

OGAM TRANSLATION OF INDUS VALLEY SEAL

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Summary: It may or may not have occurred to anyone who has viewed this very famous Indus seal that what the Yogi is wearing on his arms, chest and head are Ogam inscriptions. Ogam inscriptions are derived from straight lines grouped in such a way as to make meanings in the form of letters. We know from Sumerian records that the concentric Vs or chevrons connote the symbol of the goddess of writing whom the Sumerians call Nisaba and the Egyptians Sheshat. She is also the mistress of the architecture of the pyramids. The chevron is the symbol of the step-pyramid. Among the Igbo people of Nigeria straight lines are symbols borne as facial scarification by Ozo mystics/initiates cult of the god-man, and by the Eze Nri – the priest-kings of the god Eri who has been matched with Thoth in our work. Nisaba is the consort of Thoth. Her link with the Igbo chevron (or rather the Igbo link with her chevron symbol is yet another piece of evidence that Thoth was linked with the Igbo, and that either he or Sheshat whose name is known among the people of Ikom in Cross River, Nigeria as a goddess who gave writing to the ancient villagers, gave the chevron to the Igbo. This symbol is also the identification mark of Yoruba god Obatala who is the equivalent of Osiris and is regarded in Yoruba mythology as the leader of the Igbo tribe. Many Egyptian root words including names of their gods

have been found to be cognates of Igbo words, while the deep-seated concepts that mark the Djedi mystery cult have mostly been traced to Igbo mysticism and language.¹

In our three books on the African origins of world civilization, which we call the Adam Trilogy², we have made very persuasive cases borne out by piles of hard to deny evidence that West Africa was the origin of world civilizations, and that this transference was passed through Egypt and the Middle East and the Levant. In a new work on the same subject, still forthcoming, our team of researchers are now zeroing into the Pre-historic civilization of Sumer, the location of which is still an enigma to scholars, and what we see gives us reason to now posit that it was in fact the lost civilization of Sumer that produced all the evidence we have been amassing of a West African origin of language, writing, religion and civilization, which passed through Egypt to populate Europe and Asia and through the Atlantic to fertilize the Americas.

Sumer gave the world its firsts in everything that has to do with civilization, and we have found in Nigeria evidence of lost civilizations (even lost cities – Nok, Igbo Ukwu), Pre-historic stone writings hidden in virgin forests, symbols and artifacts that suggest ancient civilizations that reached their peak and then stopped suddenly, civilizations which lie beyond human memory and even beyond the realm of mythology, enigmas even to the natives themselves. Sumer is the answer and we have piles of converging evidence that corroborate this thesis including now emerging scientific, genetic, geological and other forms of evidence that man and modern languages originated in West Africa, and that the Niger was the source of the Nile and of the earliest human migrations and civilizations (see online satellite maps and a new *National Geographic* 'Out of Africa' genetic research result that shows that Nigeria was the homeland of man)

In the Indus seal under reference, the Yogi is wearing Ogam inscriptions. The ancients regarded inscriptions as sacred. Representations of humans that bear inscriptions usually reveal the name of the person or give some message associated with the artifact. In the case of this Indus seal one can see obvious relationship of some of the letters to Sumerian Cuneiform. Beyond that, one can also see a proliferation of V-symbols facing upside down, upwards and sideways. This lays emphasis on the V as an important letter/symbol, a divine symbol since the bearer is a Yogi, as seen from his pose.

We have argued in some of our write-ups that Ogam is not unrelated to the Chevron/ichi symbol of the goddess. We have also argued that the square and the quadrangle are Igbo symbols of the goddess as reflected in all Igbo goddess cult artifacts and shrines. Excavations from the ancient city of Igbo Ukwu, now in the British Museum which, revealed a veritable Hall of ancient Records, also show evidence that the chevron was an indigenous Igbo symbol because the natives still bore it in the time of the excavations, though it has now died out. This indigenous Igbo symbol and others like it show Igbo as being at the very root of civilization because even the newly discovered Gobekli artifacts in Turkey dating to 11,000 BC show a seated mother goddess whose body is covered with chevrons, the same

¹ Catherine Acholonu - "The Igbo Sacred Language of Eden and Ancient Egypt: Implications for Egyptology", Igbo Theology Conference, July, 2012, Owerri.

² *The Gram Code of African Adam* (2005); *They Lived Before Adam* (2009) and *The Lost Testament of the Ancestors of Adam* (2010).

thing is found on 5,000 to 7,000 year old seals found in Eastern Europe as demonstrated in the works of Marita Gimbitas. All of these suggest Igbo origins of both the Gobekli and the Eastern Europe chevron seals.

Not only the chevrons, but also the linear Ogam inscriptions, with which the former are closely associated, also show themselves as having Igbo origins, because so far Ogam has not been translated into any other language except Igbo. However we can say that the Indus seal under reference would be the first Ogam inscription to be translated into a non-Igbo language at least partially. This adds weight to our thesis that quite a number of the inscriptions found in the buried city of Igbo Ukwu look Indian in style. Ogam inscriptions on an Indus artifact would confirm an Igbo link with the Indus valley civilization, more so when it is revealed that the personage whose name it intones was actually a king in the Pre-Deluge city of Igbo Ukwu (Heliopolis/Yebu) according to our findings, and that personage was Rama.³

Reading from the head-gear, we can see slanting Ogam letters all through except the four lines at the foot of the head-gear.

The head gear reads from left R- and from right R- and under E-.

The left arm reads M- NG- M-.

The chest reads R- R-.

The right arm reads (top to down) M- R- M- R- M-.

The whole things reads:

Re Re.

Om Naga Om.

Re (or Ra)

Rama Rama Rama.

The piece is thus an intonation of Rama as a Naga serpent or a god-man. This artifact has obvious Sumerian influence as well as Igbo influence but also an African/Igbo one. The fish shown on the artifact is the Christian symbol of **Christ**, which actually originated from Igbo ichi/chevron symbol just as the word Christ stems from the Igbo word **chi** – god-man. That Rama is an incarnation of Vishnu the Hindu Christ shows another root of Christianity all of which are linked to the Igbo root cult of the god-men who bear the chevron ichi symbol and are called Nri – a lineage sired by Thoth (and Nisaba?), whom I call the hidden face of Isis. Nri was of course the hidden meaning of the title INRI – IESUS NRI – which Pilate gave to the dying Jesus, and it could be said to connote ‘Jesus the Nri’, and not just ‘Jesus King of the Jews’, for even then, the Jews are also Nri, as we have argued in *The Lost Testament of the Ancestors of Adam*.

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³ See *They Live Before Adam*.