

The Proclamation Tablet

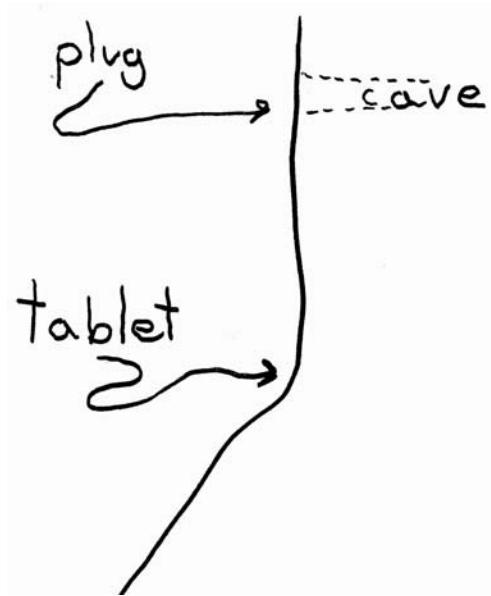
A Final Report
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April 1, 2005

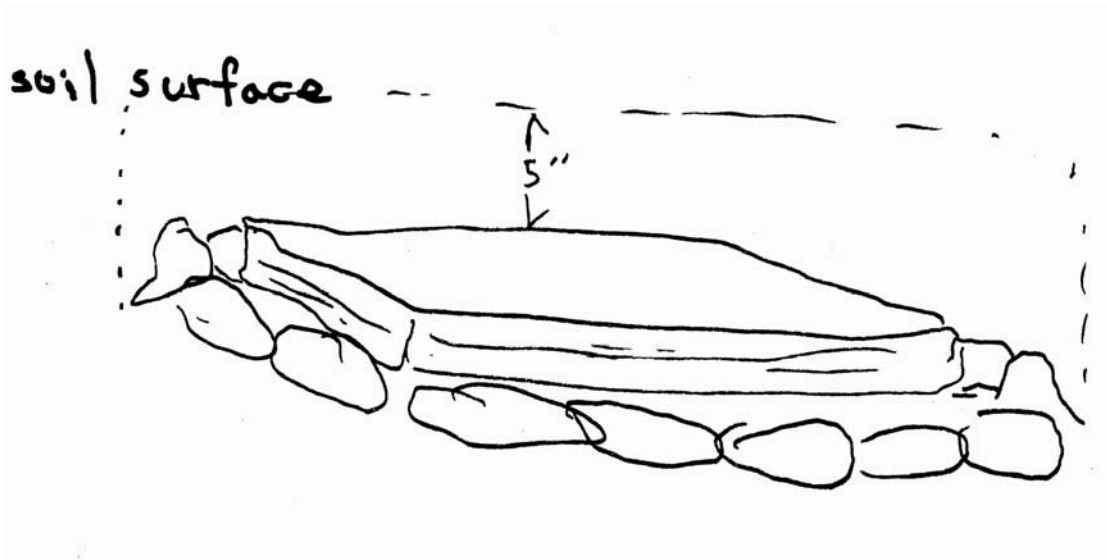
Synopsis

A bilingual inscribed stone is now apparently fully deciphered. The inscription implies that it gives direction to where more ancient writing awaits to be found. Due to the nature of the finding, inscription, and decipherment, this final report is somewhat tentative.

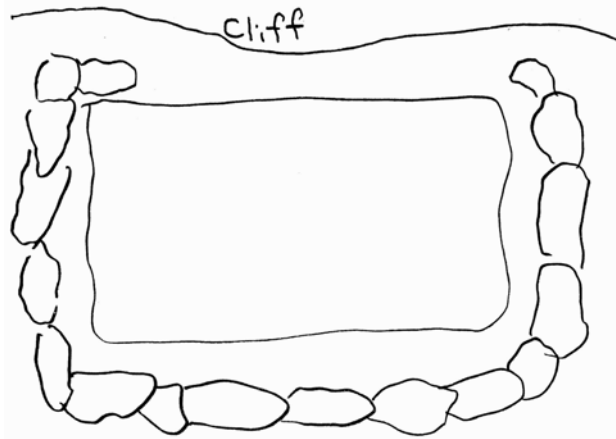
During the 2004 expedition to the site which the above authors believe to be Cumorah, was found a tablet subsequently named the “Proclamation Tablet.” The tablet was uncovered by Kevin Brown at the base of the 700 foot cliff face where we believe the cave to be located.



The tablet was approximately 5 inches below the surface of the soil.



It was surrounded by smaller chinked stones that formed a semi-circle from the cliff face around the stone and returning to the cliff face.



This practice seems to be very common among American Indians, in North America particularly. It is always associated with sacred items or the marking of important spiritual events. The inscription on the tablet was face-up. Initial observations made it clear that the stone had been intentionally inscribed by human hand.

Most archaeologists would consider this stone to NOT be an artifact of human production. This is because of the lack of expertise in epigraphy and particularly stone inscribing. Throughout this paper we will be referring to several experts who, by their request, will remain unnamed. This is due to the nature of our beliefs concerning the tablet and its relation to Cumorah. Therefore, we will include and convey their viewpoints and analysis in hope of providing a full understanding. With that, we shall begin with a description of the stone and the inscription upon it.

Stone Composition

The stone itself is shale. The interesting part of this is that the mountain upon which it is found is limestone. While the stone is composed of limestone shale, it is a far more recent natural make-up than the mountain itself. We suppose that particles of limestone were washed down from the mountain and deposited in a shale formation by the river. This particular stone is composed of the same material that is found in abundance at this river located about three to four miles from the cliff face where the inscribed stone was found. Therefore, we suppose that the stone in question was harvested at the river, carried up to the cliff base for this specific reason of being used as inscription material. From the inscriber's perspective, this makes perfect sense because the shale from the river provides a smoother, softer, more uniform thickness and texture material upon which to make an intentional inscription.

This stone has been presented to four geologists for their examination and they have all concurred with our findings of the stone composition, its method of formation, and the location of its origin as opposed to where it was found.

Stylus Type

A detailed examination of the profile of the grooves inscribed upon the stone gives us clues as to the stylus type. The ratio of width to depth

of the groove profile demonstrates that the stylus has to be of a substance that can be thin enough to create such a mark, yet strong enough to drag through the material in question. Because the ratio is about five to one (depth to width) it is skeptical that the stylus would be made of stone. Generally speaking it is very difficult to grind a stone with this ratio and have a completely smooth edge as implied by the grooves. What we mean by the above is that, a stone used as a stylus would leave a much wider drag groove than a metallic one. Because stone was generally shaped by napping that leave ripples on the cutting edge the groove walls would show a consistent imperfection through the entire inscription line. Therefore, our first conclusion is that the stylus is metallic because the only drag lines are the imperfections from the writing surface (i.e. grains of sand), which also implies that there had to be a tensile strength which as far as we know can only be found in metal.

There is some disagreement among professionals about the shape of the metal stylus of used on this stone. Some claim rocker knives while others claim knife blades. We have a tendency to support the second because of the initial and final points of each mark line. The depth of the inscribed markings appear to be uniform from end to end indicating a consistent pressure applied from a single point as opposed to a rocker blade utensil that would tend to make lighter and inconsistent grooves toward the ends of the inscribed lines.



Inscribed Markings

There are four classes of inscribed marks upon the stone. Three of these classes fall within the category of meaningful text. The fourth type of incision is classified as a product of the execution of the inscription. We will describe the latter first. All four types were made by slicing the soft surface of the stone with a metal blade. Since the surface was pliable, as the metal blade was drug through the surface, shale residue would collect on the blade. The residue on the blade is cleaned off of the blade by wiping it on the edge of the stone. This produced the fourth set of markings found on the top left edge of the stone.

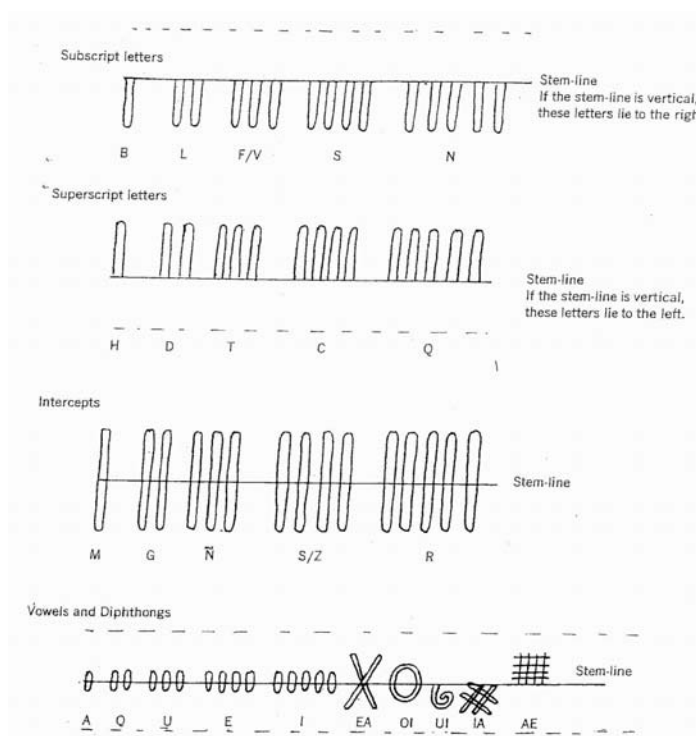
The three remaining incision markings can be classified by their depth. One class is a very light drag of the blade creating an average

depth of mark of $1/64^{\text{th}}$ of an inch. All markings of this depth can be found in the formation of three parallelograms. Each parallelogram has an average of four parallel strokes per side that almost gives the appearance of being “combed” with a multi-tipped instrument. But, minute examination reveal that each stroke is made individually. None of the parallelograms are exact duplicates of each other. All of this gives a very strong case for this to NOT be a natural production. That is to say that no one consulted can imagine any type of natural occurrence that would create this formation. We believe the repetitive markings along these parallelograms indicate to the reader a sense of intent for an imperative message. We will develop this concept further when we discuss the content of the inscription.



The second group of incised lines (illustrated as # 2) are much less numerous and are twice as deep as the first set discussed, making the

second set a depth of $1/32^{\text{nd}}$ of an inch. The third set (illustrated as # 1) fall into the same category as the second set although they are twice as deep yet again, making the third set of markings at a depth of $1/16^{\text{th}}$ of an inch. Both the second and third sets have similar characteristics in that we see them running both vertically and horizontally on the face of the stone. They fall into three groups of lines, each of which is basically within one of the three parallelograms. Most of the horizontal lines are intersected with vertical lines. Because we know that this tablet has been purposefully harvested, placed in a sacred manner and inscribed by human hand for the purpose of an important communication, we believe that it must be a meaningful script. The configuration can only of the Ogam family of scripts. Maybe, specifically, Married Ogam (Steede).



Ogam Alphabet of the *Book of Leinster*. Common variants are: (1) Vowels may be written as long vertical intercepts, in which case the consonantal intercepts are sloped. (2) Vowels may be written as mere dots. This is probably the ancient method of writing vowels, as "points," in the Semitic manner. (3) Iberian and American Ogam has fewer consonants, and omits the vowels. This is the oldest style, not found in Britain.

At this point we wish to make clear to the reader that Ogam is an alphabet, not a language. Therefore, just because we can identify the letter does not mean that we can read the text. For example, if the letters we read are P-A-N, one does not know if this means “frying pan” in English, or “bread” in Spanish. Both English and Spanish use the same alphabet (Latin) but each language has its own unique characteristics that do not necessarily carry from one language to the next in spite of the common use of letters. However, since many of these characteristics are identifiable from language family to language family, we can see some characteristics here that help identify the language family used on this stone. Both of the epigraphers consulted agree that the characteristics here seem to be of a Semitic language. It is extremely important for the reader to understand that this is simply an indication. Unfortunately, the message is so short with so little language syntax that it is only an educated guess that this is from the Semitic language family. In the interest of clarity, we wish to be perfectly clear that only at our insistence would the epigraphers translate in Hebrew. Both epigraphers claim that the inscription could be from any of the Semitic languages. We insisted on Hebrew based upon our faith only.

A point of interest, from the physical slant of the inscription, the stone’s orientation and location, as well as, the stone’s inclination, it is

believed by our epigraphers that the carving of the stone was executed in place (in situ).



All of the above would mean that the executor would have been kneeling and inscribing with his left hand. While none of this has a particular bearing on the content of the inscription, we thought it to be of interest to our readers about the human aspects of the one inscribing the message on the stone.

Translations

Translation 1

The first message that “jumps out” to the reader is the formation of the three parallelograms. These three parallelograms are only known of in one ancient script and that is Ancient Chinese ideogram.

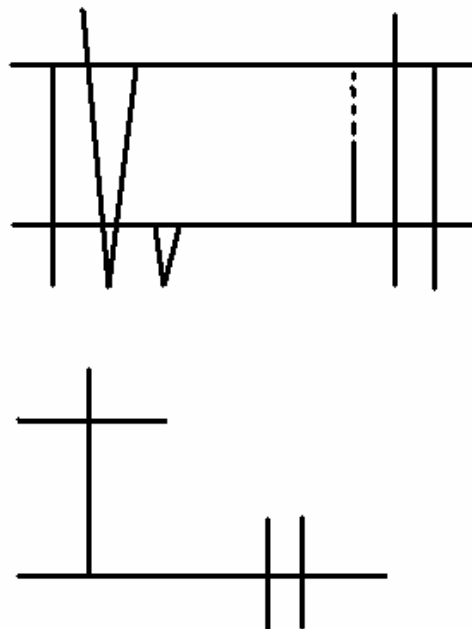


Whereas, this ideogram may be read as “mouth,” “speak,” “talk,” or “proclaim.” We choose proclaim because of the multiple repetition as well as the Ogam inscription being found within the ideogram, alluding to a proclamation rather than speech. For the above reason the tablet bears the name “Proclamation Tablet.” In the same breath, we must make clear that though our epigraphers could see the parallelograms, and though our epigraphers agreed that the parallelograms would translate in Ancient Chinese ideogram as we did, they declined to believe that this is actually intended Ancient Chinese. Their reasoning is that in their

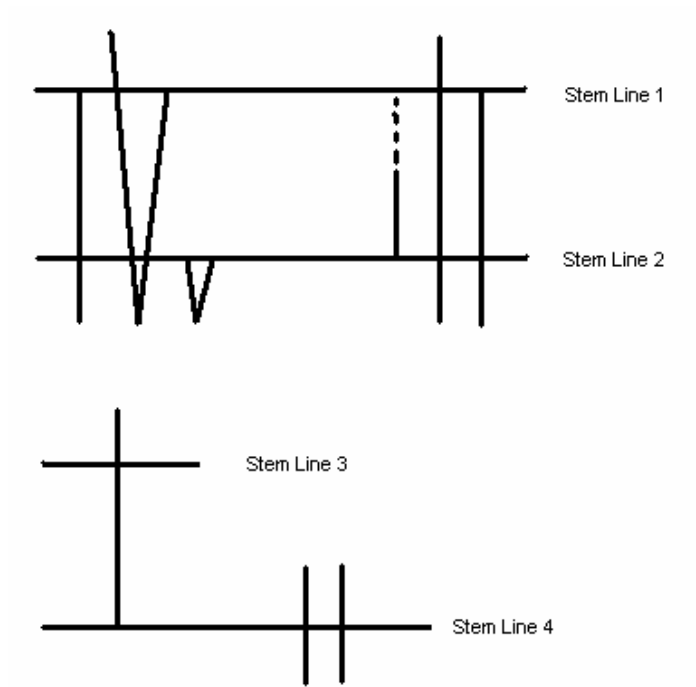
experience Ancient Hebrew and Ancient Chinese ideogram are separated by a wide span of time, thus there is no precedent for the two languages appearing simultaneously. So, to explain the existence of the parallelograms on the stone one epigrapher claimed it was a previous inscription that the author had tried to erase, and the second epigrapher had no explanation as to the existence. However, we the authors do feel that Ancient Chinese would be on Ether's twenty-four golden plates and that Moroni, having translated them, could have assimilated an understanding of some of the ideograms and included it on the stone. On the other hand it could have been inspiration.

Translation 2

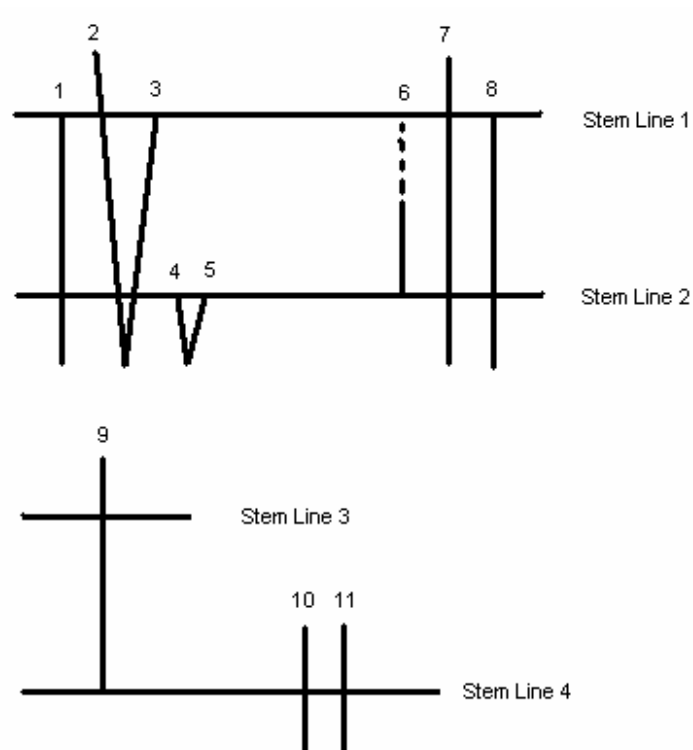
Investigating the markings on the stone we deciphered a series of stem lines and strokes from which we developed the following illustration:



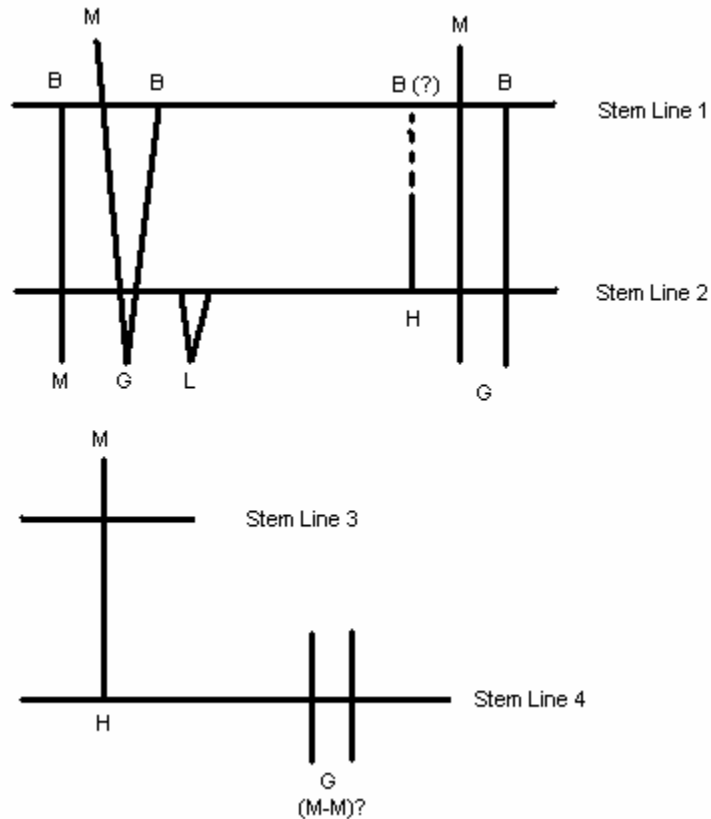
On this illustration we labeled the stem lines from top to bottom as thus:



Then, we number the strokes as illustrated in this layout:



Using an Ogam alphabet we then transliterated the superscript, subscript, and transcript markings into Latin letters. The transliteration is represented in the following illustration:



Having made the supposition that the Married Ogam in translation number 2 is using Hebrew as its base language as opposed to any other Semitic language, then we can obtain a tentative reading. We note that there are four groups of letters.

BMB	(B?)MB
MGL	HG
M	
H	G (M-M?)

And we make it clear to our reader that Hebrew reads from right to left.

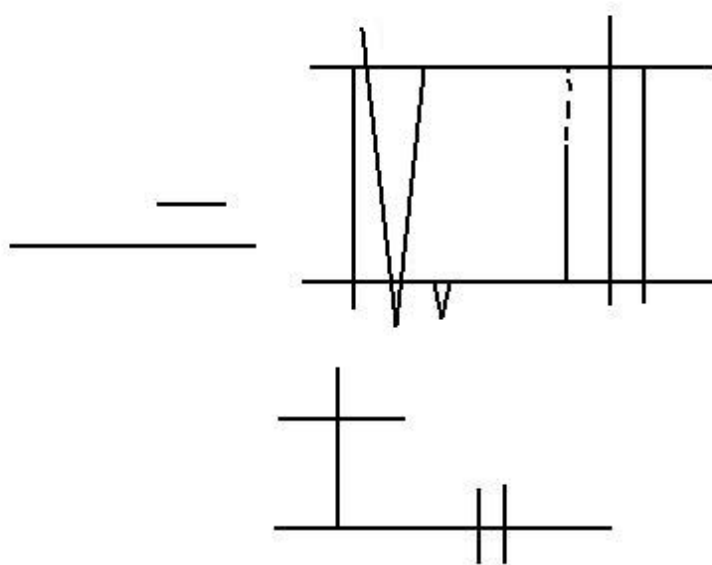
במב	במ(?)ב
לגמ	גה
מ	
ה	ג(?)ממ)

The first two groups are on one line. They would read B-M-B, B-M-B. Which would render “inside of—inside of,” or “in the—in the,” possibly implying a “covered place” or “a cave.” The first epigrapher claims that this repetition would be meaningless. The second epigrapher claims that a reading might possibly be “inside the covered place,” or “inside the cave,” thus utilizing all the variances of the B-M-B grouping.

The H by itself in the lower left quadrant could be translated to mean “the,” thus reading from left to right (against the Hebrew rule) the second line would read “the (unknown).” Apparently, this word does not exist in Ancient Hebrew according to both epigraphers. Therefore, we make the assumption that this word may be a borrowed word. For example, it could be a word borrowed from Ancient Chinese from Ether’s plates or Mayan. Our assumption would include that Moroni would be Mayan. The artifacts from the area certainly demonstrate the fact that Maya were in the area in very high numbers.

Numerology

It has been the opinion of several that there is some numerology involved in the inscription of this tablet. Though support for this theory has waxed and waned, we believe there may be something to this theory. Because there are twenty-four strokes in the inscription and because the strokes are laid out in a square, we suggest that twenty-four is a significant number. Basing the counts on stem lines, determinative lines, and letter strokes, we can find variances of multiples that equal twenty-four.



The number twenty-four, while seemingly significant to the writer is somewhat obscure to the reader. We have four stem lines, two determinative lines, plus eighteen stroke junctions. The question now is why does the writer feel it necessary to convey the number twenty-four?

Was he one of the twenty-four survivors on the eve of the final battle with the Lamanites, or perhaps referring to the twenty-four golden plates of Ether? Whatever the meaning we believe we will eventually solve this riddle and we are thankful for having been a part of this project.

Review of Context

Stone: Approximately sixteen (16) inches long, fourteen (14) inches tall, and about one (1) inch thick. It appears to be limestone shale with no apparent marking indicating an effort to shape the stone. However, there are several grid-like scratches beneath the engravings that appear to be an effort to clean the stone in preparation for engraving.

Script: Married Ogam

Language: Hebrew

Location: At the base of a large mountain face and above a valley where a large battle occurred.

Situ: The stone was found about five (5) inches below the surface. Small stones circled the inscribed stone and the small stones were chinked.

Time Period: Seems to be between 0 and 400 AD with possible linguistic roots in Hebrew of 500 BC.