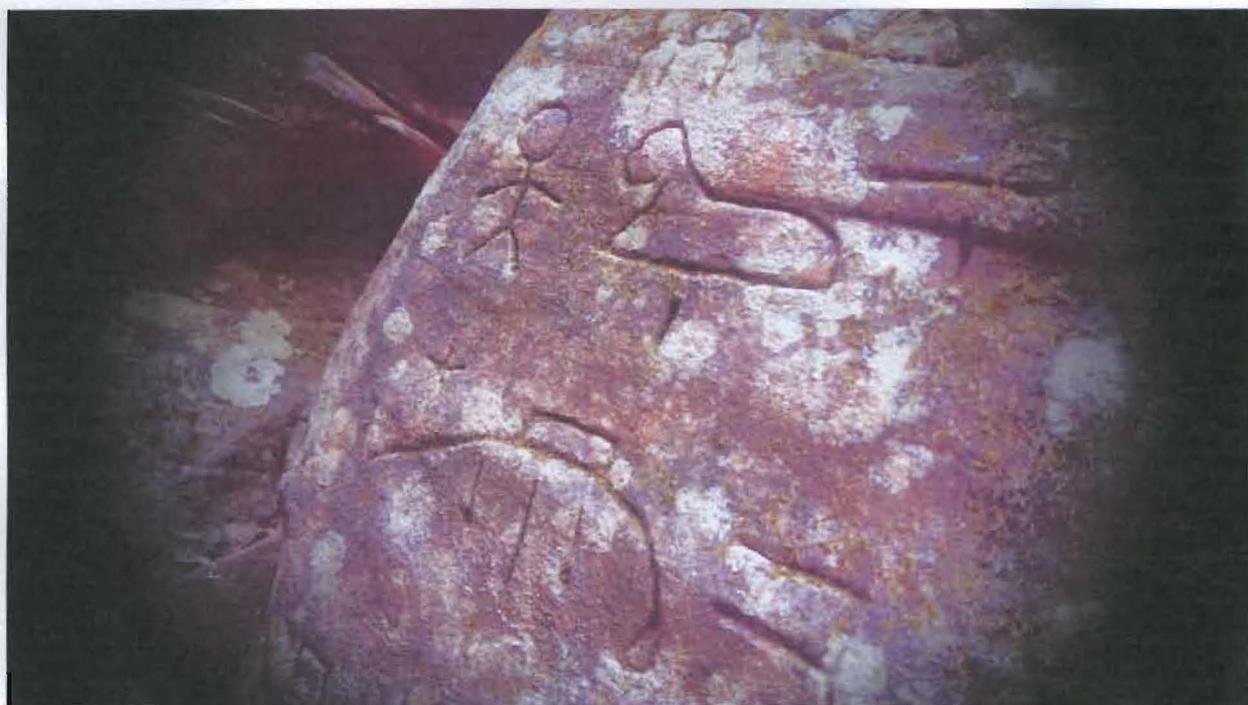


The Bambara Hieroglyphs, the Language of the Na-Khi & the Dogon Connection



By Steven Strong, Laird Scranton & Evan Strong

The first time Evan and I ‘met’ [Laird Scranton](#) was on a Skype Radio Show called “USOKS-Freedom Radio” hosted by Bob Newton. We were caught somewhat unawares by Laird’s praise of our work and quality of research, and we were soon called on to join the conversation. We quickly scanned through Laird’s book “[Sacred Symbols of the Dogon](#)”, and I was more than a touch annoyed that neither of us had found the time to do so earlier – the similarities between the Dogon and Original people were so consistent.

As the links between Original and Dogon culture became increasingly apparent, we agreed to keep in contact – and in particular, focus upon the controversial 300 hieroglyphs at Bambara NSW (near Kariiong). As a researcher of ancient cosmology and language, it was a valuable opportunity to leverage Laird’s expertise in this area. To that end, we sent across a series of photographs and diagrams of the ‘glyphs for Laird to study.

[A Promising Start](#)

It all began on a promising note, as Laird made note of ‘glyphs that certainly had ancient Egyptian or Dogon counterparts. He saw direct matches to “Chief of Grand Seat”, Khufu”, ‘plant” and “bee”. He then had to confront an apparent error in transcription, which Australian academics (claiming some expertise in ancient Egyptian script) encountered and readily dismissed as proof of the counterfeit nature of these engravings. Appointed representatives from both the government and National Parks and Wildlife Service claimed the reversal of motifs and

figures within what they assumed to be cartouches, automatically negated the prospect any or all of the engravings were legitimate.

Our possible explanations, at first offering, gained little traction. Whether the reversal was due to being on the other side of the world where the water spins the opposite way, the untidy work of a scribe of less ability, intentional mirror reversal as Thoth's sacred wisdom was supposed to be cryptically presented, or simply because the Original language is much older and all Egyptian scripts are derivative, none of our explanations swayed Laird. As he rightly pointed out, it would be tantamount to spelling "George Washington, Egroeg Washington." Moreover, Laird added that "this is not the sort of mistake we would expect a literate Egyptian who was closely associated with the son of the Pharaoh to make, even under trying conditions." He did concede there was "always the possibility that the actual carving was left to someone who may not have been literate" but this concession was lacking in conviction, and I suspect was a way to kindly avoid offending or dampening our enthusiasm.

We could see that what appeared to be an elemental mistake repeated throughout the passage was a real issue and stumbling block for Laird, and the reality was, our list of possible explanations had not swayed him. For us, we were convinced this passage began with an ancient Egyptian narrative of stranding, misfortune and multiple snake bites, then crossed over to a far more ancient Original account of much more esoteric concerns.

We tried to re-direct Laird's skepticism of these reversals into what we felt was the opening section of the Original testimonial through reference to one specific 'glyph listed in Appendix A, Egyptian 'Glyphs by Content, on page 220 of his book "[Sacred Symbols of the Dogon](#)". Laird interpreted this glyph as "DNA, double helix." It is a dominant character appearing four times, some with minor additions, on the opening panel of hieroglyphs engraved in what we believe to be the First Original Language. Accompanied by the mysterious 'glyph of a quite elaborate construction of what we suggest could be some sort of laboratory, the chemical symbol (three circles in a horizontal plane) dissected by a staff and 'glyphs identified as "father" and "God," we felt this section was a "statement" about the emergence of *Homo sapien sapiens* through genetic manipulation.

What only left us even more convinced was the first symbol found on the second sandstone wall. An oversized 'stick-man' was obviously meant to introduce this narrative, and seemed to confirm this section of the 'glyphs relates to the creation/emergence of a hominid capable of carving in intricate detail such a cryptic narrative.

Laird's initial response was to agree that the hieroglyph was indeed correctly matched, but that an alternative meaning – that of "King" – was more appropriate. Laird wasn't fully convinced our take on these 'glyphs was correct, simply "because for me, these 'glyphs seem to take the form of a dedication rather than a statement about biology or cosmology".

Hard and Fast?

We were battling 'nought from two' as things stood, with no authority of standing backing our interpretations. But Laird, unlike many Australian 'experts', has a more open and enquiring mind. Instead of a casual inspection, noting the obvious irregularities and then walking away, Laird offered an equivocation in relation to the cartouches:

Another point occurred to me, that the 'glyphs are reversed in each of the cartouches, not just one, and yet consistently in the same direction... could conceivably been a convention of the time. I'm looking to see if I can turn up references to that in any context.

It had always been our criticism of the supposed involvement of Sydney University students, claimed to have forged these galleries in both the 1960s and 1980s, that these aspiring archaeologists must have been utterly stupid. Apparently when copying from an unnamed ancient text, the unnamed students mistakenly reversed the cartouche... time after time after time. What only multiplies their apparent ignorance is one centrally placed cartouche consisting of two birds facing to the right. Directly on top is another bird, resembling a duck pointing in the opposite, and accepted, direction. Surely this inconsistency alone should have alerted the students to their repeated mistake? But no, it would seem it made no difference, as there are many more incorrectly aligned cartouches further down the wall.

Of course, the allegation that the cartouches are 'incorrectly reversed' only holds true until evidence to the contrary appears. And there, on the surface of ancient 4th Dynasty Egyptian pottery, it appeared — Laird 'unearthed' a paper - published over a decade ago - pertaining to the repeated 'reversal' of the 'glyphs that appear inside a rectangle.

As it turns out, during the period serekh's [rectangular cartouches] were used until late in the 4th Dynasty. There were circumstances under which 'glyph directions were legitimately reversed. So at the very least, we can say that the rules regarding 'glyph direction were not set hard and fast.

In Australia however, the reversal of these serekhs has long been used by naysayers to discredit the glyphs' authenticity, including two salaried experts who continue to espouse the "hard and fast" interpretation of the carvings at Bambara. But it appears the reversal of serekhs may indeed be inspired by Thoth's wisdom being mirror-reversed, and in reality (and in pottery) is quite in keeping with the settings of the time.



Interestingly, the same Australian academics referred to these rectangles on the walls at Bambara as "cartouches" when they are actually called "serekhs". To learn more, I suggest they examine

Edwin van der Brink's 2001 paper on ancient Egyptian pottery of the 4th Dynasty, paying particular attention to his examination of "incised serekhs" facing in both directions.

But there is still the issue of whether this is "a dedication rather than a statement about biology or cosmology".

The Language of the Na-Khi



With the notion that the cartouches were incorrectly aligned now repudiated, Laird kept investigating and centred his research upon we believe is the 'glyph that introduces the more ancient Original testimony. We already knew the 'stick-man' had no Egyptian equivalent, and was a central and pivotal figure that set the tone and direction of what followed. What we could had never known, until Laird persevered, was just how important this simple figure was.

Rather than offer an interpretation, I feel it more respectful to offer uninterrupted text from a series of emails Laird sent to us regarding his most recent avenue of research – the first language spoken on this planet: Na-Khi.

In the language of the Na-Khi, the stick-figure of a man is pronounced "Khi" and represents a person. In their language, modifiers follow nouns, and so these two glyphs together could represent the concept of an Egyptian.

This is the Na-Khi word that actually means "Na-Khi." Because the tribe is traditionally understood to have been Black Africans, the term "Na" came to mean "black, and so the face is Blackened." However, the word also carries two meanings that correlate to dogon and Egyptians. In all three languages the word can mean "mother" or "great, strong."

The blackened face implies "black man." But expressed properly in terms of Na-Khi grammar, the term "black man" would be Khi Na, since modifiers follow the noun, so Na-Khi (or Na-xi) refers specifically to the tribe.

The term follows a convention of my cosmology that combines a cosmological term with a suffix that is a version of an Egyptian word *skhai* (Dogon *sigi*), meaning “to celebrate.” So from that perspective, the name means “Celebrates Na”, or “celebrates the mother goddess.”

Also, one branch of the na-Khi called the Fenge insist the “real” Na-Khi are “somewhere else” and that the Na-Khi language originated with an universal language. The geneology of their Mu ancestors is linked to the creation of cosmic order. Also, their “ancestors” are “curiously linked” to all the deities of the Indian pantheon.

This universal language begins “somewhere else”, which Laird suggests could be “Mu”, a place many Original Elders insist was once part of Australia. And once again, this brings us back to the 300 hieroglyphs on three sandstone walls at Bambara NSW. In what only heightens the possibility that many of these hieroglyphs are indeed Original, and the first to be recorded for posterity, Laird identified two other ‘glyphs that he maintains correspond to the Na-Khi symbols for “phonetic” (bpi) and “high” (shwua).

The Final Word

Then again, maybe all of the 300 odd ‘glyphs could be fake, after all, that is the official line. Must have been a clever and devious person or mob, very tricky indeed, reversing the serekhs before anyone in the world knew this was an acceptable ancient practise. Then, to confound the experts, the hoaxer/s created an icon that has no Egyptian counterpart, and is now recognised to denote the most ancient language and people – an icon that introduces the second and largest panel of ‘glyphs.

The alternative – that both Egyptian and possibly older Original ‘glyphs can be found on the three walls and elsewhere in the area – seems far more reasonable. It is the contention of Darkinjung Elder, David Fitzgerald, Original Custodian and former Sites Officer for Brisbane Waters National Parks & Wildlife Service. And he is joined by many others versed in Original lore and ancient history.

There can be no absolute verdict as this research is still in progress. Nevertheless, what can be stated with confidence is that within the surrounding area we have seen engravings of an Ankh, Thoth and other Egyptian gods in profile, another set of ‘glyphs, an engraved Original star chart dated to the same time as the ‘glyphs were carved between the sandstone walls, ancient metallic jewelry, the possible hip bone of Nefer-ti-Ru, a 10 metre underground shaft suggested to be the site Nefer-ti-Ru was interred, and other archaeology with a decidedly ancient Egyptian complexion.

If all of this is merely a series of bogus pranks, someone went to an amazing amount of trouble and time to manufacture this hoax, strangely situated in the middle of the bush kilometers from any sign of ‘civilisation’. Notably, my team has located other hieroglyphs in the area, none of which have never been claimed as part of a “hoax” theory.

When considering the people and geography of the first language, is it a coincidence that the neighbouring tribe and “immediate cousins” to the Dogon people of West Africa are also called the Bambara Tribe? Or is Bambara the place that saw the beginning of modern humanity, language and the nobler traits of civilised behavior – just as the Original Elders tell us?

As always, whenever the Original version of ancient history is in conflict the White-fellas’ version, my team and I invariably walk with the Custodians of Original lore.

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