

OGAM STONE INSCRIPTIONS AND IGBO COLUMN- WRITING: A COMPARISON

- AN EXCERPT FROM THE BOOK *THE GRAM CODE OF AFRICAN ADAM: STONE BOOKS AND CAVE LIBRARIES – RECONSTRUCTING 450,000 YEARS OF AFRICA’S LOST CIVILIZATIONS* (2005)
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Summary

Ogam (also spelt *Ogham*) was the earliest form of writing and communication known in the British Isles and in Scandinavia, where ancient traditions insist that it was introduced by the Druids, who, according to the indigenous traditions of the Isles, were **Black African dwarfs** and magicians. Research conducted by Marija Gimbutas has linked *Ogam* with the “Old European Script” dating back to 5,300 B.C. (Marija Gimbutas, *The Language of the Goddess*, see Ego Nyland Website, 1996). *Ogam* appears to have a connection with the ancient Cretan script called *Linea-A* (see Plate 4) which like *Ogam* was written in columns and strokes. *Ogam* inscriptions appear as etchings on thousands of stone monoliths scattered throughout Ireland. Irish scholars maintain that *Ogam* is much older than their native Celtic language, which is as good as saying that those who wrote *Ogam* lived in Ireland before the genetic ancestors of today’s Irish people appeared in the land. The Catherine Acholonu Research Center, Abuja has conducted research on the phenomenon called *Ogam* and come to the conclusion, based on the ease with which the until then never-before-translated *Ogam* writings, actually translated into a tonal language in Nigeria – a West African country – Igbo to be precise, that *Ogam* belongs to the Niger-Congo body of tonal languages of West Africa.

Edo Nyland Ibid., 1996) an *Ogam* scholar, who has done much work transcribing *Ogam* and even coming up with an *Ogam* Dictionary, writes:

Many people have tried to translate the inscriptions using the Celtic language, but without any success. Not a single genuine *Ogam* inscription is written in Celtic... The Celtic language did not yet exist at the time these petroglyphs were made...

In the course of conducting field research on ancient Rock Art in the West African environment, with particular emphasis on Southern Nigeria, my team found strong evidence that seemed to suggest that ancient people from Southern Nigeria who spoke a language that belonged to the Kwa linguistic family had left behind a series of enigmatic

Rock inscriptions that had baffled anthropologists and historians since they were discovered in the turn of the 20th century by British colonial officials Charles Partridge (1903), P.A. Talbot (1926) and Philip Allison (1963). (Philip Allison, *Cross River Monoliths*, 1967). The Cross River Monoliths, as they have come to be known, consist of over 300 units of oval shaped basalt rock of between 3 and 6 feet in height located in villages and forests in Ikom Local government, Cross river State, Nigeria. (Catherine Acholonu, *The Gram Code of African Adam, Stone Books and Cave Libraries, Reconstructing 450,000 Years of Africa's Lost Civilizations*, 2005) Ikom monoliths are listed on the *World Monument Fund* '2008 Watch List of 100 Most Endangered Sites' as being over 2,000 years old. (See Plate 1; see also *World Monument Fund Website* www.wmf.org) According to Jocelyn Murray's description of the distribution of languages on the African continent in *Cultural Atlas of Africa*, the Kwa group of languages is an arm of the Niger-Congo sub-family of Niger-Kordofanian. Niger-Kordofanian spreads across half of Africa and its child the Niger-Congo is traditionally spoken in West Africa. Kwa is spoken in Southern Nigeria, Ghana, Togo and Benin Republic.

For four years, between 2001 and 2005, we worked on transcribing the Cross River monoliths and made the first breakthrough in July 2005 when we were able to translate one word of the inscriptions. It was in the course of searching for possible linkages with other stone inscriptions around the world that we stumbled upon *Ogam*.

POSSIBLE CULTURAL ORIGINS OF OGAM

Ogam has survived in Ireland, Scotland, Wales and England as the "language of Magic". Some samples have also been discovered in USA, notably in West Virginia. Dr. Barry Fell of Harvard University has been studying the phenomenon of the *Ogam* writing. (Barry fell, "Wonderful West Virginia", in *America B.C.*, March, 1983) Because *Ogam* shares the Vowel-Consonant-Vowel (V-C-V) structure of morphemes with the Basque language, Barry Fell came to the conclusion that *Ogam* originated from Basque: a language used among Native Tuaregs of the Sahara regions in North Africa. But Edo Nyland (*op. cit.*) admits that "no one has been able to translate one single *Ogam* word" with or without Basque, which means that *Ogam* has no real affinity with the Basque language. Ongoing research however, seems to suggest that the Akan who are of the Kwa linguistic family have numerous cultural affinities with the ancient Egyptians, Libyans and the ancient Garammante. (Eva Meryowitz, *The Divine Kingship of Ghana and Ancient Egypt*, 1960; *Akan Traditions of Origin*, 1952; Kwame Osei, *The Ancient Egyptian Origins of the Akan*, 1996) It is therefore quite possible that cultural transference could have occurred indirectly via Egypt and Libya, through Greece and the Aegean, to Europe. This would explain the presence of the Linea-A writing (plate 4) in Crete. Phoenician influences as culture bearers who traversed the seas around Africa and the rest of the ancient world, are not ruled out. Phoenicians were Canaanites and Biblical records (*Genesis*) maintain that Canaanites were prehistoric migrants, Hamites who left their African homeland to populate Palestine. The Akan case is not an isolated case, for emerging anthropological information would seem to suggest that the ancient speakers of the Kwa family of languages (to which the Akan belong) had migrated South from North Africa circa 4,000 years ago. This is particularly true of the Igbo and would tend to

support a distant Basque connection of not only *Ogam* but the Kwa group of languages though this is still the subject of ongoing research. (Adiele Afigbo: *The Age of Innocence*, 1985; Akaolisa, H.K.: *The Igbo Race, Origin and Controversies*, 2003)

In the bid to translate *Ogam* using Basque, what Barry Fell and others did was to assign arbitrary meanings to the *Ogam* words they wished to translate. Since no one has really been able to break the *Ogam* code before now, all translations done so far by scholars have been more or less guessing exercises, and the scholars who have done this, including Fell himself have admitted failure in actually translating any *Ogam* word or sentence. Neither Barry Fell, nor any of the subsequent translators has seriously considered matching *Ogam* with any other language other than Basque. Ironically all the words transcribed from the stones by these scholars, including Fell's own transcriptions easily give themselves away as belonging to the Niger/Congo group of West African languages which are characterized by the V-C-V structure. Most if not all of the *Ogam* inscriptions recorded by Barry Fell possess the Vowel-Consonant-Vowel (VCV) structure of morphemes: the distinguishing element of Niger-Congo languages, the Kwa family group in particular. This means that in *Ogam* as in Kwa languages, words are structured in such a way that consonants are interspaced by vowels. The assumption by Barry Fell and other Western scholars that Basque is the only language (in the world) which fits this mold was a major error that hampered all their translations. Another problem was that Basque does not possess the letters 'C', 'V', 'Q' and 'Y' which occur in *Ogam* and in Kwa. Kwa languages include Yoruba, Igbo, Idoma, Igala, Ashanti and Akan languages of Nigeria and Ghana. In Igbo language 'C' occurs as 'CH', 'Q' as 'KW' while 'Y' and 'V' remain unchanged.

It was researcher Don Luke in an article titled "African Presence in the Early History of the British Isles and Scandinavia" (*African Presence in Early Europe*, ed. Ivan Van Sertima, 1985) that first pointed out that *Ogam* might be a West African language and not the North African Basque language suggested by Barry Fell. Luke argued that

(Ogam) script may have originated in Africa and been taken northward by early adventurers... (for) this same script can be found along the Niger in West Africa because there appears to be a possible West African Scandinavian link in our findings.

We checked out Luke's suggestion that there was a similar kind of writing along the Niger area and found that indeed the column-writing existed among the Igbo of Southern Nigeria which had literally been lost. Fortunately this writing (see Plate 2) was recorded in *Things Fall Apart* a novel by Africa's most famous novelist Chinua Achebe (1958). A character in *Things Fall Apart* says,

'Look at the wall... Look at those lines of chalk:' and Okoye saw groups of perpendicular lines drawn in chalk. There were five groups and the smallest group has ten lines... 'Each group there represents a debt to some one, and each stroke is one hundred cowries'. (p. 6)

Today in traditional Igbo land the column writing is only used for mathematical calculations and in negotiating bride prices, whereby numbers are represented by sticks

known as Ogu. This is also recorded in *Things Fall Apart* (p. 51). The process is known as *Ima Ogu*. Incidentally ancient records from Ireland say that *Ogam* was originally rendered with **sticks**.

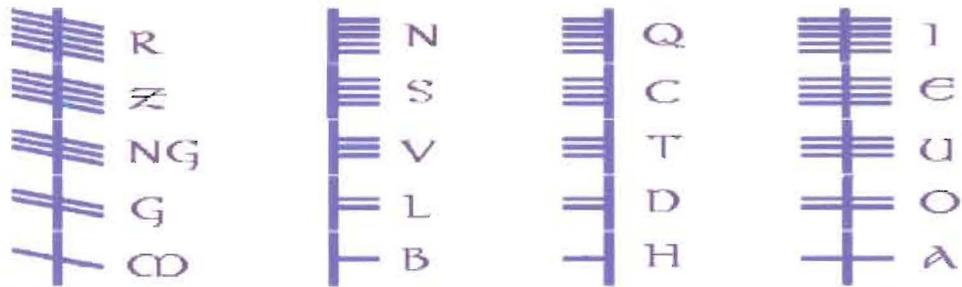
Ogam was written in the form of strokes or lines, originally on sticks and later on rock. From Edo Nyland we gather that Celtic traditions of Ireland say that *Ogam* means *Oga-ama*. *Oga-ama* is most likely related to Igbo equivalent *Ima Ogu* already described above as the custom of using sticks to communicate, for in both traditions *Ogu* means 'stick'. In Igbo tradition another similar word, *Ogu-ama*, has a range of meanings connected with the act of using sticks for oath-swearing. Thus its literal Igbo meaning would be 'One who cannot be found guilty by *ogu* swearing sticks'. Accordingly, when an Igbo says, "I have *Ogu*." It is a declaration of impeccability. Though the custom appears to be dying down, column writing was considered sacred, such that the sticks used in the process were imbued with a kind of scriptural potency. Other examples of the use of the column writing by Igbo elders as recorded in Achebe's *Things Fall Apart* confirm that the writing was essentially a sacred activity employed by the initiates of the *ozo*, the cult of holy men/senators/judges as a demonstration of their holiness and their title each time they were about to embark upon the most sacred act of sharing communion which was done through the ritual breaking, sharing and eating of the kola nut: the seed of the *cola acuminata* tree. (Plate 2; See Chinua Achebe, *Things Fall Apart*, p. 5, 51) Accordingly Helen Chuwkyere in an article titled "Oji Ezinihitte Festival in Imo State" published in *Nigerian Heritage Journal* (Vol. 13, 2004) wrote, "Nzu (clay chalk) is usually the first item you offer to your guest and (it) comes before the kola nut in a powdered or solid form." (p. 90) And P. Osuagwu in a booklet titled *The Oji Ezinihitte Cultural Festival* wrote, "To the visitor, the *nzu* serves two purposes; he registers his visit and declares his title. The visitor marks eight lines or dots on the ground with the *nzu* if he is titled and four or five lines or dots if he is not" (p. 32). We have added here for emphasis a list of ancient Nigerian inscriptions and their counterparts in the Middle Eastern writing systems dating from the 2nd millennium B.C. and before. Their relationship with inscriptions on the Ikom monoliths and those found on objects excavated at Igbo Ukwu speak volumes (plates 7, 6) and support our thesis (developed in *They Lived Before Adam* and *The Lost Testament of the Ancestors of Adam* that ancient African symbols were writings and that writing was one of Africa's gift to the Pre-historic world.

DECIPHERING OGAM:

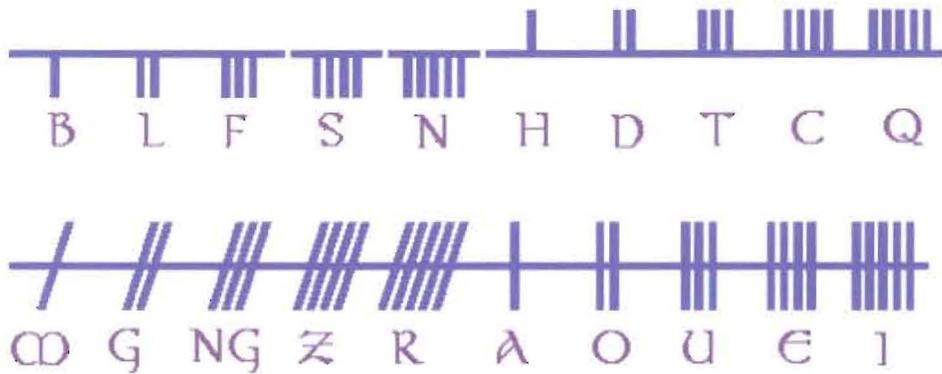
Ogam writing presumes a central axis (the stick) called the stem on both sides of which the lines are executed. (See Item 1 and 2) The description of the structure of *Ogam* provided by its early users indicates that the script is constructed in line with the metaphor of 'Tree Climbing'. By way of explanation, *Ogam* basic structure consists of a long, central line called 'the stem' to which short, straight lines are added: to the right, to the left and across. The number of lines in a cluster and their positions relative to the stem, form the individual letters of the *Ogam* Alphabet. (See Item. 1&2) For example, one line to the right of the stem, stands for the letter 'B'; one line to the left of the stem, stands for the letter 'H'; two slanting lines across the stem, stand for the letter 'G'; four slanting lines across the stem, stand for the letter 'Z'; two straight lines across the stem,

stand for the letter 'O', etc. (See Item. 1, No. 1 and 3). Vowels are determined by vertical or horizontal lines or dots across the stem (See Item. 1, No. 4).

Item 1



1. 2. 3. 4.



Item 2

Below is a list of *Ogam* codes transcribed from the original stone inscriptions by Barry Fell. Their ancient creators purposely left blank spaces where most of the vowels are supposed to be. We worked on the project for several weeks, supplying vowels for the blank spaces through the process of trial and error. The result was astounding. Also included here are samples of our transcription of the Horse Creek Petroglyphs of West Virginia (Plate 3), USA, listed here as critique of Barry Fell's translations of same using Basque, which he admits, do not make any kind of meaning in any known language. *Ogam* sentences we worked on are listed by the serial numbers by which they have been identified on the stones in the open and in museums as recorded by Barry Fell and Edo Nyland. Making provision for slight errors that may have occurred in the course of transcribing from the stones by Fell, we came out with the phrases listed below: ***Ogam* sentences are listed word-by-word on the top rows, (indicating missing letters as they occur on the stones), while the corresponding Igbo words/ sentences, are listed**

underneath each row (Items 3-9). In Igbo and in *Ogam*, words and sentence-structures match with an uncanny exactitude. (Transcriptions of *Ogam* stone inscriptions listed here are taken from the article “Translating *Ogam*: Introduction to Linguistic Archaeology for Ireland”, by Edo Nyland, published on the Online, 1996. It includes her listings of Dr. Barry Fell’s transcriptions of the Horse Creek Petroglyph of West Virginia, USA). For greater ease in the translation of *Ogam*, we have provided an *Ogam/Igbo* Dictionary of most Vowel Consonant Vowel words in Igbo language, numbering over three hundred such words, bearing in mind that as a tonal language Igbo words are mostly made of VCV words and combinations of compound VCV words (See Catherine Acholonu: *Ogam Igbo Dictionary of VCV Words*, published Online www.carcafriculture.org).

Item 3. The Cille Barra Stone (Located at the Museum of Antiquities, Edinburgh, Scotland, No Serial Number):

-ti	ir-	-t-	-hu	ur-	-ki	ir-	-t-	-hu	us-	In-	-r-	-ri
Nti	roo	ete	ahu	uru	eku	roo	ete	ahu	usa.	Ina	aru	oru

is-	-ku	ur-	-s-	-si	i-a	ari	is-	-ta.
isi	aku,	uru	oso	asi	ina	ari	isi	uta.

There are two sentences in the above list. The first sentence reads:

Nti roo ete ahu uru, eku roo ete ahu usa.

Literal translation, “When the ear constructs a palm-tree-climbing-rope (*ete*), there is gain for all, but when the spoon does the same, gluttony reigns”. Meaning: Those who are keen to learn and listen to advice ultimately become great assets to themselves and society; not so the gluttonous. All their efforts are motivated by greed.

The second sentence says: *Ina aru oru isi aku, uru oso asi ina ari isi uta.* Literal Translation: “When you work hard to lay a solid foundation, the-get-rich-quick accuse you of attempting to climbing the tip of the arrow (attempting the impossible; foolish waste of time and energy).”

Lesson: Lasting success is the result of hard work and perseverance. One poised to succeed takes no advice from lazy people and charlatans.

Item 4. Kingulbin East # 1086

-b- -la ad- -na ach- -ko og-, -ra ade ede dane.

-b-	-la	ad-	-na	ach-	-ko	og-,	-ra	ade	ede	dane.
Ubi	ala	adi	ana	acho	iko	ugu,	nra	ade	ede	edeana

Igbo Reading: *Ubi ala adi, ana acho iko ugu, nra adi ede ede-ana.*

Literal Translation: "When farmland is scarce, no one plants creeping legumes (that spread over the farmland and stifle other plants). Eczema is no body tattoo. (It is a disease.)"

Lesson: In times of lack, luxury is unnecessary and survival is paramount. One who hides his ailment, and pretends to be well, will die in his disease. The minor discrepancy between *og-* and *ugu* at the end of the first clause, as in a few other instances below, may have occurred in the course of transcription from the stone.

Item 5. Ballintaggert Stone

-ma aq- -qi i-i, i-a ari i-e iyi ima

-ma	aq-	-qi	i-i	i-a	ari	i-e	iyi	ima
Oma	akwu	(u)kwo	iyi,	ima	(a)ra	ihe	iyi	(i)ma

Igbo Reading: *Oma akwu-kwo iyi, ima-ri ihe iyi ma.*

Literal Translation: "You who (claim to) know the vegetation of the riverside, do you have the river's knowledge?"

Lesson: Literacy is not wisdom. A man's knowledge cannot compare to that of the Eternal Being.

We have isolated in brackets the authors' tendency to repeat the last vowels of preceding words when the next word begins with a consonant. This would tend to suggest that the sentences were meant as rhythmical incantations, which are essential attributes of magic.

Item 6. The Horse Creek Petroglyph of West Virginia

The stone inscriptions under this heading were discovered in Horse Creek district, West Virginia, USA. Barry Fell noted that *Ogam* authors of USA left behind a number of stone megaliths in New York, Massachusetts, Vermont, Pennsylvania, Virginia and New Hampshire. Archaeological dating of *Ogam* inscriptions in Virginia, USA, places them between 600 A.D. and 700 A.D. It is suspected that the writings were done by early Irish missionaries. ("Wonderful West Virginia" in Barry Fell, *America B.C.*, March, 1983) Dr. Fell is reputed to have translated the West Virginia inscriptions using Basque. As we noted earlier, both Fell and other scholars of his school have admitted that none of the translations they have so far done has made any kind of sense or meaning. Our own translations are listed here. Due to changes made by Fell in the original script, it was hard to translate some portions of the West Virginia petroglyph. However, going back as close as possible to the original, we were able to translate the middle and bottom lines fully but the top line only partially. The top-line can be summarized as follows:

Item 7. The Horse Creek Petroglyph of West Virginia (top line)

-r- -j- -h- -mu, -ku u-i ih- -m-, -n- -m- -k- -s-, -b- -d- -l- -k- -s- -tu u-i.

-g- -n- -m- -idi -a...

Igbo Reading: *Ire eji aha emu, aku eji haa emu, one-eme aku ocha? Oba adi ele oku uzo ntu di. I ga-añu Imo n'idide...?*

Literal Translation: The slanderous tongue, the wealth that finances slander, can it be called clean? The barn cannot go up in flames where there is a pile of cinders (to put out the fire). No one drinks Imo (a major river in Igbo land) with earth worms."

Lesson: Those who seek equity must seek with clean hands. The evil we do onto others condemn us. Where there is a will, there is a way. The solutions to a person's problems are always around him. As the river does not carry worms, so the Eternal One is beyond error. Seek and find the Eternal One (God) and live above limitations...!

Item 8. The Horse Creek Petroglyph of West Virginia (middle line)

-m- -g- -n- -t- -l- -g-, -mi i-a at- -ge e-a an- -b- -t-

-m-	-g-	-n-	-t-	-l-	-g,		
Omi	aga	ano	otu	ulo	ogo,		
-mi	i-a	at-	-ge	e-a	an-	-b-	-t-
omi	ina	atu	oge	ina	ana	obi	ete

Igbo Reading: *Omi aga ano otu ulo ogo, omi ina atu oge ina ana obi ete/uta.* Literal Meaning: "A well won't last long in one house, the well that you dig in your new, permanent homestead." Lesson: "While digging a well (domestic water bore-hole) for your new and permanent homestead, do not forget that a well serving only one family dries up quickly."

Deeper meaning: "No man is an island. Sharing is the essence of life. Life is only worthwhile when it serves the collective good. The value of the life of the individual is measured according to his service to society."

Item 9. The Horse Creek Petroglyph of West Virginia (bottom line)

-b- -h- -g- -to o-i ir- -g- -l-, -g- -g- -b- -mo,

-b-	-h-	-g-	-to	o-i	ir-	-g-	-l-,	-g-	-g-	-b-	-mo
Ibu	ahia	ego	ito	odi	ire	ego	ole,	ego	oga	ebu	imo

o-i it- -k- -di i-a ah- -f-. -ki i-o on- -d-

o-i	it-	-k-	-di	i-a	ah-	-f.	-ki	i-o	on-	-d-
odi	ita	eke,	odi	iga	ahia	ofe.	Oki	ilo	onu	ada.

Igbo Reading: *Obu ahia ego ito, odi ire ego ole, ego oga ebu imo; odi ita eke, odi iga ahia ofe. Oki ilo onu ada.*

Literal Meaning: "Seller of three pence worth of goods, how much will your goods fetch? Can money swallow Imo River (metaphor for the sea)? Can it kill a boa? Can it shop for groceries (do one's chores)? An old man does not soil his body like a new born."

Lesson: The power of money is limited to commerce. Money can not render direct service or affect the realm of the infinite. Without human instrumentality, money is useless in the performance of actions great or small. Age confers wisdom through experience. Those better placed than others should live by example, rather than following the ignorant to do wrong.

OGAM INSCRIPTIONS, A REPOSITORY OF TIMELESS PHILOSOPHY

Igbo translations of *Ogam* inscriptions reveal them to be proverbs and wise sayings that not only have their roots in Igbo language, but also in the current Igbo geographical environment. Frequent references to *Imo*, the longest River in Igbo land, and the recurrence of the Igbo word *ete* (palm-tree-climbing rope) lend further credence to an Igbo origin of this ancient orthography whose major distinguishing attribute, according to its ancient users, is that "*Ogam* is climbed as a tree is climbed". *Ogam* inscription titled Kingilben East, No. 1086, listed here as Item. 4 was particularly singled out by Barry Fell as a litmus test for a successful translation, due to the fact that it is one of the very few sentences with a succession of complete words "...*ade ede dena*". This three-word phrase, which Fell could hardly fit into his own translation, fitted very neatly, phonetically, structurally and semantically, into our Igbo translation. *Ogam* inscriptions are statements of ageless philosophies that teach universal truths and lessons of everyday life. Their metaphors, drawn from the rustic environment, emphasize the importance of hard work, patience, perseverance, sharing, giving, tolerance, and service, condemning acquisitiveness, greed and excessive self gratification. They emphasize the need to place more premium on eternal values and less on material acquisitions; the superiority of collective good over individual comfort; the imperative power of the Eternal over the transient; natural wisdom over bookish knowledge, and above all, the indispensability of Eternal Being (God) in the affairs of man. In *Ogam* and in Igbo worldview the metaphor for God or Eternity is the sea or the river.

POSTSCRIPT

These are eternal subjects that were as relevant 3,000 years ago as they are today. These Scriptures on stone are the same philosophies and morals for which the *Holy Bible*, the *Koran*, the *I-Ching* and other Scriptures of other civilizations were later to be written. No wonder the Benedictine Christian monks of Ireland adopted *Ogam* philosophy and codes for their early missionary work. *Ogam* writings were transliterations (literal translations) of a West African language: a language still spoken today in Nigeria. What this means again is that the Pre-Historic inhabitants of Ireland and their Scandinavian neighbours could have originated from West Africa. It could also indicate language borrowing from pre-Historic West African colonizers, missionaries of the religion of the Druids! Irish Druids referred to Ireland as the '**Land of Erin**', which was the etymological origin of the word **Ire-land**. Erin was very likely a mythical world teacher known to the Igbo as **Eri**, the founder of their ancient civilization, the Nri civilization. Eri is spelt **Erin** in Yoruba and Benin (Edo) languages, meaning 'God', among other things. In Yoruba language it also means 'four' which is the core number in Igbo cosmology. It also means

'god of songs', elephant: king of the jungle. **Eri** seems to have had links with the Yoruba ancient town of Ijesha giving rise to the terms *Erin-Ijesha*, *Erin-Ile* which mean 'Ijesha of Eri, the place of Eri'.

It does appear that though Igbo and Yoruba branched off from the same mother language - Kwa, Igbo language might have retained more similarities with the original (proto) Kwa spoken and written by the Kwa ancestors of both peoples who might have been the inventors of *Ogam*. This would explain why Igbo is closer to *Ogam* than Yoruba. We can make this assertion because we actually attempted unsuccessfully to create Yoruba sentences out of the *Ogam* phrases, working with Yoruba native speakers. Their conclusion was that though individual *Ogam* word made several meanings in Yoruba language, each sentence needed additional conjunctions, pronouns and articles to make any kind of sense. We are hoping to elicit reactions from scholars working on *Ogam* to consider its possible links with other Niger-Congo languages and other languages of Sub-Saharan Africa.

Emerging facts from new research seem to strongly suggest that ancient West Africans were responsible for megalithic stone works in ancient Europe and the Americas and elsewhere. A lost Pre-historic city which no one knew existed and which is beyond living memory was excavated in the 1950s by a young British archaeologist Thurstan Shaw and dated 900 A.D. Emerging facts from 20 years of consistent search on Africa's Pre-history have provided undeniable evidence that Shaw's dating was off the mark by several millennia, and that Shaw did not disclose the fact that he found a lost city. After it was disclosed that finding of buried treasure was a normal experience as long as the present inhabitants have been there, and after the archaeological reconnaissance mission confirmed that Igbo Ukwu town was sitting on a buried Prehistoric city, it became clear that Igbo Ukwu might be the answer to Egypt's lost city of Heliopolis. For more on Igbo Ukwu and its place in history, see Acholonu, et. al., *The Lost Testament of the Ancestors of Adam* (2010)

Zecharia Sitchen, in *When Time Began, Book IV* of his phenomenal Earth Chronicles, wrote, that if European legends be "deemed as conveyors of historical fact, then the one about Africans coming to erect the megalithic circles at Stonehenge" in the British Isles is conveying an important piece of world history not unconnected with the same Black West Africans who created the Olmec civilization of South America around 3,000 B.C. (p. 323). More research by the Catherine Acholonu Research Center has thrown up more information about the West African Pre-historic world travelers. In our first book in the Adam series, we noted that there was a Prehistoric Black African world conqueror whose name was Kush, the records of whose global conquests were reported in the ancient mythologies of Ethiopia, Egypt, Greece and many others; that this world conqueror left records of his conquests on stone everywhere he went, and that he was the same person whom the Egyptians called **Osiris** (Khem), the Indians **Rama** and the Sumerians **Esh**.

Ikom monoliths (see plate 1) of Cross River State, Nigeria have been officially listed by the World Monument Fund in its 2008 *Watch List of 100 Most Endangered Sites* (it was nominated for listing by the Acholonu research team), where it was designated as "an ancient form of writing and visual communication ... dating from before 2,000 B.C."

This is an official proclamation that more than 4,000 years of Black Sub-Saharan African history is written on these stones waiting to be deciphered. One monolith actually bears facial features that spell out the word *K-h-e-m*, written in a combination of letters from Dravidian Malayalam and Sumerian proto-cuneiform. It confirms the Ethiopic record that Kush (Khem) wrote his name on stone wherever he went (*The Gram Code*, p. 15). We have demonstrated in our book *The Gram Code of African Adam*, our step by step interpretation of the graphic illustration, by these ancient stone authors, of picture-equivalents of portions of Sumerian and Biblical *Genesis*. The creation or ordering of the planets of the Solar System, the cleaving asunder of the mother Planet Gaia and the Sumerian story of the 'gathering of the parted waters of the firmament by the clenched fists of the Creator' are illustrated on the monolith known as Wisdom Stone (plate 1, below). In our latest book on the Adam Series – *The Lost Testament of the Ancestors of Adam* - we demonstrated that the monoliths were the so called writings which the Hebrew patriarch, Enoch, left on stone, illustrating the planets and the stars. For more on the methods and literatures through which we arrived on these conclusions, see the three books of the Adam Trilogy.

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ARTICLE ON “OGAM AND IGBO COLUMN WRITING” – (PICTURES)
– BY CATHERINE ACHOLONU



Plate 1: A Cross River monolith with inscriptions highlighted in chalk (Photo, chalking and copyright by Catherine Acholonu).

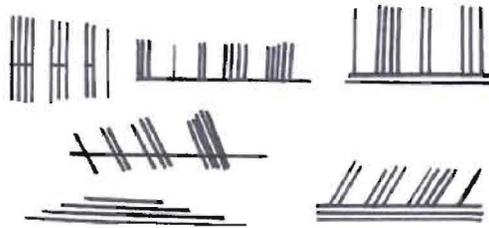


Plate 2: Samples of Igbo column writing (Copyright by Catherine Acholonu).



Plate 3: Ogam Inscription- Horse Creek Petroglyph of West Virginia discovered by Dr. Barry Fell

A FEW ANCIENT NIGERIAN INSCRIPTIONS USED IN THE MIDDLE-EAST

NAME OF LETTER	EGYPTIAN	IGBO UKWU	MONOLITH	OLD CRETAN LINEAR	CRETAN HIEROGLYPHS	CYPRO-MINOAN	OLD SUMERIAN	PROTO PALES-TINIAN	PROTO-ELAMITE/INDIC	HELLENIC CYPRIOTIC MINOAN	PROTO-SINAITIC	OLD PHOENICIAN	NWAGU ANEKE	HITTITE	ALTERNATIVE NAME
kh															chi/x
-															
kwe															her
N															
we															che
Ar															Ayin
-															re
Shi															pi
Te/ka															(Holy city)
u/o															Re/H
R															
D															R/kw Lu/Ja
su															(Day)
a/e															(Star Goddess)
cha sha															
mi		Ram horns					Ram horns								Ru
P															
Ja															
-															
-															
-															
-															
-															

Plate 7: Middle East letters that derive from ancient Nigerian monoliths and Igbo Ukwu inscriptions; Middle East inscription are courtesy of J.I. Gelb - *A Study of Writing*, 1963, Drawing and Copyright by Catherine Acholonu). Igbo Ukwu was a lost city excavated in 1950 by Thurstan Shaw, a British archaeologist, but was wrongly dated.