

The Bambara Glyphs: a Biased (But Arguably More Accurate) Interpretation

By [Steven and Evan Strong](#)



Since first making contact with Laird Scranton, researcher of ancient cosmology and language and former Colgate University lecturer, it has become obvious that my team's previous interpretations of the Bambara 'glyphs' is now up for further discussion. Given the extensive consultation we have undergone over the past few years, we still hold fast to our overall take on the narrative these ancient symbols represent: an off-world intervention in the creation of humanity. However there are indications and interpretations within Laird's linguistic research that are actually far more radical and far-reaching than even we dared to suggest — interpretations we believe are deserving of further consideration.

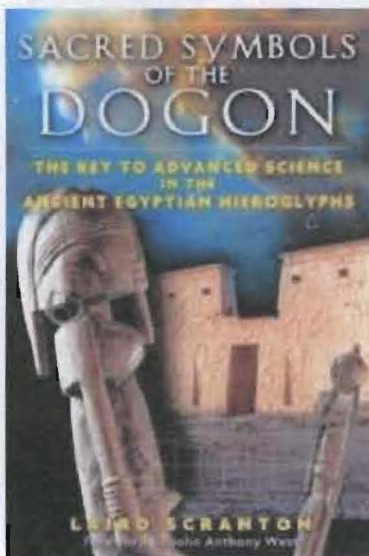
In considering these factors, I am immediately reminded of what Ramindjeri Elder Karno Walker told us about the intricacies and alignments found within and upon the 185 standing stones at the [rock arrangement chronicling the First Sacred Language](#): each symbol or shaping can have up to four meanings. And the same rules apply when examining the relationships between ancient Dogon and Egyptian hieroglyphs.

Before I go on, I will be quite open in cautioning the reader that in many cases our team has opted for one interpretation from several possibilities, and chosen the translation that most closely complements the depth of scientific wisdom, genetics and celestial origins we are certain are presented throughout the entire passage. Admittedly this may appear to be self-serving, and it is. But given that the advice we have already received from our Original advisers suggests an off-world intervention in the creation of the Original people, we felt that looking for this theme

throughout our potential revisions would be a helpful guide to our choices — and this approach only accentuated what we originally read.

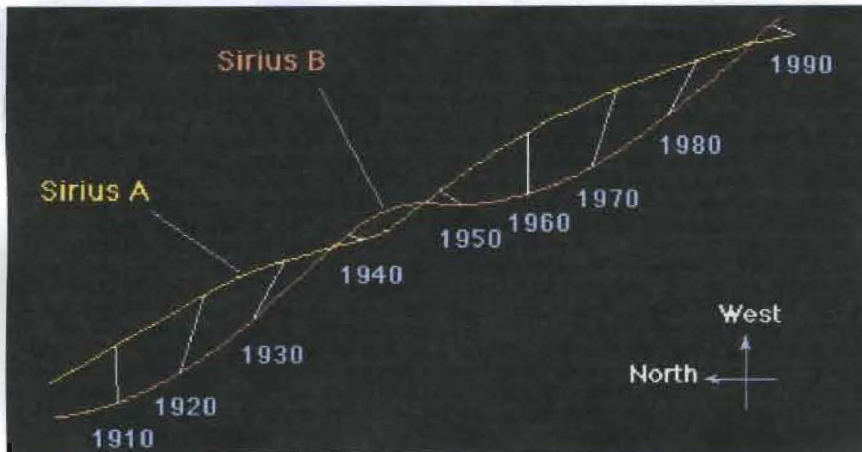
In our defense, I am certain our revised deciphering of the 'glyphs would have made little or no sense if we were indeed barking up the wrong tree. And what actually caught us by surprise was that the 'glyphs which seemed the most mundane and bland, those we previously gave the scantest attention to, may turn out to be the most important symbols, conveying deep and profound messages within the walls' narrative.

Before defending our team's apparent abandonment of our oft-expressed obsession with scientific rigor and academic impartiality, I will first present a series of interpretations that lend weight to our case. In each comparison, one of the referenced diagrams/interpretations is sourced from the pages of Laird's book **Sacred Symbols of the Dogon** (<http://www.amazon.com/Sacred-Symbols-Dogon-Advanced-Hieroglyphs/dp/1594771340>), with the closest ancient Egyptian symbol, if it exists, taken from Ray Johnson's proto-Egyptian dictionary **Basic Hieroglyphica**.



The Dogon Mythology

For those unfamiliar with ancient Dogon mythology, and those wondering why an ethnic group from Mali in West Africa would have any connection to the Bambara hieroglyphs.... Many experts, including Scranton, see a huge crossover in ancient Dogon and Egyptian cultures. The mythology, "cultural and civic traditions", astronomical knowledge and interests, "priestly tradition", and most importantly (for our purposes) "resemblances between Dogon and Egyptian words" bear testimony to an extremely close connection between the two ancient cultures.



Not only are the similarities in hieroglyphs of relevance to our team's research, but so too is the Dogon's extensive knowledge of the white dwarf star Sirius B (which is invisible to the naked eye) and the intricate orbital pattern it weaves around Sirius A (which incidentally resembles the DNA helix). This information was only very recently confirmed by the most sophisticated optical satellites, yet it was known by the Dogon well before French anthropologists first studied the Dogon culture in the 1940s, and well in advance of any man-made optical device that could see anything other than Sirius A in the night sky.

The Dogon's knowledge of something so unseen, remote and impossible to conceptualize, leads any thinking person to ask how this could be known by the Dogon. Where this information originated from? Did beings of astronomical expertise share this truth with them? This has certainly been a point of controversy for many decades, however it is worth noting: any theory that the Dogon's astronomical knowledge came from more recent terrestrial sources is entirely circumstantial and speculative, and seem to be coloured by the bias of disbelief. Thus, these unresolved questions leave my colleagues and I predisposed to accepting Scranton's underlying premise – that the Dogon possessed knowledge of many unlikely sciences, including astronomy.

Re-examining the Bambara hieroglyphs

With this new information in hand, a re-examination of the Bambara 'glyphs is in order. As I mentioned, the referenced diagrams and their interpretations are sourced from the pages of Laird Scranton's book, *Sacred Symbols of the Dogon*, with the closest ancient Egyptian symbol (if one exists) taken from Ray Johnston's **Basic Hieroglyphica**. You'll find diagrams of each symbol below.

1. The Pyramids: There are two engravings of pyramids on the second wall at Bambara that closely resemble one Dogon symbol that has two meanings and both are equally profound and elemental. "The event horizon of a black hole" was our first cryptic introduction into Dogon mythology, and as we worked through the 'glyphs, their translation certainly continued in the same celestial directions. The other meaning is "the shape of Amma's egg." Amma is the entity that "broke the egg of the universe," and together this symbol contains the two most powerful forces in the cosmos. That 'glyph depicts the Ying and Yang of creation, and had us looking into the ancient night sky for answers.

2. The Coiled Thread: On the top section one third of the way along the second wall is an engraving that is identical to an icon Laird refers to as "the coiled thread", however this thread he

identifies isn't made from cotton, rather "this 'glyph takes the same shape as the cosmic thread defined in Dogon cosmology. It is a primordial body whose vibrations result in the formation of matter. It corresponds to a string in string theory." What we may be witnessing here is the emergence of a cosmic pattern. The only equivalent in Raymond Johnson's manual of 3,010 hieroglyphs is "2652. Plural sign."

3. The Clay Pots: One 'glyph, previously of the least interest to my team, is a somewhat domestic looking "pot" hieroglyph (#2687 Basic Hieroglyphica). We had no issue with Johnson's interpretation, and of our detractors, no-one has disputed that this simple 'glyph represents anything but a crude pot. But perhaps not. According to Scranton, the Dogon "associate images of clay and clay pots with... stars, planets and moons. In Dogon cosmology, a clay pot seems to represent a particle (in the sense of particle waves)." On the two northern walls there are three pots, and on each occasion there is a square that sits just above each pot. This, according to the Dogon, means "space." Given that hieroglyphs must be interpreted by taking into account the juxtaposition of symbols in relation to each other, that newly added missing piece adds context and distant locations to the ancient writing nearby.

4. The Semi Circles: Only marginally more interesting than the clay pots were a host of semi-circles carved into the Bambara 'glyph walls. These semi-circle 'glyphs are all over the place; there are nine on the northern side, and more on the other side. The definitions supplied by Laird Scranton are essentially variations on the same theme: "existence, primeval, mass, matter." Their inclusion is again more contextual. I will discuss later a passage of 'glyphs that illustrates how these symbols are used in association with other 'glyphs to add refinement or potency to the written narrative.

5. The Parallel Lines: Again sitting in the barely noticed category are two small diagonal and parallel lines, to which we could not ascribe any Egyptian meaning. But according to one of Scranton's primary sources, the late Egyptologist Wallis Budge, it "can also imply duality". This is certainly more in keeping with the surrounding known hieroglyphs.

6. The 'Shape': From the very beginning we never felt comfortable with the interpretation of this symbol as "flowering reed" (#1621, Basic Hieroglyphica) as it seemed too exotic a description for the botany of this region. Scranton's interpretation, meaning "that which", seems more like an introduction to something and is contextually much more in keeping with the surrounding 'glyphs.

7. The Jagged Line: This hieroglyph was another under-performer as far as my team were concerned. In the absence of another interpretation, we merely accepted Johnson's take on this symbol and continued looking elsewhere. Nevertheless, the interpretation of "negative, no" (#1804 Basic Hieroglyphica) was neither in balance with their placement with the nearby glyphs or Laird's interpretation of either "massless wave" or "electromagnetic force." Once again this may speak of scientific knowledge presumably beyond the reach of Original or Dogon technology or shamans.

8. The Small Bird: What really did resonate early on was Laird's diagram of the small legged, somewhat chubby bird with wings that surely could not carry their weight. Laird's symbol was exactly like the birds on the wall and nothing like the Egyptian hieroglyph we initially believed it may have represented, the symbol meaning "I welcome you" (#1266 Basic Hieroglyphica). It was initially assumed to be a device that explained the reversal of every cartouche, however we

have since learned that there were circumstances in ancient dynasties under which 'glyph directions were legitimately reversed.

There is no diagram in Ray's book that remotely resembles the birds on the Bambara walls, of which he describes hundreds. The reason we initially settled on the meaning "I welcome you" for this particular bird icon was simply because it was the only one in Ray's book that was in the reverse pose, facing to the right instead of the customary left hand side. Laird's translation of "the place" or "to grow" is a much more comfortable fit in the context of the other carvings, while Laird's other suggestions of "bending comes to be" and "bending/warping of gravity" certainly blends comfortably into our understanding of the overriding science at play.

9. The Ellipse: Something far less comfortable and off-world, having no correlation to anything in Ray's hieroglyphic dictionary, is an ellipse which Laird reads as "bending/warping force".

10. The Square and the Circle: The next two 'glyphs in question initially seemed so innocuous, but once again we find that appearances were indeed deceiving. According to the Sacred Symbols of The Dogon, the square represents "space" and the clear circle represents "the path of an orbiting body". The square has no Egyptian equivalent, but not so with the circle which means "character or nature of a thing, sign."

11. The Beetle: As with the birds, the beetle on the wall looks nothing like anything we have seen in Egyptian hieroglyphs, which are more complex and detailed than the Original and Dogon 'glyphs. The Dogon hold the beetle in exceptionally high esteem, regarding it as the "creative force". In what seems a logical extension of the narrative at play, Laird has suggested that the beetle may represent "non existence coming into existence".

12. Intersecting Strings: Another part of that primal force of 'creation' is exemplified by String theory. And on the Bambara 'glyph walls, the cross intersection of two strings, representing "weaves matter" in the Dogon script, is an elemental part of the arrangement. What is interesting is that the somewhat more traditional explanation, as supplied by Johnson, is "break or divide" and is not that dissimilar from the Dogon meaning.

13. The Serpents: There are three serpents carved into the Bambara walls that closely resemble a curved figure, one which Laird believes represents "membranes in string theory". But equally, and dependent on context and setting, the serpent figure can also represent the "symbolic concept of word".

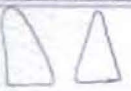








































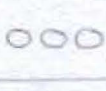



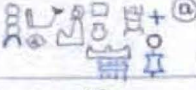
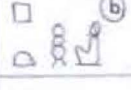

14. The Curved Double-Arrow: Remaining faithful to that same multi-dimensional thread is a 'glyph that we understandably accepted to be "King of Upper Egypt" but according to Dogon script could actually mean "bending grows".

15. Stacked Circles: Moving our attention from the realm of advanced science to the hotly contested field of genetics, is a figure that is repeated four times throughout the section we believe to be the opening passage of ancient Original script. In context, its use seems to progressively illustrate how some thing or being was created and refined. And that 'something' may be the prototype for *Homo sapien sapiens*. There is no 'glyph in Ray's Basic Hieroglyphica that is similar, nor is there an Egyptian influence that can account for the sequence evident in this opening panel. The closest match is "chemical" (#2800 Basic Hieroglyphica), which is represented by three separate circles on a horizontal plane.

The three circles shown on the Bambara wall are joined and supported upright by what appears to be legs, but at the beginning of the opening passage it has no arms. That 'glyph is an absolute

identical match to the Dogon symbol that Laird refers to as "DNA, double helix". But what is even more convincing is the additions made to the figure as it is repeated throughout the sequence that follows. The second "DNA, double helix" symbol is larger and has two arms extended; the third is bigger again and in the palm of each hand rests a pyramid; in its final appearance, the figure has lost the arms but has a pronounced elliptical bulge in the centre, perhaps signifying pregnancy. Just beneath the second stacked DNA 'glyph' are the same three circles, but this time they are positioned along the horizontal instead of vertical axis. What really ups the ante on this particular 'glyph' is the sacred shaft bisecting the middle circle. It is as if a gene has been spliced in half.

16. The Upright Fish: the standing fish, of which there are two within the opening Original passage beginning on the second wall, are undeniably reminiscent of the 'glyphs' used by the Dogon to denote their revered Creation spirit, Nummo. Nummo is depicted as a fish in his distinctive pose, standing tall and upright, and according to the Dogon, it is solely due to Nummo's appearance and 'hands-on' intervention that they came into existence. The only not-so-close-match to an Egyptian symbol is a very tenuous upside down semi-fishlike object that means "papyrus".

Glyphs on Bambura walls	"Sacred Symbols of The Pagan"	Basic Hieroglyphica Ray Johnson.
1. 		no entry.
2. 		no entry
3. 		
4. 		
5. 		
6. 		
7. 		
8. 		
9. 		no entry
10. 		
11. 		
12. 		
13. 		
14. 		
15. 		
16. 		
		
18. 		

I could continue in further comparisons within the same celestial and genetic framework for quite some time. But for now, I believe we have sufficiently established the potential that something quite esoteric and technologically advanced is described on the walls at Bambara.

Let's put it all together

There are many other Original and Dogon 'glyphs that are starkly similar, and which remain consistent to the same themes; space, mass, matter, stars, planets, moons, black holes, electromagnetic force, creation, braking the egg of the universe. Even taking into account the potential (a) for some margin of error in our contextual interpretation, and (b) that there is some element of coincidence in each 'glyph symbol having a possible celestial Dogon interpretation, there is sufficient evidence to suggest that the knowledge and recollections recounted on the Bambara walls is at odds with traditional theories on humanity's pre-history and its participants.

As highlighted in a previous article, co-authored with Laird Scranton, the first figure that begins the narrative on the second wall (see figure 18 above), engraved in the ancient Original Language, includes an oversized 'stick man'. A decidedly un-Egyptian symbol, Laird believes this figure may be the name given to the very first language: Na-Khi. Obviously meant to introduce this narrative, this symbol appears to suggest that this section of the 'glyphs relates to the creation or emergence of a hominid capable of carving such a cryptic narrative. However this is a work in progress and still "open to question". It is possible this language was transitional, acting as a "precursor" to other more recognisable languages (such as Chinese) yet itself being a derivative of a more ancient tongue.

As with nearly all First Language symbols, shapings, markings and engravings, the stick man symbol carries other meanings as well; specifically Black man and Serpent. Put this all together and we have the First Language beginning in the land of the "black man" and "serpent". And all of this was engraved in very ancient times in Australia, the land of the "black man" and "serpent". (Of the planet's top 10 most deadly snakes, Australia is home to the lot of them!)

Combining Laird's extensive research into the most ancient Dogon and Egyptian script, Ray Johnson's translations of the most ancient known Egyptian hieroglyphs, Ray's collaboration with Dr. Dia Abu Ghazi (Director General at the Library of the Egyptian Museum in Cairo), the input of our experts, and our team's time spent on site in Bambara, we are now able to make a tentative reading of large sections of the walls.

For some time we have maintained that the opening panel of the Original narrative details some form of genetic manipulation which, given the themes of DNA and creation present in Laird's translation, we feel is still correct. And with recent information coming to light and Laird's welcome arrival on the scene, we can now understand how other less imposing hieroglyphs give extra substance, direction and possibly even confirmation to our interpretation.

Referring to the 'glyphs shown in the second last row of the table above, Panel (B) is taken from page 173 of *Sacred Symbols of the Dogon* and is the fundamental base upon which our theory of genetic engineering on Earth rests. This arrangement of hieroglyphs represents the "Architect of Heaven, Earth, and Fashioner of the Bodies of men (Pteh)" — which succinctly sums up our team's interpretation of what is recorded on the walls at Bambara. Panel (A) is a copy of the opening top section of the second wall at Bambara, which we regard as something akin to an introduction and setting of the scene, with the players for the Original narrative flowing across the second and third walls.

Both Panels (A) and (B) have the three circled figure in front of the glyph representing God, and it was that sequence and positioning led Scranton to observe that this represented "DNA followed by the God determinative." Therefore, it is not unreasonable to suggest that in the case of the Bambara walls this dominance with God being the determinative force in relation to the glyphs that are closest to the central character should also apply. The square (space) is close by, but not so the hemisphere (matter). We believe that the pot (planets, particles) placed above space acts as a worthy replacement in Panel B. We suspect that Panel A is an extension and progression of what the "Fashioner of the bodies of men" did and bequeathed as a legacy to humanity.

The same distance to the right as the DNA glyph is to the left of what Scranton reads as "God" (or possibly an even more enticing reading of "God of Knowledge") is the beetle believed to represent "creation" or "non-existence coming into existence." In between is the square and pot (space, planet/particle), and a glyph Johnson identifies as etheric region, but with one caveat. The "etheric region" (1822) has two crests, one at each end, while two of the engravings have three, with one more peak in the centre. Beneath the enhanced "etheric region" is a new chapter detailing this intervention, a hieroglyph that we believe means crystal space ship that crashed somewhere near where the glyphs were engraved.

As yet we know of any Egyptian or Dogon equivalent, and there seemed to be no obvious match in Johnson's book. Knowing that all non-Original languages are derivative, a closer inspection of Johnson's work gave up a composite solution. The inner rectangle forms the hull on many Egyptian boat glyphs, the four strokes below appear once only under the crystal glyph (1811) and there is also one occasion where there are four separate circles in a horizontal alignment (island, 1827). Put these three glyphs together and throw in the words of the highly respected Thaingetti/Dhungutti Elder, Rueben Kelly, who said that "our legends tell us that we came to this planet on a space ship made of energy. When it hit this atmosphere, it turned to crystal." From that mix, we read that glyph as a space ship of crystal crashing on this southern continent/island.

When factoring in the eye, which Scranton interprets as "perception, to see," or our preference "that which bends or warps," this is a promising base, but the pyramid inside the eye and circle in its centre is even more illuminating. Knowing that this pyramid shape, according to Dogon sensibilities, depicts the birth of life, it could be that this profound knowledge of creation is but one of gifts this God from afar brought to this planet.

With creation glyphs either side of God and the human prototype to the left and stars to the right, we believe this opening passage sets the scene through the assistance of extra-terrestrial input in the affairs of modern human women and men.

A biased interpretation?

Admittedly, this analysis and interpretation was done at our convenience and is in no way Laird's reading. Laird has rightly reminded us often that context is the prime determining factor when deliberating over which of the symbols several meanings to choose from. We have consulted with Laird often and have learnt so much, it really has opened the rest of the team up to new possibilities — and we are eternally grateful for the guidance he has provided.

This interpretation is down to our team's choice and bias alone. But what recurs in our selective reading is a science and understanding that re-writes every chapter of human pre-history and

origins. Whether considering how life began (event horizon, cosmic egg, DNA/double helix, non-existence coming into existence), the structures of energy (coiled thread, duality, the electromagnetic forces, membranes of string theory, weaves matter, bending comes to be) or the agencies that assisted in the creation of Homo sapien sapiens (God of knowledge, planets, space, orbiting body, crystal space ship) the same theme and off-world intervention dominates the entire narrative.

Undeniably we selected from Laird's research the meanings that best suited our predisposition and agenda, but the reason we were predisposed in our reading of the Dogon symbols was simply because we had already come to the conclusion that this entire ancient engraved narrative was all about genetic engineering, off-world intervention and esoteric guideposts, well before we were able to benefit from Laird Scranton's expertise. That is what our Original Elders and guides have always maintained, and that remains the premise our investigation is based upon.

It all comes down to this: the Bambara hieroglyphs are either a part of an ingenious and complicated hoax of the first order (the theories around which we have already debunked), or one of the first written tabernacles dedicated to humanity and dictated by the Gods. And in the words of Frederick Slater, the former President of the Australian Archaeological and Education Research Society, these Gods "were guided by truth" and "came to the Earth through darkness from the light of life that shines far off". Our choice is very simple; we choose to follow the path of the "truth", following the light "that shines far off".

Correspondence address:

Evan + Steven Strong

e-mail: evbot50@gmail.com