Weißenhorn Tablets

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Abtract

The Weißenhorn Tablets bear inscriptions which are easily translatable using the Celtic script and Old Celtic or Gaulish idiom. The Celtic script was first decoded by Hans-Rudolph Hitz using other ancient scripts such as Lepontic and Iberic. It also is quite similar to other Gaulish inscriptions and the Welsh Coelbren carried on into Medieval and Renaissance times. These artefacts, discovered by accident, were bulldozed and unearthed from the site without context and then delivered in a truck load of gravel to a client. A methodical archaeological survey of the original site or gravel pit should yield more results.

Description and origin of the artifacts

On the 18th of September 2011, a German researcher by the name of Andreas Klein sent a message to the Midwestern Epigraphic society along with a series of photographs of archaic looking bas reliefs bearing neat squared-out letters which graphically resembled early Greek and Berber Tifinagh. It read as follows:

"In the middle of the 1980[ies] there were found 9 carved Stone-Tablets with highly interesting inscripts on it. It was in the south of Germany, in the small City of "Weißenhorn". Now it happened that we could locate the owner, who supplied us with Photos. (digital ones not yet in my possession). Seems to be a mixture between Tifinagh and Proto-Greek."

Mr. Klein was also very kind and generous to send us the remaining five photos of a group of nine artifacts.

According to Andreas Klein:

"The tablets are made out of Soapstone (I had to look up the translation). Sandstone is present almost everywhere in Germany. See the Map. Soapstone in larger amounts is still today mined in "Göpfersgrün" near Bayreuth. Other Soapstone-Mines shall be in Austria and the South Alps. I don't know exactly where." The size seems to be about 15-20 cm in height. The owner is still alive, so all your questions can be answered.

The private Scientist I am speaking for, called him several times, but I don't even know the owners name. He got these Tablets as a gift from a female Archeologist, when he was about

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9 years old. This must have been in the 80ies. The Photos are originally made by the owner and were send to me as B/W copies from "my" private Scientist, who does not speak English, nor knows to send an E-Mail. I would call him a specialist for ancient civilisations and mysterious findings all over the world."

Now, sandstone (sandstone or soapstone?) was easily mined not too far north of Weissenhorn. This can explain the easy access to the raw material for the carved tablets.
Mr. Klein was then able to get more information on the stones from his contact. Again, in his own words here is the story:

"The Owners Name is "Wolfgang Keck". He was 9 Years old, when the tablets were given to him in 1982..? As a gift for "Confirmation". I hope this is the right translation for this Christian ritual. We can ask him, if exact year and age is important for you. At least you have already the permission to publish my B/W Scans. Better digital Photos will follow, taken by himself. But probably not as soon, as we both wish.

But now the real finding-story;
The story I told, mentioning the local Archeologist is obviously not true! This is just what Wolfgang Keck's old father told, when he was called by my Contact-Person. Wolfgang Keck himself told it this way:

Their neighbours built a new Home. And when there was need for a foundation of the Garage, they ordered a Truck with Gravel. This Truck delivered these Tablets and they grabbed them out. And then, at "Confirmation day", they gave them to today's owner as a gift.

These Tablets shall have been part of the local Weißenhorn-Museum for a few years. Then, the owner got them back. But nevertheless they will be part in a 6-Month-Exhibition in Vienna, starting at first April 2012.

Sorry, that I'm just the Herald. I just can neutrally report, what other people told me. But at least I don't see any sign of fraud."

In short, the tablets were delivered by a quarry truck to the construction site where they were found by the Keck family in a heap of gravel. Wolfgang Keck, the keeper of the artifacts, had them given to him as a first communion present by his dad when he was just 9 years old. Then, the collection was lent to the Weissenhorn Museum of Local History and Culture (Weißenhorner Heimatmuseum) for a few years and then given back to the owners.

Mr. Klein also found a strong correlation with Old Germanic proto-runic, which in the context, is very natural since Southern Germany was a mingling zone of the Celto-Germanic Tribes (called Teutai by the Celts). Also, many scholars have long speculated on the missing link between the theorized Etruscan alphabet and daughter scripts, the Nordic runes and Welsh Coelbrenn. Before this new corpus

reveled by Andreas Klein, the only information we had on the missing link was Hans-Rudolf Hitz's amazing breakthrough in decoding the Glozelian script.

Being well aquainted with Hitz's work on Glozel, when I first looked at the photos sent by Mr. Klein, I could automatically read all of the text as Old Celtic.
I then sent message to Jim Leslie this message: "It is the Celtic script, same as Glozelian, very similar to Iberic. And it reads quite handsomely as clerical Old Celtic."

Then in a further post I sent him this message:

"This reply is in answer to your message concerning Mr. Andreas Klein's request. The inscriptions are akin to the Glozel tablets translated by Professor Rudolph Hitz of Switzerland.

These Southern German tablets read quite well using professor Hitz's deciphering. I have started the transliteration of the inscriptions and I am able to read and decode the text in Old Continental Celtic. Herewith is my reading of the Weißenhorn tablets (see the following translation).

The translation which further follows is the result of this work.

The Material

For the time being the essence of the stone for the tablets has not yet been identified by a professional geologist so it is difficult to give a provenance for the material. Andreas Klein has done some investigation on the subject and is still waiting for professional appraisal. One thing sure, though, is that according the Bavarian Academy of Science the stones could not have been faked. Here is what Mr. Klein had to say on the subject in a recent e-mail:

"I've been to Berlin the last days and saw the Tablets myself.... it is obviously NOT Soapstone!!!

It seems to me like very hard Quartz-Stone- two other people (one with a Soapstone-oven at home) confirmed, that it does absolutely not feel like it.

Because of the hard Stone, the Tablets cannot be modern Trash or a Fake!
And I got the information that the "Bavarian Academy of Science" had the Stones many years ago for an analysis. Instead of proving a hoax they sent them back, saying "we can't solve the mystery".

If you put the stones on their faces on a plain surface, they are not wobbling. Only one is not completely stable, when you put it on a desk.

The most important thing is now to find out, if it is soapstone or not. I am waiting for a statement of the geologist (named Berthold Weber), that it is not possible to "break" that kind of surface from the backsides of weak Soapstone.

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If it is NOT Soapstone, there are good and bad news: because the Geologist before was sure, that this colour of Soapstone does not exist in Europe... but North-Africa.
The bad news is, that this could have been the wrong trace for months.

Our Geologist says, that it is not excluded, that it is Soapstone - if you burn it, it is getting as hard as Quartz.
So we must make an analysis of the Material (and I'm looking for someone who is paying for it.

The stones are (mostly) out of transparent Material- there is a red line in two of the stones! So they can belong to the same source of stones.

One of the stones has a black color on it; could be traces of ash (burned Soapstone?) or just some dirt of the pencil used for blackening the letters.

There are traces of tools at the backside. I recognize the same size of Chisel on two stones.

This is why I doubt, that it is Soapstone- I even doubt, that it is possible to get such a surface, while the soapstone is still weak!"

The Origin

The tablets are said to be from around the small town of Weissenhorn. Its geographical situation is in the district of Neu-Ulm not far from Vohringen and Roggenburg at the foot of the Alps, in Swabia (Schwaben, Bayern), Germany, and its original name (with diacritics) is Weißenhorn. This area of the Upper Danube valley was long, since the Hallstatt on to the Latène cultural periods, occupied by the Celts. The Helvetti tribe resided on the southwestern bank of the Danube while the Boii were found further east. The name is derived from Celtic term Eluetoi for "Those with abundant riches". The predominantly Celtic Helvetii, who were defeated (58 B.C.E.) at Bibracte by Julius Caesar are much mentioned in his recount of the Gallic Wars. The Gallic Helvetii later independently prospered as a Celto-Germanic nation under Roman rule as the Helvetics. The Helvetic counties of Switzerland now occupy the plateau between the Alps and the Jura mountains.

Julius Caesar in his *Gallic War Commentaries* (Book One) gives a compelling description of the goings about of the Helvetii around 58 B.C.E.:

[1.2] Among the Helvetii, Orgetorix was by far the most distinguished and wealthy. He, when Marcus Messala and Marcus Piso were consuls, incited by lust of sovereignty, formed a conspiracy among the nobility, and persuaded the people to go forth from their territories with all their possessions, [saying] that it would be very easy, since they excelled all in valor, to acquire the supremacy of the whole of Gaul. To this he the more easily persuaded them, because the Helvetii, are confined on

every side by the nature of their situation; on one side by the Rhine, a very broad and deep river, which separates the Helvetian territory from the Germans; on a second side by the Jura, a very high mountain, which is [situated] between the Sequani and the Helvetii; on a third by the Lake of Geneva, and by the river Rhone, which separates our Province from the Helvetii. From these circumstances it resulted, that they could range less widely, and could less easily make war upon their neighbors; for which reason men fond of war [as they were] were affected with great regret. They thought that considering the extent of their population, and their renown for warfare and bravery, they had but narrow limits, although they extended in length 240, and in breadth 180 [Roman] miles.

[1.3] (...) that there was no doubt that the Helvetii were the most powerful of the whole of Gaul; he assures them that he will, with his own forces and his own army, acquire the sovereignty for them. Incited by this speech, they give a pledge and oath to one another, and hope that, when they have seized the sovereignty, they will, by means of the three most powerful and valiant nations, be enabled to obtain possession of the whole of Gaul.

[1.5] (...) They persuade the Rauraci, and the Tulingi, and the Latobrigi, their neighbors, to adopt the same plan, and after burning down their towns and villages, to set out with them: and they admit to their party and unite to themselves as confederates the Boii, who had dwelt on the other side of the Rhine, and had crossed over into the Norican territory, and assaulted Noreia.

[1.6] There were in all two routes, by which they could go forth from their country one through the Sequani narrow and difficult, between Mount Jura and the river Rhone (by which scarcely one wagon at a time could be led; there was, moreover, a very high mountain overhanging, so that a very few might easily intercept them; the other, through our Province, much easier and freer from obstacles, because the Rhone flows between the boundaries of the Helvetii and those of the Allobroges, who had lately been subdued, and is in some places crossed by a ford. The furthest town of the Allobroges, and the nearest to the territories of the Helvetii, is Geneva. From this town a bridge extends to the Helvetii.

Other tablets bearing Celtic script were also found at Glozel in France
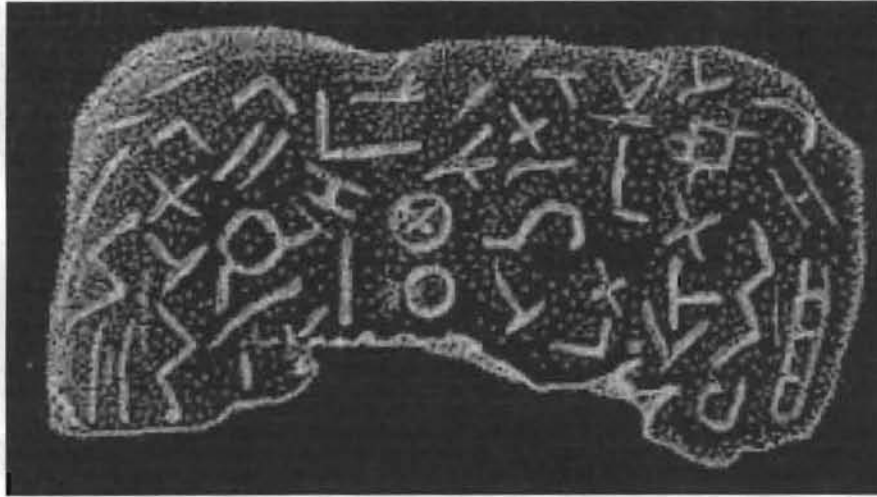
Inscribed artifact from the Glozel collection. Photo by Musée de Glozel, Ferrières-sur-Sichon, France.

Recently (around 1997), the epigrapher Hans-Rudolph Hitz was successful, I truly believe, in decoding the Glozel inscriptions of France as ancient Gaulish. The inscriptions, bearing a dialectal idiom of ancient Gaulish, express the metaphysical preoccupations of the Celts. Among many other transcriptions, on a schist funeral ring was found the idionym: Tece eu Aphu Divana which he translated as "Tece has given (to) Aphu Divana". Tece is the accusative of Tecos = "fair", "handsome"; eu.: abbreviation of ieureu = "I donated" if not eu-apu = "good-water"; Apu / Apo = "water", "estuary"; Diuan(n)a = "She Flood -Light", "Divine", was the Gaulish name of a water or river goddess. I would translate it as: Tece eu-apu Divana = "Fair the good water Divana". This being, that the soul of the deceased crosses the white waters of the Goddess. Or on another tablet: Kuva tot antiutcnoi = "The Cube Tote – made it – (for) the son of Antiautos" should read as : Kuva tota Antiutcnoi (Kuva < Cuua / Cuba < Couba < Couia = "Cave-dwelling"; tota < totta // touta = "woumb", "female", "community", "tribe"; Antiutis = "He of those of the Front or Head" (Antiutcnoi = "The sons of those of the Front"). Another similar ring inscription reads: Veda sinte au octu translated by Dr Hitz as probably meaning "Veda this made (for) Octu". Veda < Ueda = "Wisdom", "Lady", "Welcome", "Slope"; sinte < accu. of Sintos / Sentos = "Way", "Path"; au = preposition "far away from" or as a conjunction = "if"; octu / octo = "eight". Again, I read it differently: Veda sinte au octu = "Wisdom (Lady) way / path far away from (the) eight". Eight being, the "eight paths of Life". A big tablet also bears the toponym nemu Chlausei which Dr Hitz translates as "Holy site of Glozel"(Nemu < nemusus / nemosos = "hallowed place"; Chlausei < Clausia = "Enclosure"). Finally, many inscriptions translated as personal names : Attec < Adtec-a/-os = "Very fair, handsome"; Setu < Setu-a/-os = "The Long". Dating for the site inscriptions using the thermo-luminescence technique (McKerrell. 1999), from the La Tène to Gallo-Roman period ranges from

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around 300 B.C. to 100 A.C. The Weißenhorn Tablets translate well using the Glozel script into Old Celtic. (A complete translation will follow).

In his own words, Hans-Rudolf Hitz described the Glozelian Celtic script thus:

"According to measurements made by thermoluminescence (McKerrell, 1999), about two-thirds of the tested ceramic objects from Glozel date to between 300 BC and 100 AD. I have reached the conclusion that a great number of the Glozel signs represent letters which are similar to letters in related alphabets in use from the Iron Age to the Gallo-Roman period.

In comparing the Glozel inscriptions with these written languages, one finds close relationships with the Celtic texts from Transalpine Gaul (Gallo-Greek and Gallo-Latin), with the Celtic inscriptions (Lepontic and Cisalpine Gaulish) in use in Cisalpine Gaul (the north of Italy and southern Switzerland), as well as with the Greek, Etruscan, and Latin alphabets." (H. R. Hitz, New Information on Glozel).

Roman Map of the Northern Celts

Roman Map of the Celtic-Germanic frontier lands

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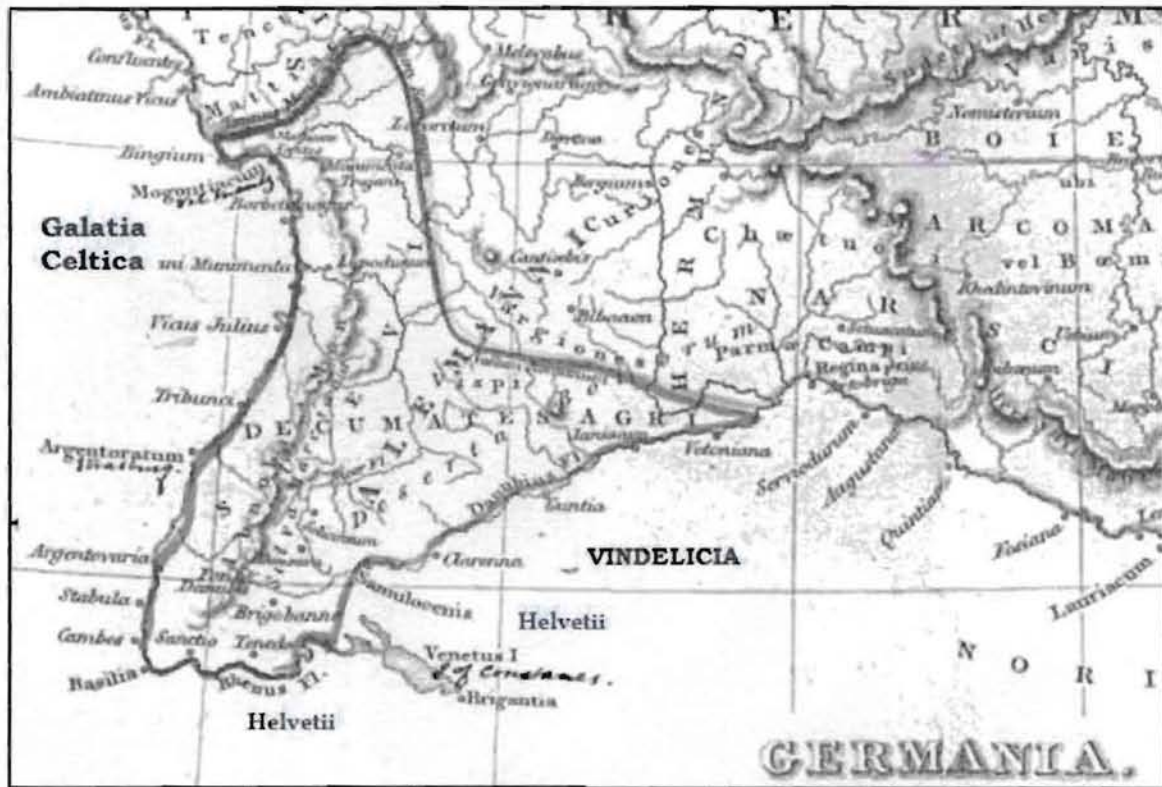
The Celtic alphabets and scripts

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

Celtic phonetic transliteration

In the Celtic alphabets, short vowels are often not noted. This is also the case with Old Irish Ogam. Short vowels in initial position, most often as is the case for an- en- in- were marked as an elision noted 'N. The Ogam marked it as Ng from Nc. Other consonantal clusters are marked with a vowel elision, i.e.: Bn, Dl and Mb. Vowel length is the perceived duration of a vowel sound distinguish between short vowels and long vowels. Therefore, schwa, in linguistic terms, either indicates the phoneme 'e/i' or the complete absence of a vowel in this and other Celtic alphabets. As with Glozelian, this South-German Celtic script also marks letter ligatures combining two
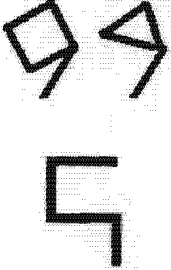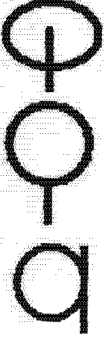
or more symbols. A review of the work of Hans Rudolph Hitz will shed more light on the subject (see reference below).

Reading order

As usual, with other texts of the Indo-European cultures, the Weißenhorn script reads from left to right and top to bottom. In certain cases the letters round corners or are aligned on both sides of a centered image.

Character style

The Weißenhorn inscriptions were hammered out using a chisel. This, permitting few rounded shapes, many squared out letters. In this situation, the fragile softness of the stone could not permit much curving such as with a stencil on clay. This, at least, is my first reflection. A detail of the provenance of the brute stones will shed more light on these artifacts.

Glozel 'R'	Iberic and Weißenhorn squared 'R'	Iberic, Glozel and Weißenhorn 'O'	Iberic and Weißenhorn squared 'O'	Iberic and Glozel 'Q'	Weißenhorn squared 'Q'

Iconography

The Weißenhorn Tablets are crude in appearance and, as the case with Celtic Art in general, exhibit an over simplified graphic style. Poor in detail, the figures are sketched out naïvely hardly suggesting a man in a tunic with a masklike face showing but the slit of a mouth and squared out eyes and nose. The icons are repeated with little variance from tablet to tablet. A third arm reaches from above alongside the right arm hanging on the figure's side. At least three explanations can be given to this motif by referring to Celtic myth and linguistics. For example, the Celtic High God, which Julius Caesar compared to the Roman Mercury, was often described as having

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a far-reaching arm which could stretch from the skies. The Irish Lugh is also found in Walles as Llew and in Gaul as Lugus. The Irish form Lugh Samildanach is from the Celtic root: *Sulamiodanacos «Lug the Poly-technician » and Lugh Làmfada is from Lugus *Lamauada « Lug the Long Hand ».

The "Right handed" is also the name of an Irish goddess called Dechtire, from Celtic root *Dexsitera, is also found in Gaul with the goddess named Dexsiua meaning "Upright and Loyal".

Finally, the image could represent the spiritual concept of divine companionship as expressed in the idea of the Irish Culdees (from *Celiodeui), "the companion of the gods".

The repetition of nine is highly indicative of the notion of groupings in threes. This system was termed tripartite function by the French scholar and mythographer Georges Dumézil.

The gods and, the goddesses most specially, came in groups of three. The Fate Fairies of the Indo-European traditions always came in threes. These three goddesses determined human destinies and in particular the span of a person's life and his allotment. In Greek and Roman mythology, they were called the Moirai and Parcae.

The nine pieces were most likely commissioned by a rich sponsor of the druids hoping to attract the favours of the gods.

A Gaulish hooded head figured on the Entremont Stele (Bouches-du-Rhone, France) dating to the second century B.C.E. Photo from the Museum of Aix-en-Provence.

Photographic repertoire

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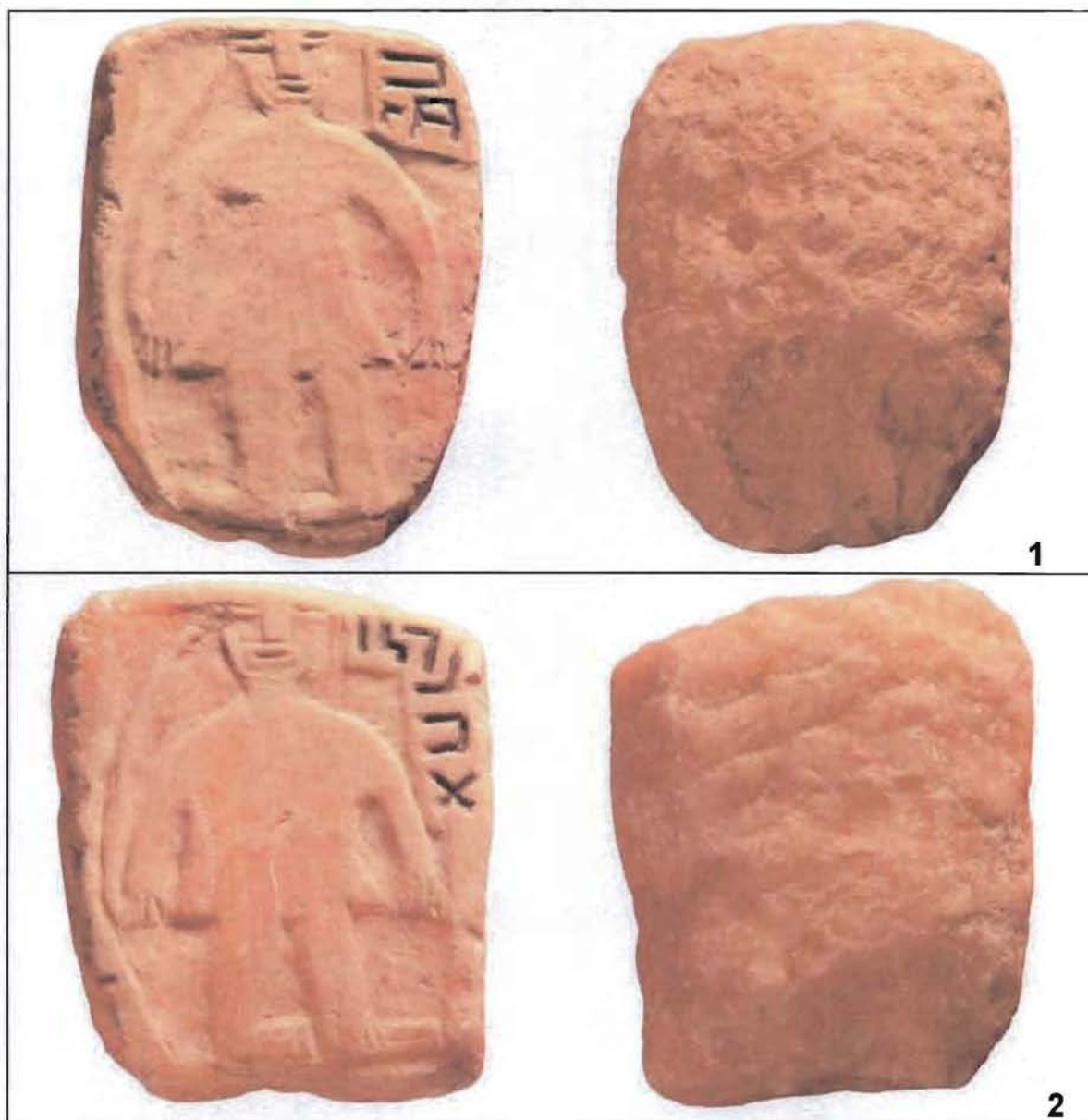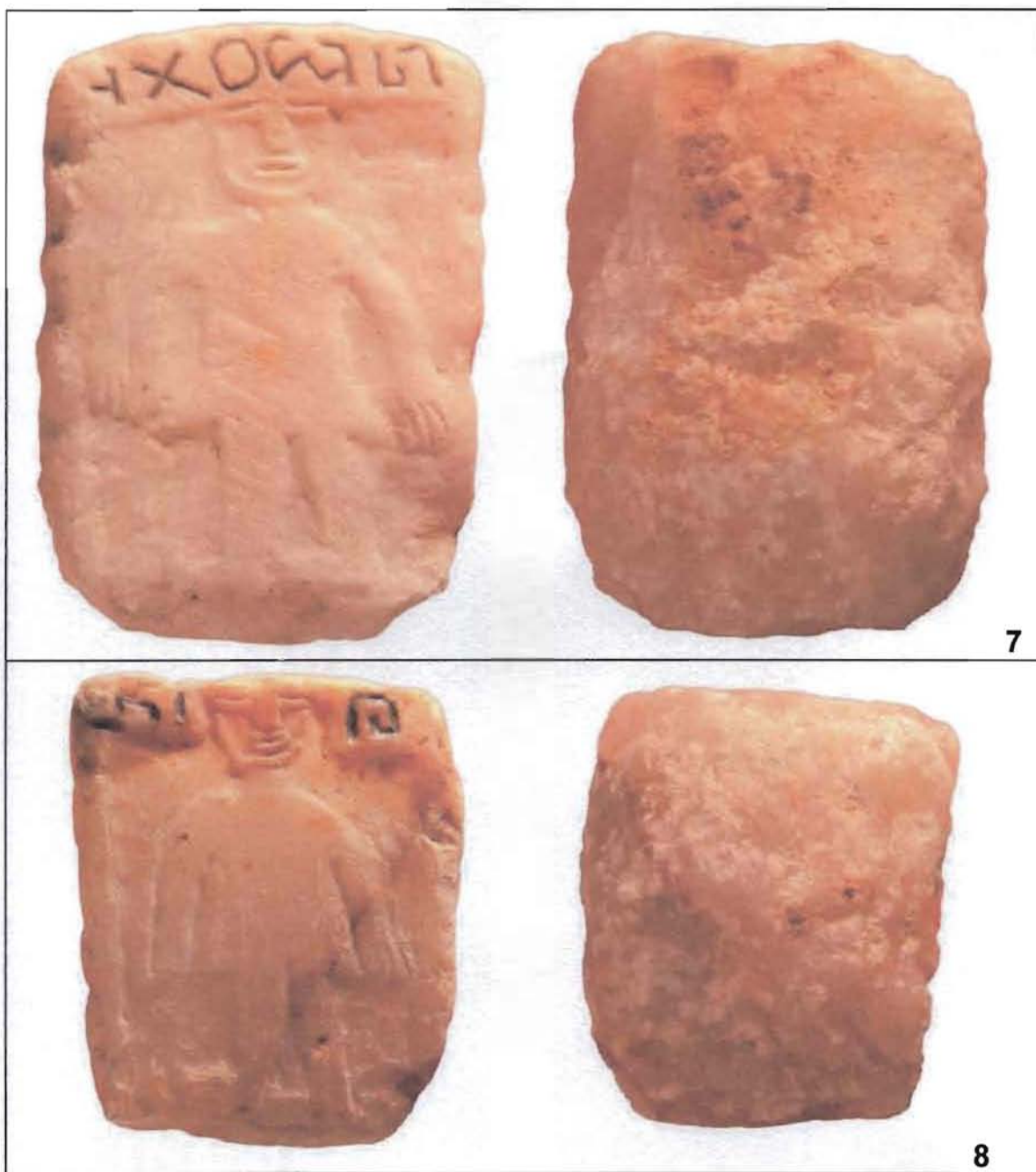
Letter transliteration and translation

⌐√ ✕ⵏ ⊔ ◯ⵏ

B/P	L	T/D	I	U(W)	O	I

B(e/i)LDIUOI

Translation:

B(e)L DIUOI < BeL- os/-a/-on adj. = "Bright" ; Diuoi pl. of c.m.n. Diu-os/-a/-on c.m.n. = "god".

Bel(o)diuoi = "Bright gods".

LIPH D(e/i)L(e/i)GiS

Translation:

LIPH DLGiS / LIPH DeLeGiS / LIPH DiLiGiS

LIPH < Lipo c.f.n. = "body"; LIPimi d.v. = "to remain over, over bear";

DLGIS < DLiGIS < dligis adj. = "worthy, smart, clever";

Punning with Dlegio < Dilegio = "abolish", Dlegios < Dilegios Dlegto < Dilegto c.f.n. "disintegration, destruction, breaking up, decay", Dilugio c.f.n. = "imprecation, curse" and Dilugos / Dilucos c.m.n. = "anathema".

LIPO DLIGIS = "Body of the Over bearer"; LIPO DLIGIoS = "Body of Disintegration, Destruction".

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D/T N   O B/P N   S Q I

Translation:

DNOB(i) / TNOB(i) NSQI

DNOB(i) < DaNOBi, dative instrumental locative pertaining to c.m.n. Danos = "Curator, ruler, administrator, trustee"; Danos, name of a Celtic god.

TNOB(i) < TaNOBi ; adj. or n. dative instrumental locative pertaining to Tanos; TaN-os/-a/-on, Tanos/Danios = "bold, pluck"; Tanos is also a Celtic fire deity.

NSQI < NSQi(i) / 'NSQI(i) < INSQI(i) dat. sg. = "utterance, speech, discourse, expression".

DANOBI 'NSQII = "To, Of or Here Danos Utterance".

TANOBI 'NSQII = "To, Of or Here Tanos Utterance".

UDOMAICB(i) / UTONAICB(i)

UDOMACB(i) / UDAMICB(i) < Udamicobi, dative instrumental locative pertaining to Udamicos p.m.n. = "He the ultimate, final", from Udamos < Udtamos adj. or n. = "Ultimate, Final".

UTONAICB(i) < UTONAI ICBi ;

ICBi / IGBi; ICO / IGO f.c.n. = "spring water"

UTONAI pl. f.c.n. = « Mothers ».

DG / TC DUIC(...)

DaG < DaG/-os/-a/-on adj. = "good".

TaC < TaCos m.c.n. = "chief, leader".

DUIC(...) < DiUIC/-os/-a/-n adj. = "divine".

$$| \quad 4 \quad 7 \quad \lrcorner \quad \sqsupset \quad X$$

| I | S | C/G | L | U(w) | D/T |

ISC / ISG < ISCa c.f.n. = « water, cove, creek, water hole »; **LUD / LUT** < Luta c.f.n. "marsh, swamp". Punning with Lutos = "ardour" and Lutu "passion".

ISC LUT < ISCa LUTa = "Water Creek"
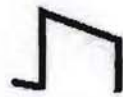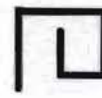
Bi/Pi   **I**   **Th**

BiITh

BITH < Bitus c.m.n. = "World (of the Living)" ; Bitos c.m.n. = "Eternal" ; name of a mythological Gaelic figure. Bith was the ancient forefather of the Gaelic peoples who survived the Primordial Flood. He was father to Cesair the first woman.

BITH < Bitos = "Eternal"

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⊐ ┌ 员
U(w)  C/G  Â
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UC/GÂ – U(e/i)C/GÂ

UGÂ / UEICÂ / UICÂ

UGÂ < UGes c.m.n. = "circle"; UGlos "The Circle", name of a Celtic god.

UECos c.m.n. = "compulsory, ought, must, dept, by (sacred) obligation).

UICA c.f.n. = "sturdyness, whorl, spiral".

C/G L U(w)   U(w) R
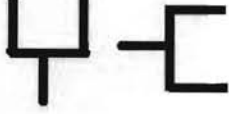
CLU UR

CLU < CLUo v. = "to hear, listen"; CLUUos c.m.n. = "sense of hearing"

UR < Ur n.c.n. = "Fire, ritual or sacrificial fire".

The Weißenhorn Celtic alphabet

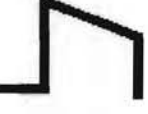|				
λ **A**	O **O**	⊣	**E?**		**I**

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Â		U		
B/P	L	N	U (W)	S
H / CH?	D?	D/T	C(K)/G	Q
M	G	'N (aN/eN/iN)	Đ (Sd/Sd > Ds/ Dz > Z)?	R
Th	P?	PH		
Bi/Pi		iC/iG	Ci/Gi	
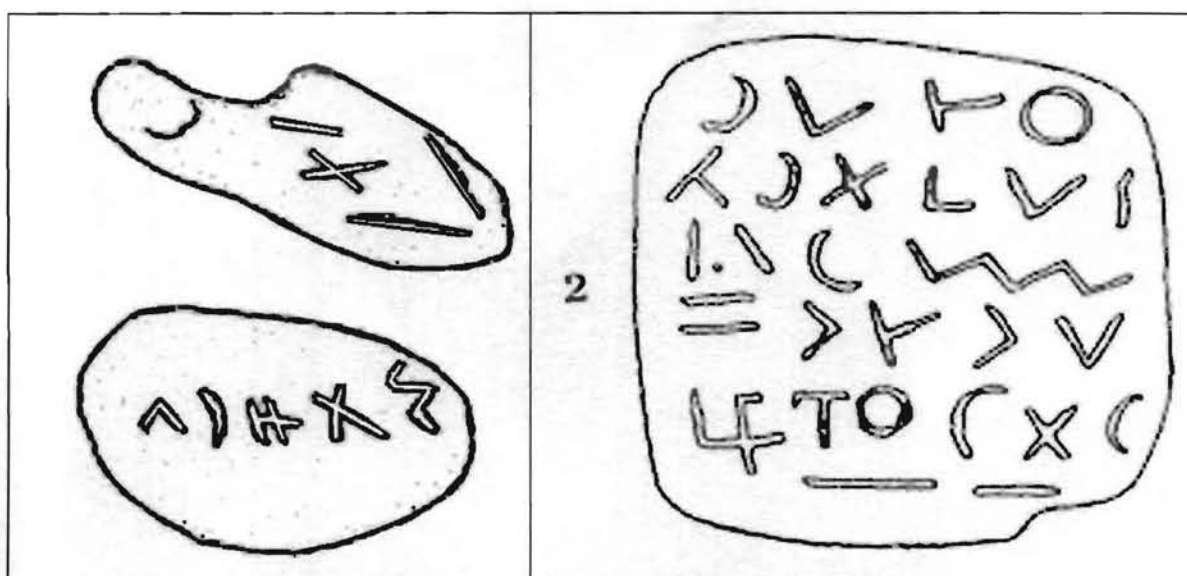
A few examples of the Glozel inscriptions and symbols.

Tables for the Glozel script (tables by the author after H. R. Hitz):

B/P	ᒋᒋᒉᒋ	M	ᴧᴧ
L	LᒪL	Ð (S/Z)	ቱ ቱ
N	HN�h	D	▽▷
U (W)	⋏ᚽ⊤	T	⊤↑
S	५Ꮢ≶ჳ	TH	⊙Ͼ
Š (SH)	⋈ᏳᏐ	R	ᏒR
D/T	XTⵀ	PH	⊘ⵁ
C/G	<Ϲ	X (CHI)	ᕼᕼᖆ
Q	9ᴑ-ꝯ	Xs	Ψ⅄
ᐱᙡ ᴧA	ᴏᴑ	ᴠ⅄ �	‖= \\\\	ᐟᐠ⊤
A	O	U	E	I

AN	ⵝⵝ	NM	ᴧᴧᴧ
AU	ᴷ ᴻ	NU	ᴧᴧ
UT	Ⅹ ⅩⅩ	MA	ᴪ
UN	ᴧᴧᴧ	MN	ᴧᴧᴧ
ET	ᅟ≖	MU	ᴧᴧ
IC	Ƹ<	CI/GI	ᏳᎫ (
PI/BI	⊓Ⅹ	TE/DE	‡
LL	⅄	TH/DH	⅊
NA	ᴪᴧ	TO/DO	⊕
A⋏	⊗	ᴪᏓ	∓	‡
AI/IA	OT/TO	UI/IU	IE/EI	IT/TI

Table of compared ancient European alphabets

Latin Letter	Archaic Greek	Old Etruscan	Celto Lepontic	Elder Runic	Celtiberic	Glozel	Weißenhorn
A							
B							
G / C							
D							
E / H							
F(v)							
É / H							
Þ (th)							
I							
K							
L							
M							
N							
O							
P							
S							
K / Q							
R							
š (sh) / Ð							
T							

U							
Ø (ph)							
Kh (ch) / X							

Other Celtic Scripts

Roman Letter	Old Coelbren Pontybryd	Welsh Coelbren	Alphabetical Irish Ogham	Stem line Irish Ogham
B				
L				
N				
V / F				
S				
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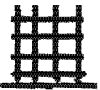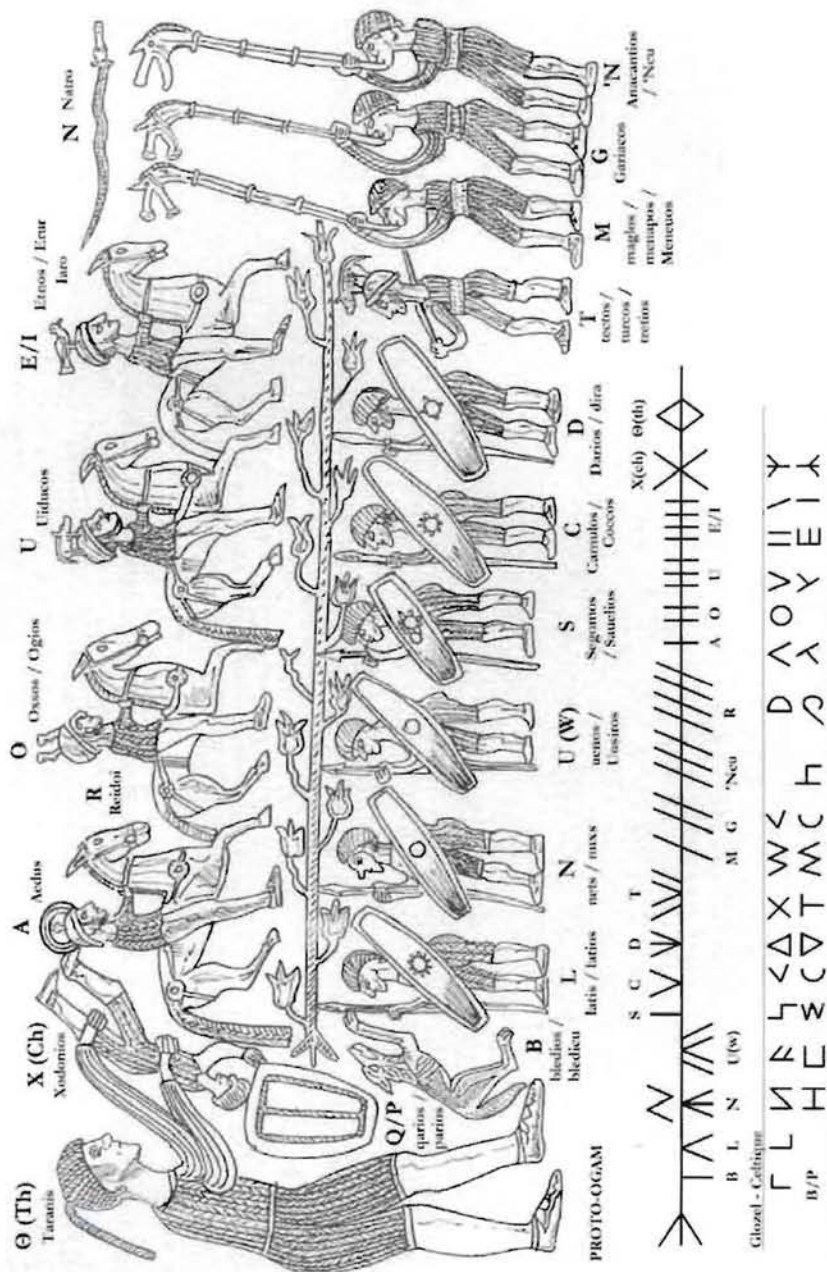| P	↱	↱		⚝
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Table for a Proto Ogam with Glozel Celtic script

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