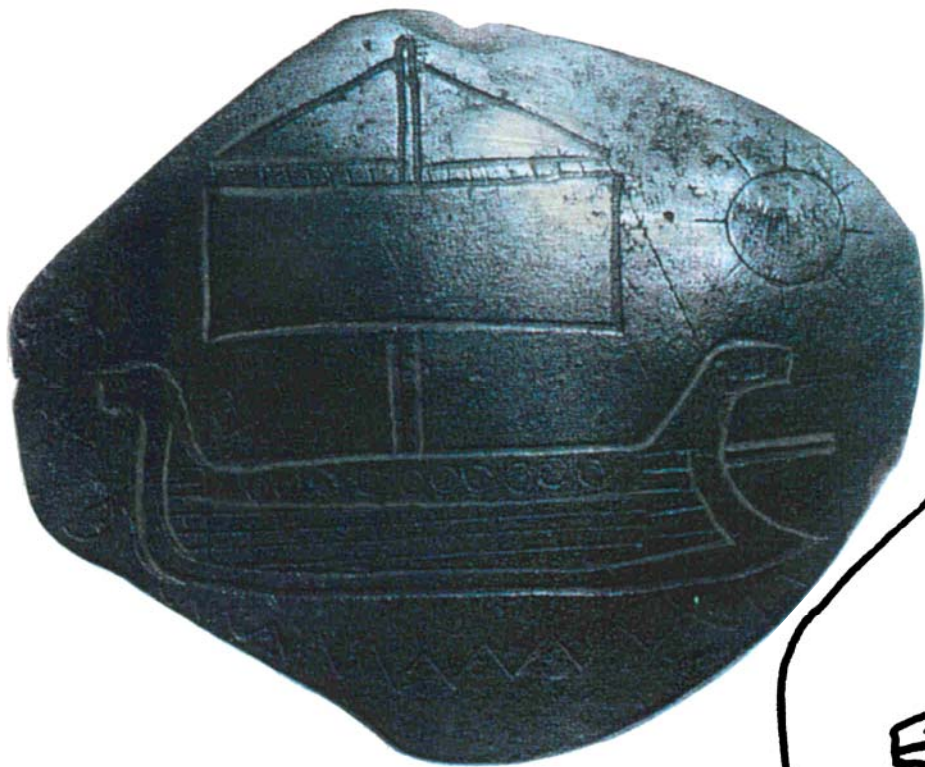
BHM-105B



BHM-106A

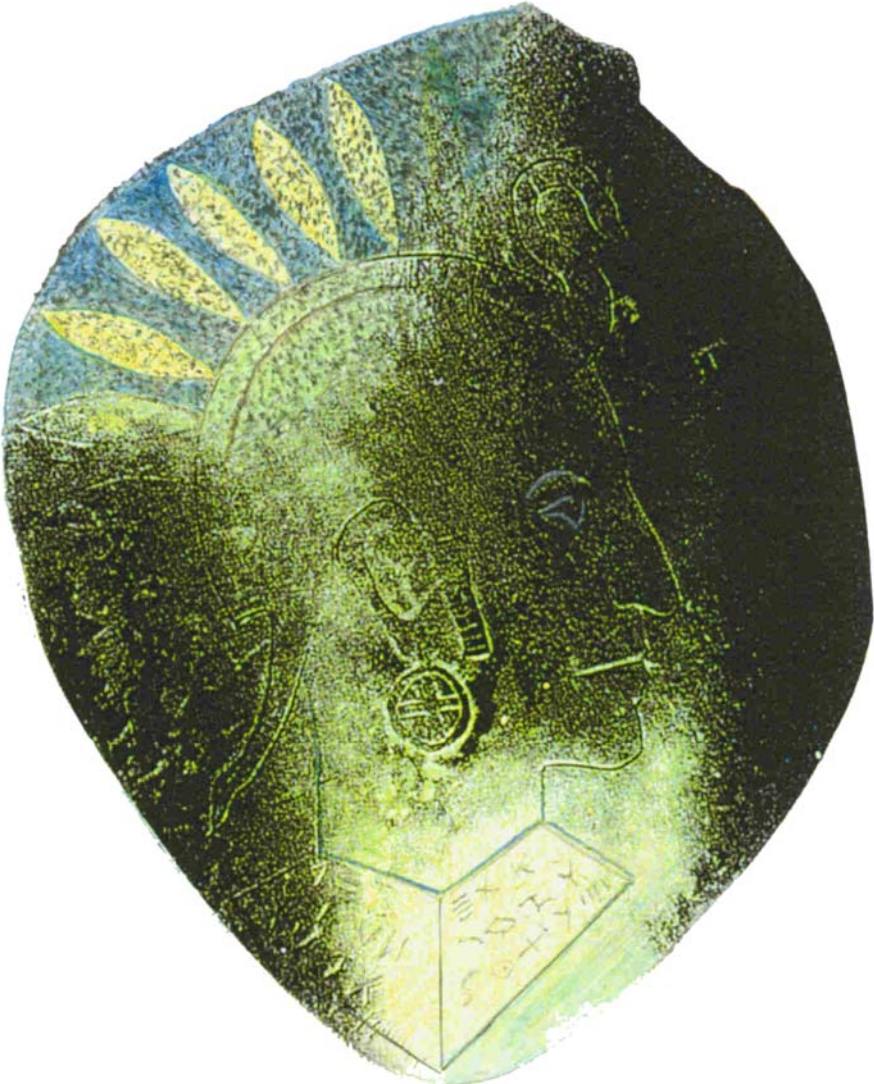


BHM-106B



BHM-107A

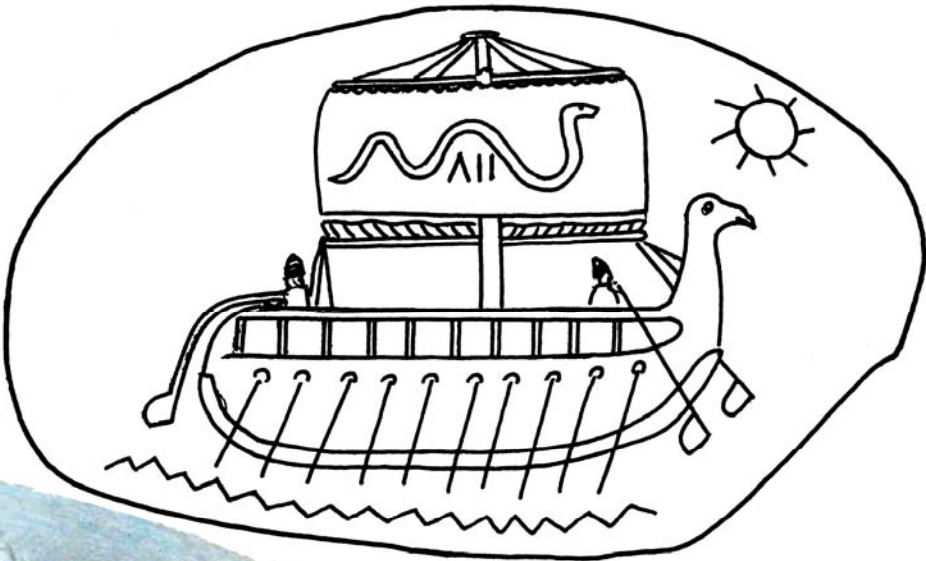
BHM-107B



BHM-108A



BHM-108B



BHM-109A

BHM-109B



BHM-110A



BHM-110B



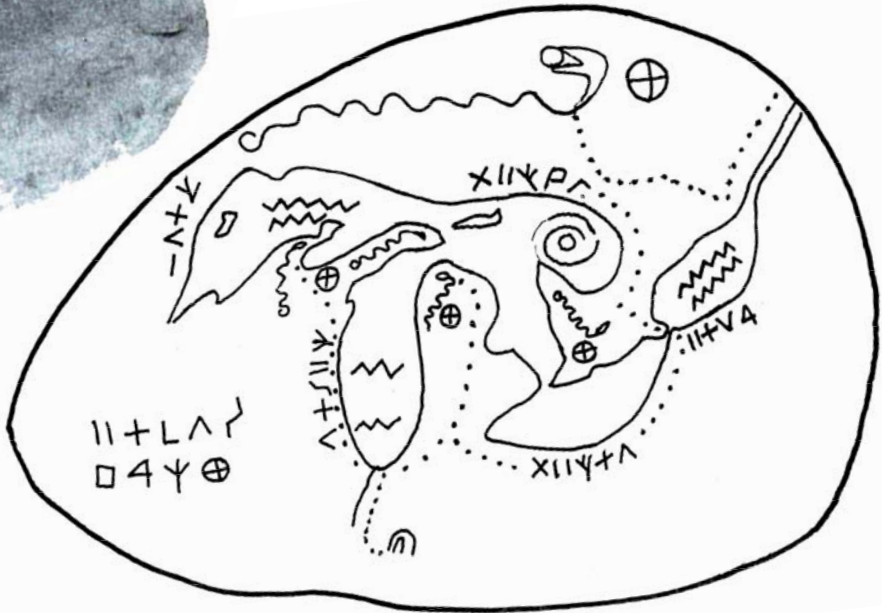
BHM-111A



BHM-111B



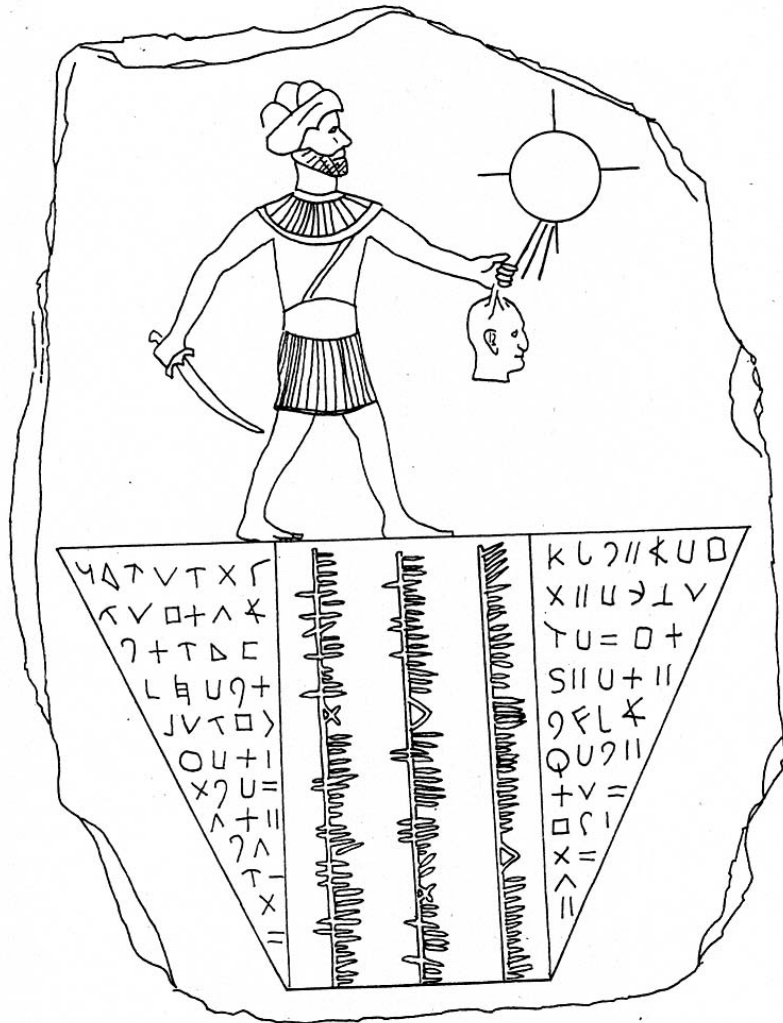
BHM-112A



BHM-112B

Burrows Cave Tablet Translations

By Michel-Gérald Boutet, Laval, Quebec, Canada



▲ The “Lord Dagos Stone” with inscriptions in Celtiberic and Ogham. Illustration by Beverley H. Moseley Jr. (BHM-11B)

The Lord Dagos Motif Stone

Originally published in *Midwestern Epigraphic Journal*, Vol. 12/13, 1998-99

The following translation and study follows up on a previous trial interpretation which needed corrections and commentary. My improved data base with additional Celtiberian signs, Celtic grammar and lexicon has greatly facilitated the job of aligning the content with the iconography, all of which can be readily explained in the context of Celtiberic culture and religion. To better understand the intricacies of the Celtiberian ground, one must bear in mind that this culture was a tributary of the Aegean Sea People’s migrations. Archaic traits reminiscent of the Philistines and other Ionian cultures such as the Illyric Venetians and Proto-Celtic Danans reflect this also.

On the Celtiberic script

There has been much speculation on the origins of the Iberic scripts. Although very unlikely, for graphic and structural reasons, many have considered it a southern diffusion of the Punic script. Others have noticed the occurrence of signs from the Cypriote Linear A and B logosyllabic scripts. And indeed, Iberic scripts, not unlike Proto-Ogham, are for the most part logosyllabic. The Aegean source seems to be the most likely. When comparing ancient scripts, the best matches are found with the Illyric (Etruscan\Rhetic\ Venetic) and Celtiberic alphabets (see table 1).

This shows that at one time the Iberian Celts and Illyric-Venetic Aryans had not yet been differentiated when they acquired literacy. It is now clear that Proto-Oghams and Proto-Alphabets originated in the area of the central Danubian basin in what was once the Roman provinces of Dacia and Thrace below Illyria, now

the Carpathian states of Romania and Bulgaria.

On the Oghamic script

Many foolish things have been written about oghams: that they were the products of Christian monks seeking to convert the heathens of Ireland, or that they were introduced there by Phoenician merchants. All of this is very unlikely for again, the most ancient examples of Oghams are found in the Danubian inscriptions side by side with the alphabetical signs.

This is also what the Irish tradition claims: Fenius Farsaid, versed in Latin, Greek, and Hebrew, made an expedition in the company of Goidel mac Etheoir, lar man Nema and a following of seventy two sages, from Scythia (Danube\Dacia) to the Plain of Shinar (Sumar), to study the languages gathered in the Tower of Nemrod: Tower of Babel. Having noticed that they had dispersed all over the world, he sent his sages on a mission to discover them.

After ten years, and much good research, the sages asked Fenius to create from all of the Earth's languages a special language that only they would understand. Fenius (>Uindios, "the White") accepted and created a secret language which he called Goideic (>Celtica, on par with Sanskrit) on the base of the name Goidel mac Etheoir (>Celtos maqos Itrios = "Nobel Son of the Sea-Treker"). He took the best of what was found in each language and gave to the vowels and consonants of what were to become the oghams, the names of his most noble sages, thus creating an "alphabet" (Aurice na n'Eces, Primer for the Learned or Poets).

We do not need to recall the many peregrinations of the Aryan Sea-Peoples who had not yet differentiated into Ionian Greek, Illyrian Philistine, and Danan-Cimmerian Celtic dialects which the Hebrews knew as Philistine, Danedan and tribe of Gomer. What we need to know is that Iberia was colonized by these

Celtiberic ethnogenesis. As for the names of the sages contained in each sound, this is an easy thing to explain: B for Bith from Bitus, "World"; L for Luis from Luxtos, "Part"; N for Nuin from Nudons, "Plutocrat", etc., etc.

Forfedha (<Ueruidues = "over sticks") are drawn differently to distinguish additional consonants from diphthongs. For example, the 'X' few (or Fedha in Irish) when crossing the druim line (✕) expresses the 'CHI' sound but when it is found under or over the druim, it expresses the 'EA' and 'EO' sounds.

Likewise, the 'O' few when bisected (⋄) expresses the 'TH' sound and when under or over expresses the 'OI' and 'OE' sounds. The remaining signs express these sounds: ⊞ for 'PH' and 'IA' or 'IE'; ✕ for 'P' and 'UI' or 'UE'; and finally ⚡ for 'XS' and 'AE' and 'AI'. The Forfedha are different from the other sounds in that they don't represent planets and constellations as the others do but the five elements: Xea = Xaimon (Earth); Thoi = Thepnes (Fire); Phio (Wia) = Auer (Air), Auentos (Wind); Pui = Pidsca (Water); and finally, Xsae = Xsos (>Xsos\Uxson) for Aether.

The Text

The contents of this Burrows Cave tablet do indeed refer to a Ueda which translates as Masters' Science reminiscent of the Auraicept text and which could compare with the Rig Vedas of India. Dauneota = giving, puns with Danuetes for 'Danan people.' The mythological motif illustrated here is the same as the one found in the Irish cycles with Lugh beheading Balor, Lord of Chaos. Balor's head was in fact the algol group or Caput Medusa in the Perseus constellation and Lugh, the Perseus stars. The Greek counterparts were Perseus and Medusa (Algol = ghoul) and the Vedic ones were Indra and the demon Vritra. The style is willingly

archaic reflecting an oriental Mediterranean origin for the Celtiberians as it was for the Etruscans and Latins. The god Dagos equates to the Irish Dagda (>Dagos Deuos = Good God) and the Philistine Dagon. Llu equates to the Irish Lugh (pronounced Loo) and the Gaulish Lugus which could be taken for Light, Raven, Fox, and Binding, Sworn. A complete transcription of the text and interpretation of icons here follows.

Iconography (Top)

ULLAN (I), Alaunos is a chthonian deity linked to the art of smithing. His consort is Tuireann (Torendis = ‘Spark’, as from an anvil), who was turned into a bitch by a druid fairy. The trident and tribanna are important solar symbols linked to thunder and lightening.

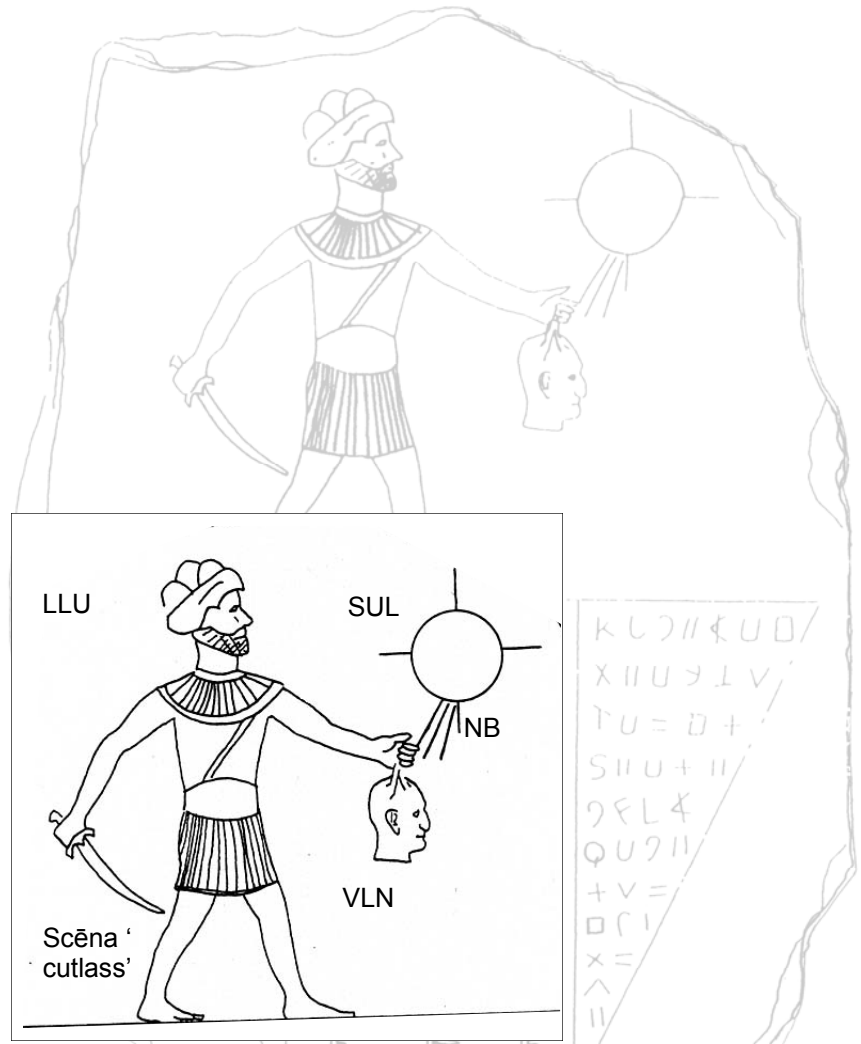
Text

NB SUL: NEBOS, ‘sovereign’; SULIS, ‘Sun Goddess’ = ‘Eye,’ ‘Eye of the Sun’; thus ‘Sovereign Sulis’

VLN: ULAN from Ulaunos/Alaunos = ‘brilliant,’ ‘glistening’

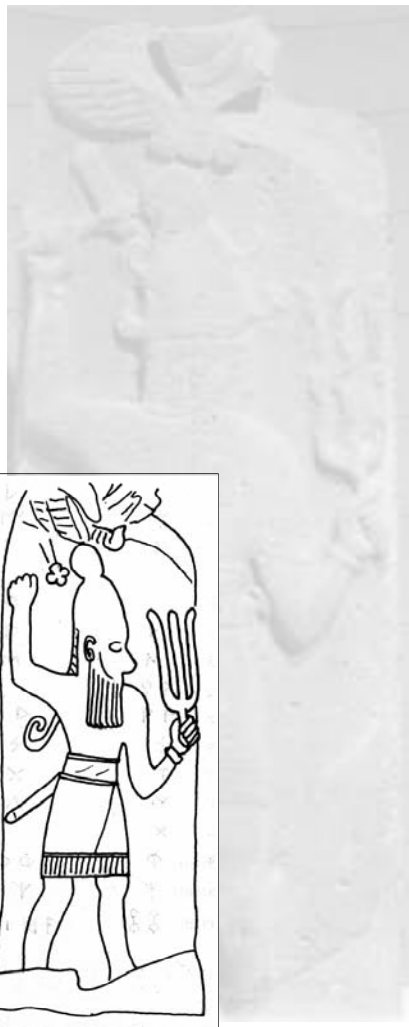
Translation

‘The Sun is sovereign over Ulan’



▲ The god Lugus in Philistine-style dress similar to Aryanic- Aegean culture. Note the belted kilt, sword and long hair done in a turban — all features found in Hittite style and dress.

Table of Compared Scripts 1



▲ Hittite stela depicting the god Teshub holding a trident and wearing a belted kilt, his long-tressed hair tied in a bun.

	Etruscan	Ancient Venetic (Atestino Classica)	Celtiberic (alphabetical)
A	Λ	Ɑ	Ɑ
B			Γ Ɔ
C (G)	⌋		
C/G			<
G			Ɱ
D			Δ
E	Ɑ	Ɑ	Ɱ Ɔ
V (W)	Ɑ	Ɑ	Ɱ
Z (DH)	I	Ɑ	T
H	Ɱ	Ɱ Ɱ Ɱ	Ɱ
θ (TH)	⊗ O	X Θ	⊗
I	I	I	Ɱ I
K (X)	Ɱ	Ɱ	Ɱ
L	J	J	Λ
M	Ɱ	Ɱ	Ɱ
N	Ɱ	Ɱ	N
O		O	O H
P	Ɱ	Ɱ	Γ Ɔ
Ś	M	M	M
Q	Ɱ Ɔ		
R	Ɱ Ɔ	Ɱ Ɔ	Ɱ Ɔ Ɔ
S	z	z	z z
T	T	X	X
U	Y	Λ	↑
S	X		
Φ (PH)	Ɱ	⊗ ⊗	
X (CHI)	Ɱ	Ɱ	Ɱ
F (BH)	Ɱ Ɔ	Ɱ Ɔ	
PS/SP			Ɱ
'N/NG			V U

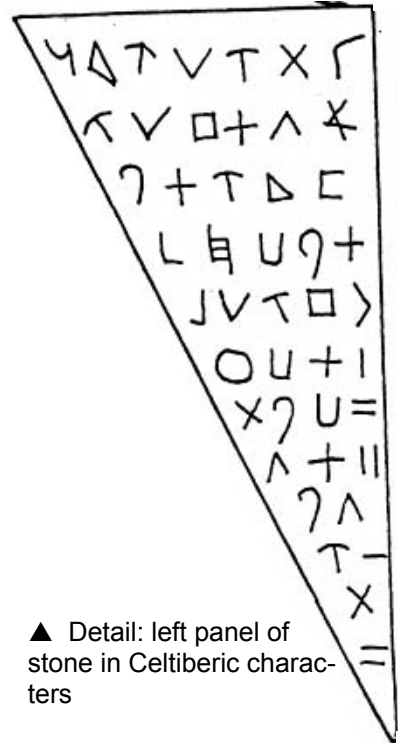
Celtiberic script (left)

Transliteration

Y / - D - U - W - Ta/Da - T/D
 or Ta/DA - Ke/Ge
 U - W - O - T/D or Da/Ta - L
 - A
 Bi/Pi - T/D or Ta/DA - U - D -
 Bi/Pi
 Ke/Ge - H - O/'N/Ng - Bi/Pi -
 Ta/Da
 G/K - W - U - O - Ke/Ge
 O - 'N/Ng/O - Ta/Da - I
 Ta/Da - Bi/Pi - O/'n/Ng - E
 L - Ta/Da - E
 Pi/Bi - L
 U - I
 Ta/Da
 E

Transcription

Id Ouda Dage
 Altauos
 Bitud-bi
 Dabiuke
 Cuuoke
 Itauo
 Dabiue
 Etal
 Bil
 Uidae



▲ Detail: left panel of stone in Celtiberic characters

Text

ID, This
 OUDA, Lord
 DAGE, Dagos (dagos = good)
 ALTAUOS/-a/on, Highly, elevated, of high
 BITUD, Always; BITUD-BI, of always
 DABIUKE (Dubiucos), Dark, darkening
 CUUOKE (Couocos), Hollowed, cave-like, cavernous
 ITAUO (Itáô), To go, goes,; ITANO (Etana), poetry
 DABIUE (Dubiuos/-a/0n), Black
 ETAL (Etalos), Impulse
 BIL (Bilos/-a/-on), Good; BELOS, Bright theonym
 UIDAE (Uidie), Knows, it is known

Translation

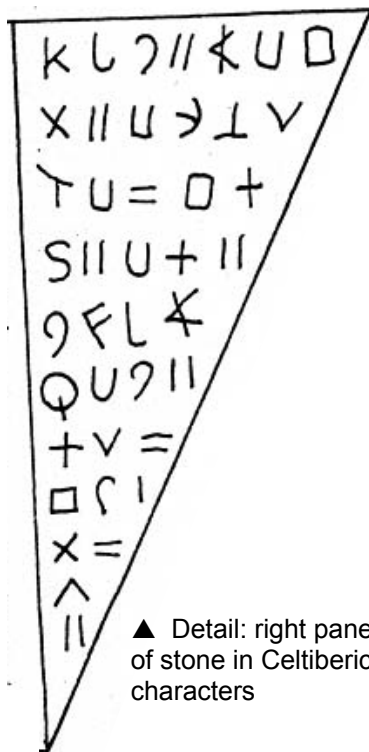
ID UUDA DAGE ALTAOUU BITUD-BI DABIUCE
 CUUOGE ITAUO DABIUE ETAL BIL UIDAE.

“This Lord Dagos of High, of Always Dark, Cave-like goes black impulse, Bel(ios) knows (has knowledge).”

Celtiberic script (right)

Transliteration

X – B/P – B/P – E – A – O’N/Ng
 – O
 Da/Ta – E – O’N/Ng – E – Ta/Da
 – W
 Da/Ta – O’N/Ng – E – O – Da/
 Ta
 S – E – O’N/Ng – Da/Ta – E
 Bi/Pi – E – Ge/Ke – A
 R/Q – O’N/Ng – Bi/Pi – E
 Ta/Da – W – E
 O – Bi/Pi – I
 Ta/Da – E
 L
 E



▲ Detail: right panel of stone in Celtiberic characters

Transcription

Xebbea’No
 Odae Udae
 Dauneota
 Etaues
 Bieca
 Ebur
 Daue
 Ibo-Dale

Text

XEBBEA’NO (Xebbionos/Cebbionos), Of high theonym;
 XABBANA, shelter/cabin
 OUDOI (Oudos/Udos), Lord/lords; UIDA/UIIDO, know/to know
 DOENTOS/DOONTOS/-a/-on, Giving

ETAUES (Etauis), Torch, Fire-brand
 BECA (Becos/Beca), Little, bee; BIECA (Biacos/-a/-on), well
 as in good health, being well
 EBUR (Ebuos), Boar, Yew
 DEUE (Deuos), God
 EBURODEUE, acc. Of Eburodeuos
 IBO/EBO, Theirs, to them, for them
 DALE (Dalos), Share, division, part
 IBO-DALE, for them this part

Translation

XEBBEONO UDAE UEDA DAUNEOTA ETAUES BIECA
 EBUR DAUE IBO-DALE.

“To Cebbionos, Lord of Heights; the Udio Ueda of the Udoi, the lords of Ueda (Science; body of hymns = Vedas) giving the torch of well-being, Eburodeuos, the -Boar-God, Yes God, for them this part (share)!”

Ogham Fews (center)

Transliteration

S – B – O – N – U – L – O
 – NG – L – N – EA/X – A –
 B – L – A – L – M – A – B
 – A – V

L – A – N – A – L – EA/X
 – L – L – U – S – O – L –
 OI/TH – N – B – A – L – O
 – V – A – N

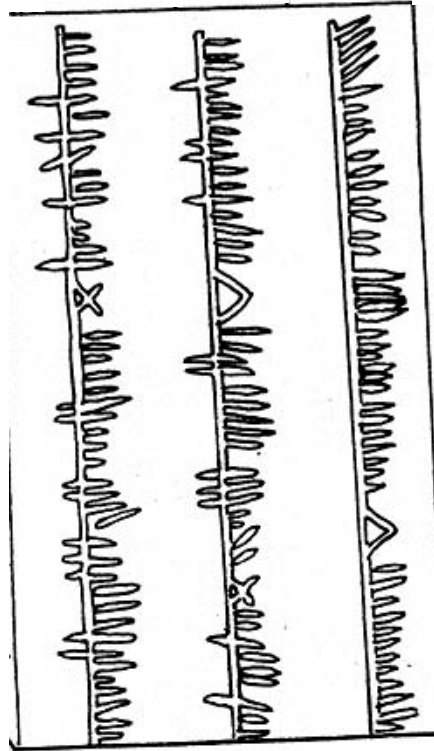
B – V – V – N – OI/TH – N
 – V – N – N – S – V – N –
 N – B – V

Transcription

Sbon Ulon Glnea AbLa Lma
 Bav
 Lanalea Llu Soloin Ba
 Lovan
 Bvvnoi Nvn Nsvn Nbv

Text

SEBON (Sebos/-a/-on), false, crooked, curved, perverse
 ULON (cf. Ulan from Ulaunos/Alaunos/-a/-on), bright, brilliant
 GLNEA (Glania), pureness, holiness, cleanliness
 ABLA, from Adbala/Adbelo (O.I. atbail, abla), perish, die; also
 Abala Abdolos, great, terrible, frightening
 LMA from Lama, hand; BAV (Bôue), was; punning with
 LMABAV from Lamabattu, Lamabattuu (O.I. baudlâm),
 hand fight



▲ Detail: center panel of stone in Ogham characters

LANA (cf. Lanô/Lenô, Linô v.) to flow, grounds with sanctuary, strip, strap (Lânos/-a/-on = whole, faultless, perfect)

LANALEA (Lanalia), those of the holy grounds, the perfect people

LU (from Luu/Lugu, vocative of Lugus), light, Raven, theonym punning with Lugus = dark, black

LLU, from Ellu/Illu, Elu/Ilu, adv., much; Elus/Ilus, many, much

SOLOIN from Suolnestus, to manifest, make known; Sulanestus, bright

BA (v. ba), speak

LOVAN, from Lauenos/-a/-on, happy, joyous; Lauenious/-a/-on adj, joy, theonym and personal name

BVVNOI, from Buuanos/-a/-on, durable, eternal; Buuanoi, eternal ones

NVN from Nuen, Nouen, nine

NSVN from Nesson, hurt, wound; 'Nsunos/'Nsunos, sleepless

NBV, from Ne-Bu (sub.), can't be, is not, non-being

NSVNNBV, Nasonebo Nason, ship plus -ebo, plural locative case: in the ships, to the ships

Translation

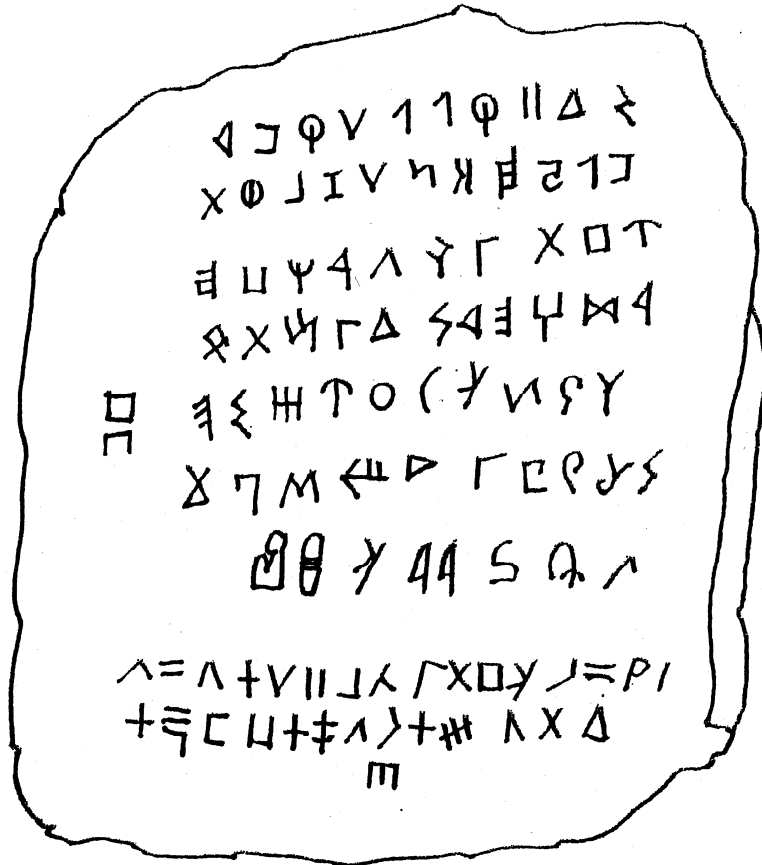
SEBON ULAN GLANIA ABOLO LAMA BOUE
 LANA EALLU SOLOIN LOUAN
 BUUNOI NUN NASUNNEBU



“Perverse Ulan, the Bright holiness terrible hand was!
 The Perfect Ones much make known announce joy! (The Perfect Shrine, Lugh of the Sun, Joy!)
 The Eternal Ones, Nine in the ships!

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Burrows Cave Artifact



▲ BHM6: A Burrows Cave artifact with Celtiber inscription showing borrowing from Egyptian Hieroglyphs () and use of Runic Glyphs ().

Transliteration

R - Ū - R - W - L - L - R - E - D - S
 TA - TH - G - O - W - N - K/C - H - I - L - Ū
 Ð - N - DI/TI - Ā - L - M - G/K (KE/GE) - T - Ō - U
 BE/PE - T - I - L - D - S - R - E - M - KO/GO - R
 OBI - E - S - H - U - O - S - K - N - I - Y/U (GE/KE) - TH - B/P (BI/PI)
 - S - S
 DET - Š - X/K - A - A - I - KA/GA - L
 L - E - L - T (TA/DA) - W - E - D - TA/DA - L - T - Ō - K/C - C/G - E
 - R - I
 T - EC - Ū - N - T - O - L - C/G - T - I/H - L - T/D - D
 NH/NO

Transcription

Reuo Rouell (o) Redos
 Tathgo (s) Uinci (os) I Leu
 Beti Ledos Remgor
 Uincsouesobi
 Pepis Gir Ceth Biss
 Lecaia Axs Deuobi
 Le Litaue Di Dalt Ki Geri
 Dalth Tecon Lation Uect

Text

REUO: v. to murmur, softly utter, adverbial; ROUII: ind. 1st pers
 ROUELLO: v. make well, make whole
 REDOS: adj., swift, easy, sleek

 TATHGOS/-a/-on (TASGOS/-a/-on): able, capable, leader
 UINCII, gen. of Uincios/-a/on: of the heights, of the summit
 LEU: Leuo, Lion

 UO-TEGEMO: Uo, twice, under + Tegemo: 1st pers. Pl of Tegeiq v., to cover
 LATION: calendar, calendar days
 D: abb. of Diies, days, daytime period, or D day for D-Treba, *Treba Deuonni*, “House of Deuonnos or Donnos,” falls twice monthly on the

advent of first and second quarter, on the 8th day after Full and New Moons

BEITI: Beit-os/-a/-on, food, nourishment; BET-os/-s/0n, vegetal, -I, gen.
LEDOS: c.n., currant, flow, horse, time; LEID-os/-a/-on, order, in ofder, adj.
c.n.

REMGOR: v. Remgo/Reigmo/Remmo/Rimmo, attach, tie, link, lpers.
optative tense; optavive t., of, relating to, or constituting a verbal mood
that is expressive of wish, desire or hope; expressing wish to tie, link
someone, something

UNICSOUESOS/Uincsuues-os/-s/-on: a mystic, lit. one who has good
knowledge; UINXSUESOS (-obi, dat. Gen.) of the highly, knowledge of
heights, high places

PEPIS/PEPOS/PAPOS/QAQOS, pm., each, every
GIR: from Gir-os/-s/-on, adj. and c.n.: kept-away, locked up, tidy, orderly,
order
CETH: Cett-, Cet-os/-a/-on, sustenance, cover, shelter; CETO, v., to cover
BISS, from Bissos/-a/-on (Besso/-s/-on), custom, convention

LECAI: pl. Leca/Lecca, flatstone
A: prep., to , at, of, for
AXS, from AXIS: axis; AXSA, markings, grooves
DEUOBI: acc., dative of Deu-os/-a/on, god; deuobi, pertaining to, relating to

LE: from Leo/lao/lego, v.: to place, put
LITAUE: acc. Of Litau-os/-a/-on, adj., large, wide, writing surface
DIDALT: Didalt-os/-a/-on, adj., disinstructed, out of instruction
CIGERI: from Cigerion, scissors; CIGER-os/-a/-on c.n., chisel; gen., cigeri,
GERO, v. cut in pieces, cut-up,; CI-, from Cia/Pia, who, that

DALTH (Datla f.c.n.), assembly, gathering; DATLAS, gen. case of Datla
TECON: n. of Tec-os/-a, beautiful, handsome, fine
LATION: n.c.n., calendar, calendar days
UECT: from Uect-os/-a/-on, turn, time, occasion

Translation

REUO ROUELL (O) REDOS
TATHGO (S) UINCI (OS) I LEU
BETI LEDOS REMGOR
UINCISOUESOBI
PEPIS GIR CETH BISS
LECAIA AXS DEUOBI
LE LITAUE DI DALT KI GERI
DALTH TECON LATION UECT

A little word to make well fast,
Leo (Lion) leader (pilot) on high,
Twice covers Calendar Cay D (Diies Donni), Day of Donn,
Connecting with plant-life,
Relating to the Unixsuues (Order of Mystics and Astrologers)
Every order covers custom (convention)
Pertaining to the tablets of the gods' markings,
Placed after having instructed out with chisel,
Of the assembly on the occasion of the fine calendar days.

Meaning

This tablet provides us with much information on the rituals surrounding the preserving of the records. It is evident that the records were deliberately laid out in a manner respecting customary rite.

Table of Compared Scripts 2

	CELTIBER SCRIPT	GLYPHS FROM BURROWS CAVE 𐌰 𐌱 𐌲 𐌳 (SD/ST) Runic 𐌴 -OBI 𐌵 +𐌶 O+BI 𐌷 locative	EGYPTIAN HIERGLYPHS 𐀀 determinative 𐀁 pertaining to the gods
A	𐌱 𐌲 𐌳 𐌴 𐌵	𐌴 𐌵	
Ā	𐌶 𐌷 𐌸 𐌹		
E	𐌺 𐌻 𐌼 𐌽 = 𐌾	𐌺 =	
I/Y	𐌿 𐍀 𐍁 𐍂 𐍃 𐍄	𐌿 𐍀 𐍁 𐍂 𐍃 𐍄	
O	𐍅 𐍆 𐍇 𐍈 𐍉 𐍊 𐍋 𐍌	𐍅 𐍆 𐍇 𐍈 𐍉	
U	𐍍 𐍎 𐍏 𐍐 𐍑	𐍍 𐍎 𐍏 𐍐 𐍑	
L	𐍒 𐍓	𐍒 𐍓 𐍔 𐍕 𐍖	
H	𐍗 𐍘 𐍙 𐍚 𐍛	𐍗 𐍘	
N	𐍜 𐍝 𐍞 𐍟	𐍜 𐍝	
NG/NH	𐍠 𐍡 𐍢 𐍣 𐍤	𐍠 𐍡	
R	𐍥 𐍦 𐍧	𐍥	
R	𐍨 𐍩 𐍪 𐍫 𐍬 𐍭 𐍮	𐍨 𐍩 𐍪	
S	𐍯 𐍰 𐍱 𐍲	𐍯 𐍰 𐍱 𐍲	
S	𐍳 𐍴 𐍵	𐍳 𐍴	𐀀
D/B	𐍶 𐍷	𐍶 𐍷 𐍸	
T/D	𐍹 𐍺 𐍻 + (TA/DA)	𐍹 𐍺	
TH	𐍼 𐍽 𐍾	𐍼 𐍽	
H	𐍿 𐎀 𐎁 𐎂 𐎃	𐍿 𐎀 𐎁	
B/P	𐎄 𐎅 𐎆 𐎇 𐎈 𐎉	𐎄	
C/G	𐎊 𐎋 𐎌 𐎍 𐎎 𐎏 𐎐	𐎊 𐎋 𐎌 𐎍 𐎎 𐎏 𐎐	
W	𐎑	𐎑	
SP/PS	𐎒		
BE/PE	𐎓 𐎔 𐎕 𐎖 (FE/VE)	𐎓 𐎔 𐎕 𐎖	
BI/PI	𐎗 𐎘 𐎙	𐎗	
KA/GA	𐎚 𐎛 𐎜 𐎝 𐎞	𐎚	
KO/GO	𐎟 𐎠 𐎡	𐎟	
KU/GU	𐎢 𐎣 𐎤 𐎥		
TE/DE	𐎦 𐎧 𐎨 𐎩 𐎪		
TI/DI	𐎫 𐎬 𐎭 𐎮	𐎫	
KI/GI	𐎯 𐎰 𐎱 𐎲	𐎯	

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Illustration courtesy of Charles Platt.

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ABOUT THE AUTHOR

For twenty seven years, Beverley H. Moseley was chief Exhibits Designer for the State of Ohio and Art Director for the Ohio Historical Society. He provided direct support in the areas of History, Archaeology, Natural History, Publications, and Public Relations. He was responsible for coordination of research and design of diorama construction, mechanical drawings for models and full scale displays. This involved typography, audio/visual equipment, photography, graphic displays and museum exhibits. Bev Moseley is an expert at translating scholarly research and museum treasures into delightful displays which can be enjoyed by people of all ages.

His major jobs included the Ohio Historical Center, in Columbus, Ohio, and the National Road Museum at Zanesville, Ohio. The road museum contains 136 feet of scale model dioramas depicting the 200 years of the National Road from Cumberland Gap to Vandalia, Illinois.

His interest in prehistoric people comes from designing seven archaeological museums for the State of Ohio and working with curators in the disciplines of History and Archaeology. Some of the interesting State Memorials he is associated with are: Serpent Mound, Adams County; Ohio Flint Ridge Museum, Licking County; Fort Hill Museum, Highland County; Fort Ancient Museum, Clinton County; Newark Earthworks Museum, Newark, Ohio; and the Ohio Historical Center, archaeology mall, Columbus Ohio

1979 to the present, he served as president of his own museum design group under the name Beverley Moseley Associates. He was responsible for sales, research, design and production of exhibits for the Delf Noroma Museum (archaeological), Moundsville, West Virginia, and the Portland Museum, Louisville, Kentucky, “at the falls of the Ohio”.

He served as prime contractor for the International Horse Park Museum, Lexington Kentucky and prime contractor for the Cohokia Archaeological Museum at Collingsville, Illinois.



▲ Author Beverley Moseley with his model and map of the Falls of the Ohio River.

