



glyph



notes

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Their Voice Shall Have a Familiar Spirit: Part 1

By Sherrie Kline Smith

Recent events and my studies convince me that the Lord is moving steadily towards the fulfillment of one of the purposes of The Book of Mormon. That purpose—and promise—is that, in the latter days,

the book shall be carried forth to descendants of the people in The Book of Mormon so that they might come to the knowledge of a Savior “through the testimony of their fathers” (D&C 2:6a-b). That promise has yet to be fulfilled, but the foundation has and is being laid for the accomplishment of this great commission revealed to Joseph Smith in 1828 (D&C 2:6).

Nephi's prophecy concerning this promise contains curious wording and phrasing in its language structure.

The words of the righteous shall be written, and the prayers of the faithful shall be heard, and all those who have dwindled in unbelief, shall not be forgotten; For those who shall be destroyed shall speak unto them out of the ground, and their *speech* shall be low out of the dust, and *their voice shall be as one that hath a familiar spirit* . . . and their *speech* shall whisper out of the dust (2 Nephi 11:83-85 [LDS 26:15-16]).

In other words, “those who have dwindled in unbelief” shall recognize that the words in The Book of Mormon have a familiar spirit, meaning they will perceive the connection between those words and their own words *because the way the record is written reflects the same way they think and talk*. Therefore, language and the spoken word are key components in this movement toward fulfilling the promise. In latter-day revelation, members of the church were counseled to “study and learn, and become acquainted with all good books, and with *languages, tongues, and people*” (D&C 87:5b) for a very good reason.

In many ways, the foundation being laid to fulfill the promise resembles the Reformation before the Restoration. Just as the Lord's Spirit brought new light and understanding during the Renaissance and the Reformation, so has he been moving among men and women since 1830 to set the stage for the restoration of those “who have dwindled in unbelief” (2 Nephi 11:81-84 [LDS 26:15-16]) to “the knowledge of their fathers, and also to the knowledge of Jesus Christ, which was had among their fathers” (2 Nephi 12:82 [LDS 30:5]).

Though these articles are not a comprehensive analysis of this movement, hopefully it is enough to illustrate its progression. Further, it is not my purpose to evaluate any efforts in accomplishing this commission since the coming forth of The Book of Mormon. Lastly, I realize that the material presented here may seem difficult to comprehend, and to some readers

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*“Those
who have
dwindled
in unbelief”
will recognize
the familiar
spirit of the
words in
The Book of
Mormon.*

Note about the Illustrations

Space limits the amount of examples to illustrate the concepts discussed in this article. Therefore, only three poetic concepts—couplets, chiasmus, and merismus—were selected. Part 1a, beginning on page 7, explains the Hebraic nature of a Maya inscription that incorporates all three of these Hebraisms in one composition.

Familiar Spirit *(Cont. from Page 1)*

unnecessary, but I have tried to make extremely technical information as clear as possible. My goal and hope is that you will come to see the Lord's hand in preserving certain language structures for more than 2000 years so that when The Book of Mormon goes to "those who have dwindled unbelief," they will recognize its familiar spirit.

Hebraic Nature of The Book of Mormon

Knowledge of the Hebraic nature of the written words in The Book of Mormon has been known for

almost 40 years. During the 1980s and '90s it was exciting to learn that the literary and poetic patterns in The Book of Mormon follow the same Hebraic language structures identified in the Bible by biblical scholars. It became apparent that the authors of The Book of Mormon skillfully employed those forms when writing the record.

These literary and poetic structures include different types of parallelisms, couplets, chiasmus (reverse parallelism), repetition of words/ideas, frequent use of "and it came to pass," word pairs or merismus (use of two words to express a whole:

Couplets: Pairs of words or phrases having similar content or form.

The Holy Scriptures

The majority of the Psalms are in couplet structure.

O magnify the Lord with me,
and let us exalt his name together.

Psalm 34:3

Therefore the ungodly shall not stand in the
judgment,
nor sinners in the congregation of the righteous.

For the Lord knoweth the way of the righteous;
but the way of the ungodly shall perish.

Psalm 1:5-6

The Book of Mormon

For his soul did rejoice,
and his whole heart was filled.

1 Nephi 1:14 [LDS 1:15]

The words of the righteous shall be written,
and the prayers of the faithful shall be heard.

2 Nephi 11:83 [LDS 26:15]

Colonial Documents

They talked together then.
They thought and they pondered.

They reached an accord,
bringing together their words and their thoughts.

Popol Vuh (Christenson 2003(1):70)

And man is made by the Maker, the Creator;
the Obsidian Stone was his sustainer,

when man was made in misery,
and when man was formed;

he was fed with wood,
he was fed with leaves;

he could not speak,
he could not walk;

he had no blood,
he had no flesh;

so say our fathers,
our ancestors, oh you my sons.

Annals of the Cakchiquels (Brinton 1885:69)

Maya Inscriptions

This inscription from the site of Yaxchilán in Mexico shows a couplet that records the death of a king (columns **AB**) and the accession of his son as the next king (columns **CD**). The similar parts of the couplet are colored the same. The second of the two glyph blocks at the bottom (**B6**) are the hieroglyphs for "and it came to pass." "And" is tan; "it came to pass" is blue.

The illustration is a slide from one of Hopkins' papers and is used by permission. The coloring of "and it came to pass" was not colored on Hopkins' slide.

Yaxchilán Stela 12: A Couplet (Death vs. Accession)

	A	B	C	D	
Death of Shield Jaguar (Father)	1	2	3	4	Accession of Bird Jaguar (Son)
Date	5	6	7	8	Date
Verb	9	10	11	12	Verb
Name/Titles	13	14	15	16	Name/Titles
and it came to pass	17	18	19	20	

sky/earth for all creation; fathers/mothers for ancestors), and many others. Because of the presence of these ancient structures in The Book of Mormon, critics claim—and justly so—that it is full of repetitious language, awkward English sentence structure, and strange grammar. When viewed through the lens of Western literary practices, the book appears to be poorly written. Viewed through the lens of ancient Middle Eastern literary practices, however, the book is not only beautifully written but also beautifully translated into English.

The Hebraic nature of The Book of Mormon is, to me, the strongest evidence of the truth that Joseph Smith translated the record “by the gift and power of God” (Smith 1842:707). In 1828-29 when Joseph translated the ancient record that became The Book of Mormon, he had no training in Hebrew or Egyptian languages, let alone ancient biblical writing practices. In fact, in 1828 the “study of Hebrew poetry was still in its infancy” (Crowell 1986:9).

Besides being a witness that The Book of Mormon is a true ancient Hebraic document, these literary and poetic structures may provide a clue to locating descendants of the people in The Book of Mormon. That is—if the language structures endured through the ages. Is there evidence that any indigenous people in the Americas wrote and spoke in the Hebraic manner? Yes! Studies of Maya inscriptions, Colonial documents, and present-day Maya discourse all demonstrate the presence of these same structures.

Maya Inscriptions

Archaeologists working in the Maya area don’t just excavate the ruins and analyze contents of tombs. For some years now, the teams working at different sites include an epigrapher because great strides have been made during the last four decades in deciphering the ancient Maya writing system known as hieroglyphs. Recently, epigraphers have stated that about 95 percent of the glyphs can be read.

As archaeologists attempt to reconstruct what the ancient Classic period [A.D. 250-900] Maya were like, their understanding of the history of the kings and kingdoms comes alive with the translation of the glyphs. For instance, the study of the inscriptions provides a history of the relationships between sites, the battles between kingdoms, and the names of kings, queens, and nobles. Complete king lists can be reconstructed. By combining the inscriptions together with the archaeological record, a greater understanding of the social and cultural life of the Maya can be gained. For an excellent review of the history of how the hieroglyphs were deciphered, see

Michael Coe’s third edition of *Breaking the Maya Code* (2012) and/or the motion picture *Breaking the Maya Code* (Night Fire Films, 2008).

Although decipherment of the glyphs has provided much historical information, little attention has been given to the *way* the texts have been composed as a whole, or in other words, as literature. To date, the majority of epigraphers have concentrated on understanding the meaning and function of the individual glyph or clause. On the other hand, a few anthropologists and linguists have looked at the inscriptions in terms of literature. Foremost among these are J. Kathryn Josserand¹ and her husband Nicholas A. Hopkins. Josserand was an anthropologist linguist working with both Maya hieroglyphs and Mayan languages and was the “first to apply the techniques of discourse analysis to the hieroglyphic texts” (Macri 1997:111). Hopkins is a linguist, having studied Mayan languages for many years since the early 1960s while working on his Ph.D.

In the late 1970s, they began to work closely with Maya epigraphers, like Linda Schele and David Stuart, by combining their linguistic knowledge of the grammar and vocabulary of Mayan languages with the efforts of epigraphers to decipher the glyphs. Some epigraphers could recognize that a group of glyphs meant “to become king,” but they couldn’t *read* the glyphs in Mayan. Linguists, on the other hand, could provide several possible translations/readings because they knew the Mayan languages.

In 1986, Josserand presented a landmark paper at the Sixth Palenque Round Table conference called “The Narrative Structure of Hieroglyphic Texts at Palenque.” It was subsequently published in 1991. In the paper and later article, she addressed the literary and poetic nature of Maya inscriptions by providing examples of parallel sentence structure, couplets, repetition, and episodes or stanzas in which the most important information was placed in the middle. She called these “peak events” (Josserand 1991:13). She and Hopkins commonly refer to the presence of chiasmus as “nested couplets.”

I met Josserand and Hopkins when attending a beginning class on Maya hieroglyphs taught by them at the 1994 Maya Weekend at the University of Pennsylvania. The following year at the Maya Weekend, they taught a class called “Poetry of the Inscriptions.” That was indeed exciting because they showed how Maya inscriptions include chiasmus.

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¹ Josserand passed away unexpectedly in 2006. Her obituary article on the FAMSI website is a tribute to her and her work (tinyurl.com/ox5y2z8).

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They even diagrammed one of the inscriptions in typical fashion showing the ABCCBA pattern.²

² For examples presented in the class, see the May/June 1995 issue of *glyph notes*, pages 2-3.

Josserand and Hopkins acknowledged its widespread existence, stating that almost all the stone engravings employ the couplet or chiasmic structure.

The concept of chiasmus, which came to our attention in the 1980s as one of the Hebraic patterns

Chiasmus: *Inverted parallelism, called “nested couplets” by Josserand and Hopkins. The middle or center has the most important information. Josserand and Hopkins refer to this as the “peak event.” Chiasms can be short or long and complicated, including entire books in the Bible, such as Ruth and Jonah.*

The Holy Scriptures

- A Make the **heart** of this people fat,
- B and make their **ears** heavy,
- C and shut their **eyes**;
- C' lest they see with their **eyes**,
- B' and hear with their **ears**,
- A' and understand with their **hearts**, and convert, and be healed.

Isaiah 6:10 (Matthew 13:14)

- A Whosoever is **born of God**
 - B doth not **continue in sin**;
 - C for the Spirit of God remaineth in him;
 - B' and he cannot **continue in sin**,
 - A' because he is **born of God**....
- 1 John 3:9

The Book of Mormon

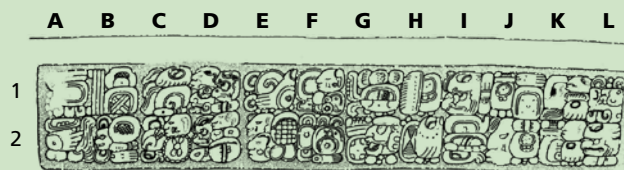
- A Yea, having had a great **knowledge** of the goodness . . .
 - B therefore I make a **record** of my proceedings in my days;
 - C yea, I make a record in the **language of my father**,
 - C' which consists of the **learning of the Jews** and the **language of the Egyptians**.
 - B' And I know that the **record** which I make is true . . .
 - A' and I make it according to my **knowledge**.
- 1 Nephi 1:1-2 [LDS 1:1-3]
- A And it shall come to pass that the **Jews**
 - B shall have the **words**
 - C of the **Nephites**,
 - C' and the **Nephites**
 - B' shall have the **words**
 - A' of the **Jews**.
- A And the **Nephites** and the **Jews**
 - B shall have the **words** of
 - C the **lost tribes of Israel**;
 - C' and the **lost tribes of Israel**
 - B' shall have the **words** of
 - A' the **Nephites** and the **Jews**.
- 2 Nephi 12:71-72 [LDS 29:13]

Maya Inscriptions

Yaxchilán Lintel 23



Sherrie Kline Smith



Drawing by Ian Graham (Graham 1982:135)

Lintel 23, located above the door to one of the back rooms of Structure 23 at Yaxchilán, provides a great example of chiasmus. This lintel and other inscriptions on the building identify the structure as the house of Lady Xoc, the wife of King Shield Jaguar II. The text on the front edge of the lintel (shown in the drawing) relates a single event—the dedication of the doorway on March 20, 714. The rest of the inscription records some family relationships of Lady Xoc. Her parents are named in the middle of the chiasm. The translation shown in chiasmic arrangement is used with permission from Nicholas Hopkins.

Analysis by J. Kathryn Josserand
Latin American Antiquity 18(3):295-312, 2007

- A On 10 Muluc 17 Uo was dedicated the doorway of the house of **Lady Xok**.
- B [She is] the **sister** of Lady Pakal Xok, Lady Ajaw.
- C [She is] the **child** of Great Lady, Holy Lady Xibalba.
- C' [She is] the **child** of 1 K'atun Chief Aj K'an Xok.
- B' [She is] the **sister** of Lady Tajal Tun, Lady Bakab.
- A' The mother of Aj Tzik is **Lady Xok**.

The second chiasmus example from a Maya inscription is shown on the Tablet of 96 Glyphs on page 8.

Colonial Documents

- A Oh, **our first mother**,
 B Oh, **our first father**;
 C **They are the workmanship of the sun**;
 C' **They are the workmanship of brightness**;
 B' They are **our fathers**;
 A' They are **our mothers**.

Baile Patza, a K'iche' dance-drama, "the only ancient religious drama to have survived in the Guatemalan highlands..." (Christenson 2012:331).

- A Then **they were multiplied**,
 B **There at the place of dawn**.
 C Truly **the names of the people** came to be:
 D **Sovereign**,
 E **Ballplayer**,
 E' **Masker**,
 D' **Sun Lord**.
 C' [These were] **the names of the people** by
 Which they were now called.
 B' **There at the place of dawn**
 A' **They were multiplied**.
 Popol Vuh (Christenson: 2012:323)

of The Book of Mormon, need not be rehearsed here. Several past issues of *glyph notes* cover or touch on the subject.³ We now know that not only the authors of The Book of Mormon employed this poetic structure with great skill but also the ancient Maya scribes used it in their compositions on stone inscriptions and painted pottery.

Last September, Hopkins told me about two papers he had presented that focused on the literature of the inscriptions and agreed to send them to me. His paper "The Art of the Scribes: A Style Sheet for Classic Inscriptions" was presented during the University of Texas Maya Meetings in Antigua, Guatemala, March 2012. The purpose of the paper was to persuade Maya epigraphers to begin to explore the hieroglyphs as literature. His final comment was, "An understanding of the literary forms of the Classic Maya is essential if we are to understand the hidden meanings that lie beyond the literal content of the inscriptions" (2012:10). Although he, Josseland, and a few others have recognized the poetic nature and the careful crafting of the inscriptions, the mainstream, prominent epigraphers have basically ignored this avenue of study. (Hopkins' second paper will be discussed in Part 2.)

Another important point needs to be made in relation to the Maya writing system. Mormon told us that the record was written "according to our knowledge in the characters, which are called among us the reformed Egyptian, being handed down and altered by us, according to our manner of speech" (Mormon 4:98 [LDS 9:32]). Therefore, if the Maya are descendants of people in The Book of Mormon, their writing system should function like the Egyptian system. In 1979, Linda Miller Van Blerkom (University of Colorado) wrote an article for an obscure publication called *katunob* in which

she compared Maya and Egyptian hieroglyphs. In the article's abstract she wrote, "The results show that Maya glyphs were used in the same six ways as those in Egyptian, and that both systems are probably also alike in their ability to express anything which could be spoken, including grammatical parts" (1979:1).⁴

In 2013, Ph.D. candidate Ignacio Cases compared Maya writing with other writing systems of the world, like those of the Indus Valley, Chinese, and Egyptian. When plotting these on a graph to compare them, Maya and Egyptian percentages followed almost the same curve, unlike the others which didn't even come close. Cases said the similarity was expected due to the logosyllabic nature of both Maya and Egyptian writing systems (Cases 2013; see also Smith 1991, 2002, and 2014:4-6).

Native Colonial Documents

Analysis of Colonial documents—those written in the sixteenth century using the Latin alphabet—reveal they also contain the same poetic structures as the stone inscriptions that were created almost a thousand years earlier. In the introduction to *Parallel Worlds: Genre, Discourse, and Poetics in Contemporary, Colonial, and Classic Maya Literature*, Michael D. Carrasco and Kerry M. Hull provide a comprehensive overview of the analysis of Colonial documents that began sometime in the 1950s by people like Miguel León-Portilla, Munro Edmonson, Dennis Tedlock, and others (2012:1-17).

A recent example is Allen Christenson's translation in 2003 of the Popol Vuh, a Quiché

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³ For a good overview of chiasmus, see the article "Nice Chiasmus!" in the March/April 2013 issue of *glyph notes*. If you would like a copy, send your request to either the PSI P.O. address or by email. See page 12 for addresses.

⁴ In the late 1980s, when working on this same comparison, I was aware of Van Blerkom's article but had been unable to obtain a copy. After the publication of "Egyptian and Maya Hieroglyphs: The Same Writing System" in *The Witness* (Spring 1991), John L. Sorenson (chairman of the Department of Anthropology at Brigham Young University at the time) sent me a copy. My article was reworked and later printed in the November/December 2002 issue of *glyph notes*.

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account of creation written in 1558. In his introduction, Christenson explains several types of poetic conventions, not just chiasmus, employed by the writer of the Popol Vuh. These poetic devices are the same as those noted by Angela Crowell in her studies of the Hebraic nature of The Book of Mormon, including different types of parallelism, chiasmus, word pairs, and couplets.

Dennis Tedlock's treatise, *2000 Years of Mayan Literature* published in 2010, includes numerous examples of Maya literary and poetic structures from ancient inscriptions to Colonial documents to the present. Two years later, *Parallel Worlds* (mentioned

earlier) was published. Besides Tedlock's new book, this compilation of articles is one of only a few studies that compare glyphic texts, historic Maya documents, and contemporary language. It "examines Maya writing and literary traditions from the Classic period until today, revealing remarkable continuities across time" (*Parallel Worlds* book jacket, emphasis added).

Summary

Part 1 of these articles has demonstrated that the same literary and poetic structures used in ancient Hebrew and The Book of Mormon have also been utilized in ancient Maya inscriptions and native documents created in the sixteenth century. The

Merismus/Word Pairs: *Two words paired together to represent a more abstract idea or greater concept that may be either complementary or contrasting.*

Some examples include body and soul for the whole person; silver and gold for everything of value; day and night for all the time (Crowell 1986:8).

Merismus is an ancient word from the sixteenth and seventeenth centuries. It came back into use in the mid-1900s. Kerry Hull, a Maya scholar whose Ph.D. dissertation is "one of the fuller treatments of the various poetic devices found in the hieroglyphic script" (Hull 2012:76), uses the term diphrastric kenning. In his article "Poetic Tenacity," he discusses 14 word pairs occurring in Maya inscriptions, Colonial period documents, and modern Mayan languages (2012:73-122).

One of the most common pairs is heaven and earth or sky and earth for all creation.

The Holy Scriptures

For all that is in the **heaven** and in the **earth** is thine.
1 Chronicles 29:11

My help cometh from the Lord,
which made **heaven** and **earth**.
Psalm 121:2

The Book of Mormon

But behold, hearken ye unto me, and know
that by the help of the all-powerful Creator
of **heaven** and **earth**....
Jacob 2:5 [LDS 2:5]

Believe that he has all wisdom, and all power,
both in **heaven** and in **earth**.
Mosiah 2:14 [LDS 4:9]

Colonial Documents

The four corners of the **sky**,
the four corners of the **earth**.
Popol Vuh (Christenson 2003:50)

He says my word on the face of the **sky**,
on the face of the **earth**.
Rabinal Achi (Hull:2012:80)

Maya Inscriptions

Passing in the **sky**, Passing on the **earth**.
Bench 1, Palenque Palace (Hull 2012:81)

Gods of the **sky**, Gods of the **earth**.
Tikal Stela 31 (Hull 2012:81)

The phrase, "Gods of the sky, Gods of the earth," was used in two different places on Tikal Stela 31. The stela records a date of 378—just seven years before the last battle between the Nephites and the Lamanites—but was created and dedicated in 445.



Gods of the sky Gods of the earth

Another example of merismus occurring in a Maya inscription is on the Tablet of 96 Glyphs shown on pages 8 and 9.

Lyle Smith



exploration of ancient Maya writing as literature is just beginning to blossom. Part 2 of this article will delve further into the subject by examining how these same poetic and literary structures are manifested in modern Maya speech and why this is important in relation to the church's commission to take The Book of Mormon to "the Nephites, and

the Jacobites, and the Josephites, and the Zoramites . . . the Lamanites, and the Lemuelites, and the Ishmaelites" (D&C 2:6a-b).

References: All references for Parts 1, 1a, and 2 will be included with Part 2 in the next issue of *glyph notes*. If you would like a copy before the publication of the next issue, send a request to the Editor. 

Their Voice Shall Have a Familiar Spirit: Part 1a

The Hebraic Nature of the Maya Inscription on Palenque's Tablet of the 96 Glyphs



Patricia Beebe

This masterfully crafted limestone tablet is designated as the Tablet (or Panel) of 96 Glyphs due to its number of glyph blocks. It commemorates the first K'atun (20 years) of the reign of King K'uk Bahlam, the protagonist or leading character of the inscription. It is noteworthy not only for the beauty of the engraving but also for the skillful writing that employs several Hebraic language and poetry structures.

Linda Schele noted that

the sculptor and the scribe were one and the same person. It is one of the few examples of carving that fully reveals the calligraphic origin of the writing system and preserves completely the beauty of the original brush drawing done as the layout for the carving (Schele 1988:94).

The scribe not only composed or wrote the text incorporating marvelous poetic elements but also engraved the glyphs in a most artistic manner.

Events surrounding the tablet's discovery were somewhat unfortunate. In 1935, while cleaning the rubble at the east base of the Palace tower in Palenque, workmen discovered the tablet lying face down. Before one of the workmen noticed that the stone was carved, he hit the tablet twice, breaking it into many fragments. Until those fatal blows, the panel was in pristine condition, having been preserved face down under deep layers of rubble.

The original location of the tablet has been

determined fairly accurately as being in a niche of the lower step on the south stairway of the tower. (See photo on page 8.) The dimensions of the niche and the tablet match exactly. The steps were framed on either side by the Tablet of the Scribe on the right and the Tablet of the Orator on the left. Engraved in 783, the Tablet of 96 Glyphs is the latest-known stone inscription from Palenque (Schele 1988:94).

All three tablets mentioned above are in the Palenque site museum. The original Tablet of 96 Glyphs, however, was recently removed and replaced with a most unattractive replica.

The Hebraic Nature of the Tablet of 96 Glyphs

The drawing of the inscription on page 9 has been color-coded to help identify the different Hebraic language structures of chiasmus, words pairs, and the phrase "and it came to pass." The individual lines of the couplets are not color-coded.

Couplets

The text can be broken into nine verses which are all written as couplets. The first verse sets the time frame by noting the end of the 11th K'atun in 652 during the kingship of K'inich Janaab Pakal. A K'atun is a 20-year period celebrated by kings throughout the Maya realm. The second verse records the dedication of the White House two years later in 654 by Janaab Pakal. (White House refers to House E of the Palace, which was once painted white. The throne was in House E [Josserand 1991:25-26]).

The third and fourth verses record the accession dates of Pakal's son K'an Joy Chitam in 702 and grandson Ahkal Mo/Nahb in 721. The fifth verse tells about the accession of K'uk Bahlam, Pakal's great-grandson, in 764 to kingship. These three verses are a beautiful example of triple identical parallel couplets. The same words are used in the same order, except

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Familiar Spirit 1a (Cont. from Page 7)

the dates and the kings' names are changed accordingly. These passages are different shades of light blue on the drawing.

The sixth verse provides the reason for the creation of the tablet—K'uk Bahlam had completed his first 20 years as king. Verse seven, which gives the names and titles of his parents, goes with the sixth verse and together they make a stanza

Verses eight and nine end the inscription. Verse eight tells of the dedication of the tablet itself. The last verse states that Pakal, the king's great-grandfather whom we met in the opening verse, took an active part, *even though he was dead*. It closes by saying it was the end of K'uk Bahlam's first K'atun. See the diagram on the facing page for an abbreviated translation of the text.

Chiasmus

Michael Carrasco, who recently analyzed the poetic nature of the text, believes the text is framed by an enveloped chiasmus with the form AB . . . BA.... The symmetry of the chiasmus is seemingly so important that standard syntax Verb Object Subject (VOS) word order is inverted in the final verse to VSO to preserve the AB . . . BA structure of the entire narrative (2012:151-153).

In other words, the last two verses form a mirror image with the two opening ones. These are color-coded yellow and green on the drawing. Below is the envelope chiasmus.

- A *The 11th K'atun ended* [652]; it was **overseen by King Pakal**. [verse 1]
 B *And it came to pass 2+ years later* [654], the *White House* was **dedicated** by Pakal. [verse 2]
 ...
 B' *And then, when he completed his first K'atun, he* [K'uk Bahlam] **dedicated** the stone, [verse 8]
 A' *which was generated or* **overseen by Pakal**, and so **ended the first K'atun** [of K'uk Bahlam]. [verse 9]



Lyle Smith

The bottom step at the tower's base has a niche that matches the dimensions of the tablet. To the right is the "White House" or throne room.

"And it came to pass"

Angela Crowell noted that the "phrase, 'and it came to pass,' and the frequent use of 'and' are two of the most important evidences of Hebrew language structure found in the Book of Mormon" (1992:5). The Tablet of 96 Glyphs has five "and it came to pass" glyphs, colored tan and blue. Numerous other Maya inscriptions, though, also include this phrase. Note the ascending order of the first four occurrences on the drawing. The first instance comes in the second verse, which tells of the dedication of the White House. The next three occurrences (third, fourth, and fifth verses) give the names and accession dates of three kings—the fifth verse being the accession of K'uk Bahlam, our protagonist. In other words, the artistic placements of the "and it came to pass" glyphs build to the important fact that K'uk Bahlam is king.

Word Pairs

The word pairs on the tablet function slightly different than the merismus examples shown on page 6. These on the tablet are visual poetic substitutions for a specific Maya word. "The individual glyphs are not read as separate signs, but instead stand together as a single unit representing the word TZ'AK" (Stuart 2003:1). When used in connection with dates, as they are on the tablet, the pairs imply that the specified time frame was completed.

The paired signs that stand for TZ'AK represent a fascinating array of juxtapositions illustrating similar concepts of "wholeness" and "completeness." They show that certain things or substances cannot naturally exist without their respective partners. In this sense the signs do not simply represent Levi-Straussian 'binary opposition' in nature, as is often supposed, but rather paired and complementary illustrations of a conceptual whole (Stuart 2003:3).

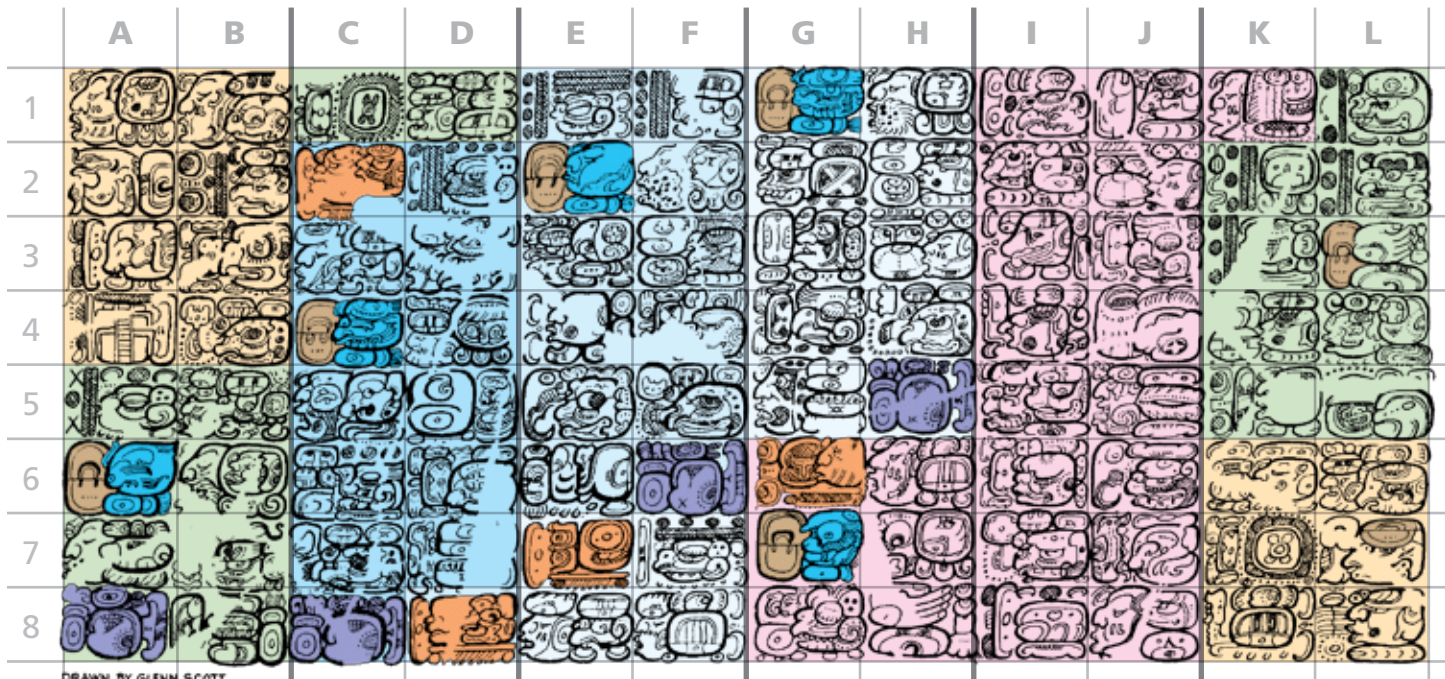
The first pair on the tablet (C2) is day/night, the second (D8) is life/death, the third (E7) is Venus (or stars)/moon, and the fourth (G6) is wind/water. In addition, each of these four word pairs begins four of the nine verses. Formerly, these word pairs were designated as paired opposites, but Stuart points out that while day/night and life/death are opposite terms, Venus/moon and wind/water are not really opposite but complementary illustrations of a conceptual whole.

Much more could be said about the poetic nature of the Tablet of 96 Glyphs, but these four examples hopefully demonstrate the writing skill of the Maya and the presence of Hebraic language structures in

Maya inscriptions. The tablet was created in 783, more than 400 years after the narrative in The Book of Mormon ended, yet the Hebraic style of writing

used in The Book of Mormon still existed in this Maya inscription.

For reference information, see note on page 7.



Each letter and number (i.e., A1, B1, etc.) designates a glyph block. Each block usually is composed of two or more glyphs. The tablet is read left to right, two columns at a time (i.e., A1, B1, A2, B2, and so forth).

- **Yellow:** A and A' of envelope chiasm
- **Green:** B and B' of envelope chiasm
- **Tan:** "and"

- **Dark Blue:** "it came to pass"
- **Orange:** word pairs/merismus
- **Light Blue, three shades:** triple identical parallel couplets. Each couplet begins with a different word pair that is followed by dates and the phrase "and it came to pass." Each one ends with the glyphs for the **White House**. These three identical parallel couplets record the accession dates of three Palenque kings.
- **Pink:** reason for creation of the tablet

	A	B	C	D	E	F	G	H	I	J	K	L
1	Verse 1 (A1-B4)											
2	Mirrors verse 9 The first verse sets the time frame				Verse 4 (D8-F6) Begins with life/death		And it came to pass in 764 K'uk Bahlam sat on the throne in the White House [followed by several of his titles]		first 20 years as king. Verse seven, goes with the sixth verse and gives the names and titles of his parents.		Verse 8 (L1-L5) Mirrors verse 2	
3	The 11 th K'atun ended [652] It was overseen by King Pakal		Verse 3 (C2-C8) Begins with day/night		And it came to pass in 721 Ahkal Mo/Nahb sat on the throne in the White House				Two couplets Begins with wind/water		And then, when he completed his first K'atun	
4			And it came to pass in 702 K'an Joy Chitam sat on the throne in the White House						And it came to pass on November 24, 783 K'uk Bahlam completed 20 years as king (followed by some of his titles)		He [K'uk Bahlam] dedicated the stone [Tablet of 96 Glyphs]	
5	Verse 2 (A5-D1) Mirrors verse 8										Verse 9 (K6-L8) Mirrors verse 1	
6	Sets the grammatical pattern with the verb "and it came to pass"						Verses 6 (G6-J4) and 7 (I5-K1)		He was the son of Ahkal Mo/Nahb, Divine Palenque Lord		Which was generated or overseen by Pakal	
7	And it came to pass 2+ years later [654] The White House was dedicated by Pakal				Verse 5 (E7-H5) Begins with star(s)/moon		The sixth verse provides the reason for the creation of the tablet—K'uk Bahlam's completion of his		He was the son (or "person of the diligent care") of Lady Sajal		And so ended the first K'atun [of K'uk Bahlam]	
8												

Abbreviated translation of the text of Palenque's Tablet of 96 Glyphs

NOTES:

- A glyph-by-glyph analysis of the Tablet of 96 Glyphs is online at Mesoweb. mesoweb.com/palenque/monuments/96G/AB.html (Click the appropriate link for each set of columns. This appears to be a composite of different epigraphers' understanding of the glyphs.)
- Josserand's 1991 article, "The Narrative Structure of Hieroglyphic Texts at Palenque," is online at Mesoweb. tinyurl.com/nq4t2fj
- Carrasco's analysis of the poetic structure of the tablet is on pages 152 and 153 in *Parallel Worlds: Genre, Discourse, and Poetics in Contemporary, Colonial, and Classic Maya Literature*.

glyphnotes

By Eric English

The Lord seeth fit to chasten his people; yea, he trieth their patience and their faith. — Mosiah 11:23 [LDS 23:21]

In this modern, microwave society, we could all stand to have a little more patience. Our food can be ready to eat in mere minutes, we hurtle to our destinations at breakneck speeds, and we have access to untold amounts of information in milliseconds after only a few keystrokes. After being surrounded and inundated by this type of speed in our everyday lives, we begin to grow accustomed to it. We start to expect that, like machines around us, the people in our lives will respond to our every “beck and call” at the same rate. We expect that others will answer the phone every time that we call, that they will respond back to text messages in split seconds, and that deep relationships can be maintained in 160 characters or less.


We can begin to grow just as shallow in our relationship with God. We start to think that just a few quickly uttered phrases are good enough to pass off as prayer, that skipping a meal because we’re running late can count as fasting, and that opening our Scriptures once a week in Sunday school counts as study. I’ve certainly been guilty of all of the above at different points in my life.

The Lord tells us that he sometimes chooses to chasten his people through a trial of their patience. In Mosiah 11 [LDS 23-27], we see this type of trial in the life of Alma and the church. They had escaped from Noah and his priests and had built a city in the wilderness called Helam. However, they did not stay hidden forever. The Lamanites, along with the priests of Noah, discovered their location, betrayed them through a cunning lie, and enslaved them. We’re not told specifically how long they were

in bondage, but we are given some insight into the punishment and persecution that was inflicted upon them, especially by the remaining priests of Noah and their families.

God did not see fit to instantly free Alma and his people from their bondage or to remove all burdens and punishment from their life. We see, though, that he was with them throughout their ordeal. He lightened the burden of their afflictions so that they could bear them until such time that he saw fit to free them from their bondage in a miraculous way. They didn’t submit to the evil around them, but they chose to submit to God’s will, whatever that might include. In Mosiah 11:64 [LDS 24:15], we are told that “they did submit cheerfully *and with patience* to all the will of the Lord.” When the Lord saw fit to end their trial, he spoke to them and said “be of good comfort, for on the morrow I will deliver you out of bondage” (Mosiah 11:65 [LDS 24:16]).

How often do we approach the Lord with a burden, a trial, or a struggle with a particular sin and expect an instant answer? Sometimes, he is looking

to see whether we will submit cheerfully to his will and wait patiently for his response or intervention. The Creator of the universe doesn’t operate on our timetable but rather we exist on his. Just like the Nephites of old, he will lighten our burdens if we will exercise patience through our trials rather than demanding that he remove us from them. Then the promise found in the following verse— “whosoever putteth his trust in him, the same shall be lifted up at the last day” (Mosiah 11:24 [LDS 23:22])— shall come to pass. 



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Glyph Dwellers

Dwellers – to live and have a home in a particular place



Hi guys! You are not going to believe what I've just learned! Recently I was visiting some friends, and they've discovered a story about another group of people that lived here before we did. Cool, right?

The Adventures of Beezrom

By Mindy Mulheron
Illustrations by Aaron Presler

These people were very similar to us: they believed in the same God we do. They even knew a lot of the same stories! It was really neat to think that this land we live in has had other peoples. It reminds me of the time Jesus told us he had other sheep we knew not of. I bet these people were some of those sheep! Let me tell you a few things I learned about them: their story is pretty awesome.

Like Lehi, these people came from a faraway land. The Lord told them to leave that land because the people were wicked, and if they stayed it would be harder and harder to keep worshipping God like they should. It makes me think about that phrase my grandma always told me: "If you spend time with the pigs, you'll end up smelling like them!" It's pretty true when you think about it: you usually end up acting like the people you spend the most time around, so when you spend time around wicked people you just might end up wicked too. Yikes!

Anyway, because of what was happening around them, God told them to leave. He instructed them to gather up their families and friends, and even their animals, and leave that area. He said that if they did this, he would take them to a new land that they could have all to themselves—where they could worship him without fear. Isn't God awesome? He shows us over and over that he'll help us and keep us safe if we do what he says. He helped Moses and the Israelites, Lehi and his family, and now these people too!

So after they spent some time gathering all their family and friends, plus all of the animals, birds, fish, seeds of every kind, and even BEES (Maybe one was my ancestor?!), they left their home and began traveling. I'm sure they were at least a little worried. Like Moses and Lehi, they were leaving everything they knew and heading into the wilderness. But they also knew that the Lord was with them, and, in fact, leading their every move. Guess how they knew that? Well, you're right if you answered that they had faith in their Lord. Of course they had faith, but they also had something else: they had the testimony

of the Brother of Jared. Why is that important? Let me explain: it's pretty amazing. The Lord actually came down to earth, in a cloud, and TALKED with the Brother of Jared! That guy actually heard the Lord's voice! He talked with God!

When I heard that, I was blown away. Remember when Jesus came and talked to my friends? I still get chills when I think about it. That day was the best day of my life so far and will probably only be second to the day I get to leave this world and see God and Jesus face to face—forever and ever. When I hear stories about how God talks to other people, I get excited and encouraged. We love and serve a God that cares so much about us. He is never distant, even if we can't see him. If we listen, we can hear his voice. Maybe you won't hear it exactly the same way that the Brother of Jared did, but he answers your prayers—and, in that way, he's talking to you. Never forget that.

There's SO much more to tell, but I have to fly. Next time we'll talk about where they traveled and how they eventually ended up here. See you then!

Scriptural Reference: Ether 1:1-27 [LDS 1, 2:1-5] ☺

God's Promises – Word Cross Out

Cross out only the words that are actions which would sadden God. Then, write the words left over (in order) to find out the promise God made to the Jaredites!

I	BITTER	QUARREL	WILL	WICKED
JEALOUS	GOSSIP	GO	HATE	FILTHY
LYING	BEFORE	LAZY	ARGUE	THEE
INTO	SIN	SLANDER	A	COVET
IDOLS	LAND	MURDER	KILL	WHICH
SELFISH	STEAL	IS	RAGE	CHOICE
ABOVE	ALL	STINGY	GREED	ENVY
PRIDE	FOOLISH	LUST	THE	IMPURITY
STEAL	LAND	RACISM	WORRY	OF
THE	UNKIND	ANGER	EARTH	DISOBEY

Ether 1:18

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Part 1a*

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The Adventures of Beezrom

Dear Friends

glyphnotes PRE-COLUMBIAN STUDIES INSTITUTE • JAN / FEB / MAR 2015 • VOLUME 22 NUMBER 1

Dear Friends,


You may have noticed that this issue is quarterly instead of the usual bimonthly publication. Because of some health issues with those responsible for putting together *glyph notes*, there was a delay in compiling this edition. The next edition will also be quarterly, covering the months of April, May, and June. As a result, this time has given us at Pre-Columbian Studies Institute an opportunity for reflection and planning. At the end of the six-month period, we will make a decision whether to continue *glyph notes* as a bimonthly or a quarterly publication.

In order to aid us in our evaluation process, we would ask you, the reader, to assist us by reviewing the questions below and sending us your thoughts and ideas. We welcome and appreciate all comments and suggestions.

- Has *glyph notes* been of value to you and your walk with Christ?
- Has *glyph notes* strengthened or confirmed your faith?
- Are there things you would like to see us change or do differently with *glyph notes*?
- Are there specific topics you would like covered in *glyph notes*?

Please feel free to communicate with us by mail (PSI, P. O. Box 477, Independence, Missouri 64051), by e-mail (precolumbiansi@gmail.com), or by telephone (816-838-5192).

As always, your prayers for this work are of great value.

God bless,
Lyle Smith, President 



CORRECTION: In the last *glyph notes*, beginning at the bottom of page 1 and continuing to page 2, we designated the calendar glyphs on the front of each issue to “equate respectively to the 15th of the months of January, March, May, July, September, and November.” It should

read “the months of February, April, June, August, October, and December.” We apologize for this error and any confusion it may have caused those who tried to look the calendar glyph months up with a converter program.

Answer to God's Promises
Cross Out from page 11

I WILL GO BEFORE THEE INTO A LAND WHICH IS
CHOICE ABOVE ALL THE LAND OF THE EARTH.
Ephes 1:18

THE				
LAND				
OF				
THE				
ABOVE				
ALL				
IS				
WHICH				
LAND				
INTO				
A				
BEFORE				
THEE				
GO				
WILL				