

Bantu Cosmology & the Origins of Egyptian Civilization Notes

Lecture by *Asar Imhotep*

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Acknowledgements & Thank You's

I would like to first and foremost acknowledge the supreme creative energy that permeates throughout the universe. Without her creative genius and mercy, none of us would be here to breathe for another day and learn more about ourselves. I would also like to thank those ancestors known and unknown who now rest in the Zimani and the realm of ungrasped ideas, whose radiating energy still influences our lives today and whose guidance we continually seek. I would like to thank brother Deloyd Parker for allowing me to present here today and for spearheading the creation and maintenance of such an institution as the SHAPE Center that allows for much needed discourse and exchange of ideas. I would like to thank all of those master teachers who have guided me on my journey and set me on a path to help me reach my full human potential. Those teachers are Dr. Julani Williams, Dr. Asa Hilliard III, Dr. James Conyers, Professor James Smalls, brother Jabade Powell, Nana Kimati Dinizulu, brother Robert Muhammad, Dr. Leonard Jefferies, Dr. Malidoma Some, Baba Ashra Kwesi and many other unnamed master teachers on the continent. I would especially like to thank brother Ferg Somo out of the UK for allowing me to introduce some of his unpublished linguistic work.

I would like to thank all of the elders in the room who are this room who I am honored to follow in their footsteps and who feel that I am worthy enough to share information with the larger public. I would also like to acknowledge any woman currently in this building with life in her sacred womb. Ashe!

Introduction

The legacy that the Egyptian civilization left humanity is truly a testament to the human potential when grounded on a firm foundation of integrity, spirituality and a love for wisdom (the correct application of knowledge). Through their meticulous inquiries into the workings of nature, they have exposed the very essence of physics, mathematics, architecture, law, spirituality, medicine, philosophy, and more. Egyptian high culture was so great in its hay-day that it attracted unwarranted, less maturely developed nations who felt they could *take* would they didn't *earn*. It's internal light shines so brightly that even 2500 years after its demise, Europeans have gone out of their way to invade, infiltrate, rob its artifacts, rewrite history, put their face on it, reinterpret the philosophy, and designate themselves as gate keepers to attach themselves to a history, a people, a contribution that does not belong to them. They have vehemently tried to disassociate ancient Ta-Meri (Egypt) with the rest of Africa. They even got so bold and so powerful that took Egypt out of Africa and created an imaginary location called the Middle East and placed Egypt there.

This world-view has been challenged by such warrior scholars as Drusilla Dunjee Houston, W.E.B. Dubois, J.A. Rogers, John G. Jackson, George GM James, John Henrik Clarke, Asa Hilliard, Yosef Ben Jochannan, Clyde Winters, Ronoko Rashidi, Maulana Karenga, Molefi Kente Asante, Ivan Van Sertima, Wade Nobles, Naim Akbar and countless others who have done the rigorous work of restoring the historical African consciousness in an attempt to restore the dignity of African people, and to inspire them to take their place as agents in the development of human flourishing and not just idle beings waiting on salvation from the European. But the scholars who managed to shift single handedly the narrow paradigm of European hegemony, on the interpretation of classical African civilizations, has to be none other than the Senegalese scholar Dr. Cheikh Anta Diop and linguist from the Kongo Dr. Theophile Obenga. Their contribution to the understanding of African culture is unsurpassed, in my eyes, and we owe a great debt to their warriorship in the realm of epistemology. They are the reason why I do what I do and I appreciate them greatly.

Egyptian culture is a mysterious culture. It is mysterious because nature is mysterious and to be one with nature, one has to have some element of mystery. One of the mysterious aspects to Ta-Merian culture was its University system that existed in all parts of the world, especially in central Africa. What modern Egyptologists have failed to see in their ignorance of African culture is that Ta-Meri (Egypt) was the political state and Kemet was the priesthood. This presentation developed out of a larger independent study that started in 2005 when I wrote a paper titled ***What's in a name? The Meaning of Kemet*** for a symposium at the University of Houston. Since that symposium I have been on a non stop mission to truly understand the inner pinnings of African culture and how we could use the very best of its platform and make it a more practical agent in the lives of Africans living in the United States and abroad. Throughout this journey I have read countless material on what it means to be African and what does it mean to be God having a human experience. When you ask the Universe a question with sincerity, it definitely provides you with an answer. These questions and more were answered through the medium of lectures, reading materials, initiations, interviews and internal reflections. One such meeting with a local master told me that if I want to understand Egypt, I need to study the Twa and the Ba-Ntu people currently residing in Central Africa. I really didn't understand really what he meant then (and this is before I wrote the paper in 2005) but it definitely became apparent later. Not too long after that encounter, during a private lecture of the late Dr. Asa Hilliard, he introduced to me a

book by a Kongolese master teacher Dr. K. Bunseki Fu-Kiau and his work titled *African Cosmology of the Bantu-Kongo*. I didn't pick it up immediately, but after the symposium in 2005, something compelled me to get the book. The only thing I regret now is not getting this book as soon as I heard about it. Immediately I began to see the parallels in the Kongo cosmology and that of Ancient Egypt.

This started a process of intense study of the Bantu people, and the Kongo region in particular, and what I've found through my independent research, to me, could be considered the Rosetta Stone of Egyptian philosophy. Now I understood fully what my local master was telling me a year prior to the symposium and it this work by Dr. Fu-Kiau which shapes the nature of this lecture today. One of the recurring themes throughout my studies has been articulated by several master teachers concerning the criteria for understanding the philosophy of the people.

(go to slide) Healing Wisdom of Africa pg. 163 – Dr. Malidoma Some

Cultures define themselves in terms of the ways their people perceive the cosmos...The cosmology I am concerned with in this chapter is **so essential to Dagara wisdom that little makes sense without it; the cosmology is the foundational model for life itself.**

African Cosmology of the Bantu Kongo pg. 129 – Dr. K. Bunseki Fu-Kiau

Understanding the world view of a people is the cornerstone for understanding their culture.

African Philosophy: The Pharaonic Period – Dr. Theophile Obenga – pg. 20

By contrast, the Egyptian language does have genetic kinship affinities with other continental black African languages, ancient and modern. That is why the 1974 Unesco International Colloquium, organized in Cairo, explicitly urged experts in comparative linguistics “**to establish all possible correlations between African languages and the ancient Egyptian language,**” given the impossibility of identifying genetic links between the language of ancient Egypt, on the one hand, and the Semetic and Berber languages, on the other.

Writing about the same people, Janheinz Jahn states in *Muntu*:

When we say that the traditional African view of the world is one of extraordinary harmony, then except for the word ‘African’ every single word in the sentence is both right and wrong. For in the first place **the traditional world view is still alive today**; secondly it is a question not of a world view in the European sense, since things that are contemplated, experienced and lived are not separable in it; thirdly it can be called extraordinary only in the European sense, while for the African it is entirely commonplace; and fourth, the expression ‘harmony’ is entirely inadequate since it does not indicate what parts are being harmonized in what whole. And if we say ‘everything’ is harmonized, that tells us less than ever.

These quotes encouraged me to look into the interior of Africa to gain a better understanding of Egyptian civilization. Through this process I have also come to the realization that ancient Egyptian ontological philosophy illuminates certain modern African cultural practices and

spiritual philosophy. From here Dr. Maulana Karenga echoed my purpose for my studies through the articulation of Kwanzaa, its formation and philosophy.

Kwanzaa pg 3 – Dr. Maulana Karenga

Kwanzaa was created out of the philosophy of Kawaiida, which is a cultural nationalist philosophy that argues that the key challenge in Black people's life is the **challenge of culture**, and that what Africans must do is to discover and bring forth the best of their culture, both ancient and current, and use it as a foundation to bring into being models of human excellence and possibilities to enrich and expand our lives.

So it is with this understanding that I come before you today. I hope to inspire a greater appreciation of the jewels our ancestors left us in the form of ritual, proverbs, language, philosophy and cultural expression. I hope as well in this lecture to cultivate the inner creative faculties within your being so you can begin to formulate new paradigms in which we can use this information to make our culture and philosophy more visible and useful in the lives of African people. To the youth who march onward and upward toward the light, this lecture is respectfully dedicated. Ashe!

Asar Imhotep
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Objectives

1. Introduce to the audience the Cosmological world-view of the Bantu people of Central Africa and use that understanding to better understand ancient Egyptian culture
2. To discuss the origins of Egyptian civilization and how the political state came into being
3. To bring to light the continent wide University system that existed in ancient times
4. To seek new ways to use ancient cosmograms and Mdw Ntr practically in the lives of African people
5. And to establish a Houston based research institution dedicated to advancing the work doing primary research in African studies: articulating our findings in print publications, film and new media

Lecture Limitations

This lecture is incomplete. There is still much more work that needs to be done. This lecture is primarily a presentation of some of the information accumulated thus far and to see if we have legit grounds to continue along this particular path, of Bantu Cosmologies, for a better understanding of Egyptian civilization.

Who are the Bantu? (from Wikipedia)

Bantu is the name of a large category of African languages. It also is used as a general label for over 400 [ethnic groups](#) in [Sub-Saharan Africa](#), from [Cameroon](#) across [Central Africa](#) and [Eastern Africa](#) to [Southern Africa](#). These peoples share a common [language family](#) sub-group, the [Bantu languages](#), and broad ancestral cultural traditions.^[1] Those traditions underly historically increasing diversity of [culture](#) and [customs](#). Within localized regions, Bantu languages may be more or less mutually intelligible, but Bantu languages as a whole are as diverse as [Indo-European languages](#).

"Bantu" means "people" in many Bantu languages, along with similar sounding [cognates](#). Dr. [Wilhelm Bleek](#) first used the term "Bantu" in its current sense in his 1862 book *A Comparative Grammar of South African Languages*, in which he hypothesized that a vast number of languages located across central, southern, eastern, and western Africa shared so many characteristics that they must be part of a single language group. Perhaps the most salient was the organization of many parts of speech in concordance with a set of [noun categories](#), by means of inflected [prefixes](#). Thus in [isiZulu](#), a [paradigmatic](#) case for Bleek, the noun [root](#) *-ntu* is found in nouns such as *umuntu* (person), *abantu* (people), *ubuntu* (quality of being human, humaneness), and verbs and adjectives describing the nouns [agree](#) with them: *Umntu omkhulu uhamba ngokushesha* (The big person walks quickly), *Abantu abakhulu bahamba ngokushesha* (The big people walk quickly).

Method

This will not be a discussion on how Black the ancient Egyptians were or if they were even Black or not. Dr.'s Cheikh Anta Diop and Theophile Obenga in the 1974 UNESCO Symposium has proven that in my eyes a thousand times over. If someone is still trying to argue against the Africaness of the ancient Egyptians, they are mere children and aren't serious about this subject and should be dismissed.

We will use a multidisciplinary approach to solidify our claim of Bantu – Egyptian relations. We will use information from the disciplines of

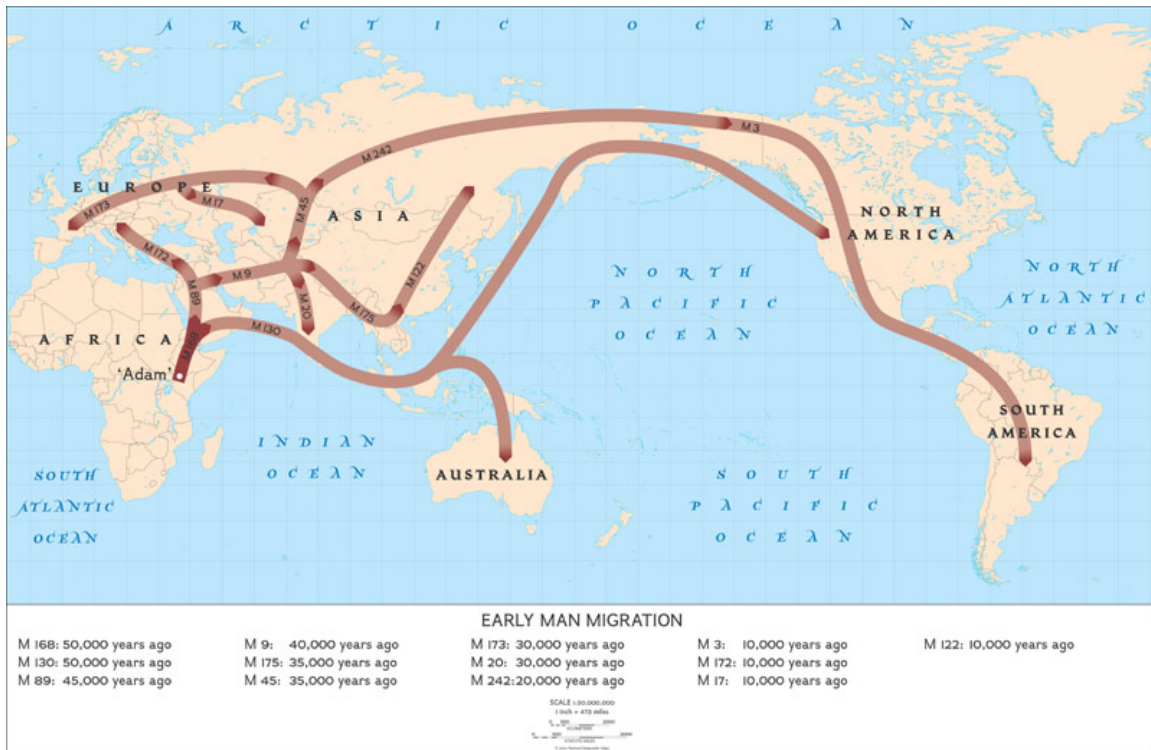
- Archeology
- Paleontology
- Linguistics
- Anthropology
- And through Oral Historical Records

Also, if I can coin some terms and forms of study

- Symbology
- And Philosophical Cognancy

For our study the symbols need not match. The truthfulness in correspondences will be apparent when evaluating the underlying meaning of the stories and symbols. A key factor in African culture is how creative you can be when conveying a message. You can use the same underlying theme but the aesthetics must be unique to your own experience. So while in Atlanta, Georgia, the youth may get CRUNK, the youth out in California will create a dance and get CRUMP. Although CRUNK is not a dance, CRUMPING as a dance form embodies the same philosophical concept of immense energy in the form of unconscious expression. This is the theme that governs African pedagogy.

The Journey of Man



Early human migration map from Spencer Well's *A Journey of Man* book

Although other intelligent apes, including several *Paranthropus* species, continued to walk the African savannah from 2.5 million years ago, it is humans - genus *Homo* - with whom we are concerned. Humans represented a new evolutionary concept in a number of ways, not only with their enlarged brains, mixed diet, and smaller teeth, but in their adaptive behaviors, including the making of the first shaped stone tools by the very earliest human species.

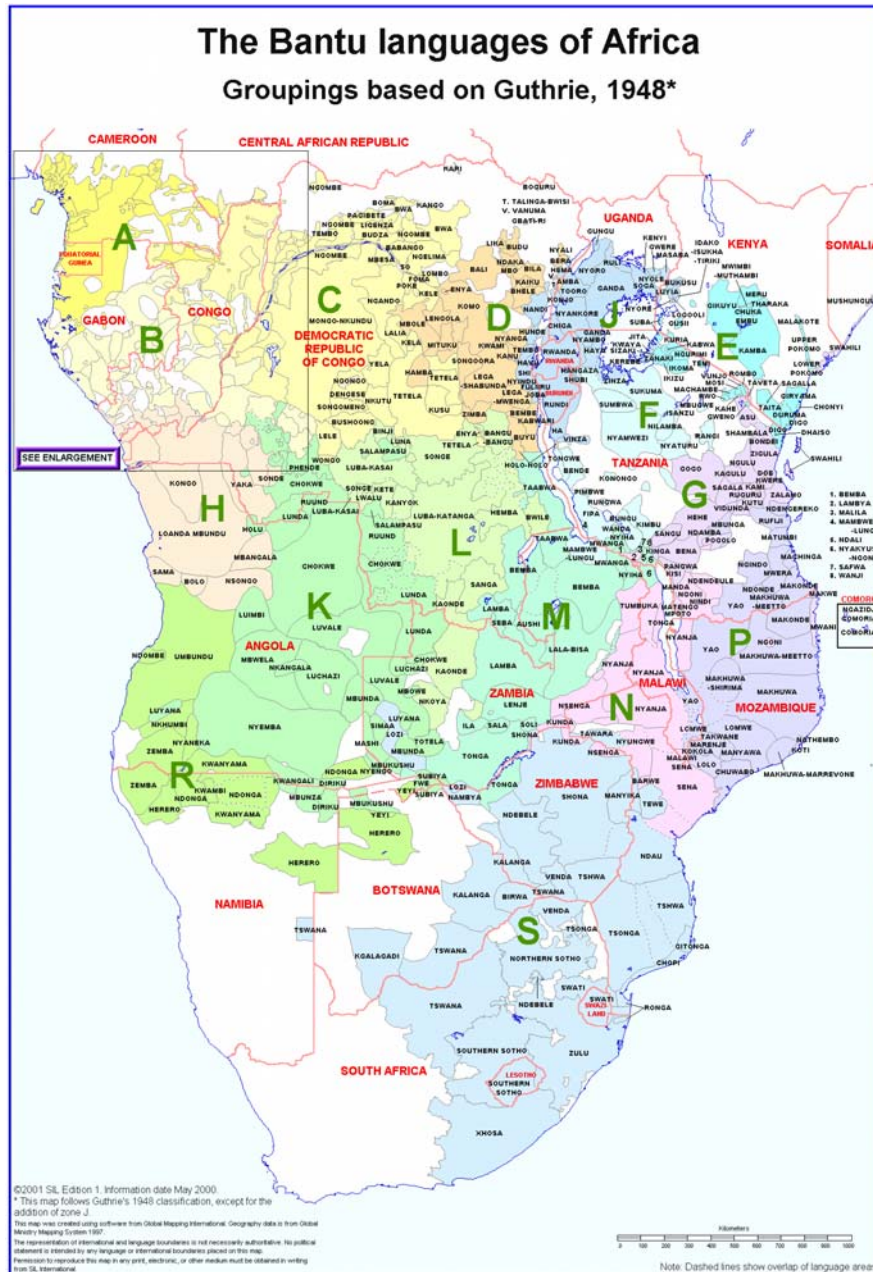
Summary of Homo Sapien migration history based on mtDNA

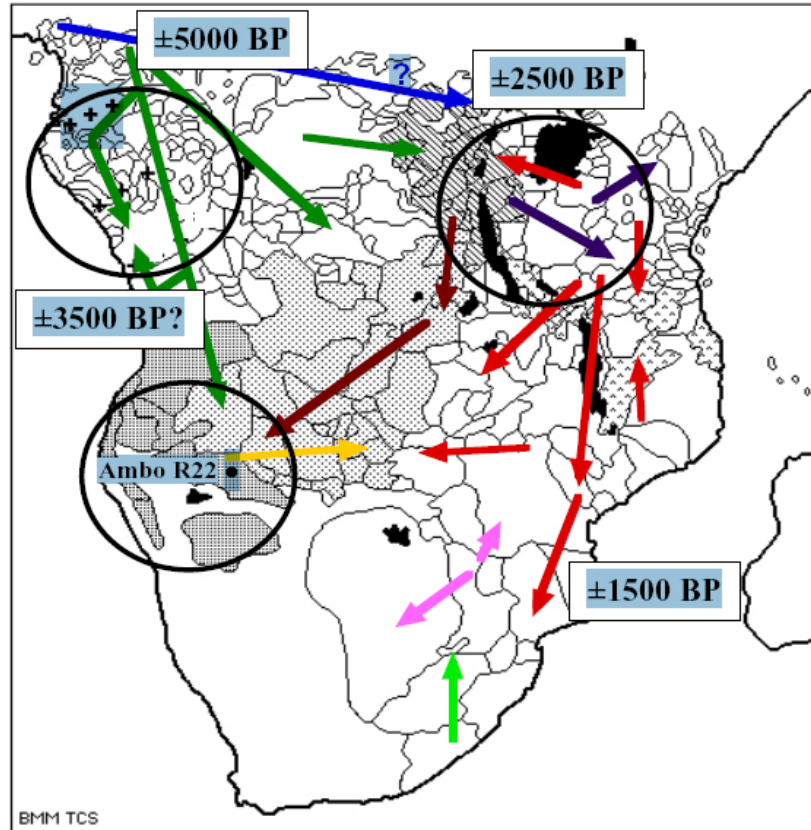
- Over 160,000 years ago modern humans, Homo-Sapiens, lived in Africa. The earliest known archeological evidence of our mtDNA and Y-Chromosome ancestors are found in East Africa
- Four groups traveled as hunter gatherers south to the Cape of Good Hope, south west to the Congo basin, and west to the Ivory Coast, carrying the first generation of mtDNA gene types L1
- A group traveled across a green Sahara 125,000 years ago, through the open north gate, up the Nile to the Levant (Middle East). This was the first exit out of Africa for homo sapiens.
- The branch that reached the Levant died out around 90,000 years ago do to a global freeze. This freeze turned the Middle East and north Africa into a desert and from this point, Neanderthal man occupied these areas.
- 85,000 years ago a group of Africans crossed over the Red Sea into the Gates of Good Grief. All of modern humans are descended from this group

- 85,000 – 75,000 years ago this group traveled along the Indian coast into Indonesia and China
- 74,000 years ago Mt. Toba erupted causing a 6 year nuclear winter and instant ice-age which the earth saw a massive depopulation believed to be reduced to 10,000 adults.
- 74,000 – 65,000 BCE saw a massive repopulation in India and they, by boat, began to travel to Timor and Australia
- 65,000 – 52,000 BCE the earth began a dramatic warming and families were able to began moving up the Fertile Crescent. From there they moved into Europe.
- 52,000 – 45,000 BCE another Ice Age hits. Aurignacian Paleolithic Cultures moved from Turkey into Bulgaria, Europe. From there they went into Hungary and then into Austria.
- 45,000 – 40,000 groups from the Middle East move into central Asia. Groups from Indo-China to Tibet moved up into the Qing-Hai plateau
- 40,000 – 20,000 BCE Central Asians moved west towards Eastern Europe, north into the Arctic Circle and joined East Asians to start the spread into Eurasia.
- 25,000 – 22,000 BCE ancestors of the Native Americans crossed the Bering land bridge moving all the way to what is now New York
- 22,000 – 19,000 BCE during the last Ice Age, Europe, North Asia and North America were depopulated, only leaving isolated surviving groups locked up in refuges.
- 19,000 – 15,000 BCE during the last glacial maximum, in North America, south of the Ice, groups continued to develop and moved all the way into South America.
- This continued until 12,500 BCE now populating most of South America
- 12,500 – 10,000 BCE – reoccupation of North America south of the ice traveling north to become the Eskimo, Aleuts, and Na-Dene speakers.
- 10,000 – 8,000 BCE – final collapse of the ice age which heralds the dawn of agriculture. The Sahara was grassland. Recolonialism of Britain and Scandinavia

This information is important to know because we have to first establish the earliest migratory patterns of the first Africans. During the depopulation periods of Europe and north Asia, during the Ice Ages, those African Homo Sapiens who migrated to West, Central and South Africa were not affected like those in other parts of the world. Now let's look at how linguists classify the Bantu languages and see how their classification and time tables cause for a reevaluation of the historical record.

BANTU MIGRATIONS





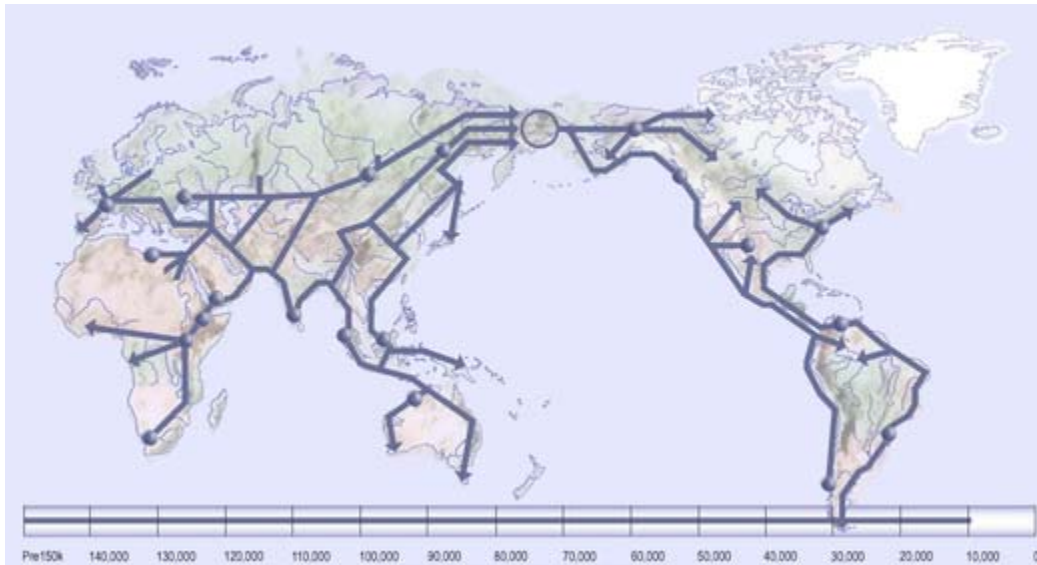
*OMLL (Eurocores, ESF) — Language, Culture and Genes in Bantu:
a Multidisciplinary Approach of the Bantu-speaking populations of Africa*

Map 1. *Bantu Expansion: Presumed expansion routes. Zones retained for hypotheses testing.*

Presumed major expansion routes, convergence zones, and secondary expansion zones. The Bantu homeland is situated in the Northwest (borderland Nigeria-Cameroon). From this place, the Bantu populations gradually moved across the rainforest to the East (one major movement) and to the South (other major movement). Some of eastern populations continued their southward spread. Convergence between eastern and western populations occurred at different times and places (cf. the Ambo population, R22 (Guthrie's classification). The different shades (colours) in the arrows have been used to differentiate major regional "migration" movements. *Map created with Bantu Map Maker (T. Schadeberg, Leiden University, The Netherlands.)*

Discrepancy with current Bantu migration map

Bantu Cosmology & the Origins of Egyptian Civilization Notes
by Asar Imhotep



Remember that there were 3 migratory thrusts of human beings from central East Africa into South, Central and West Africa. The question is what happened to these populations of people prior to the so-called Bantu movement that dominated south central Africa? The current linguistic literature implies that these regions were uninhabited but the mtDNA data above says there were 3 migrations of people in these areas.

Also, the oral traditions of various Bantu tribes places them in West Africa, the Nile Valley and the Sahara before its desertification. Here is one such instance.

Babutidi in "Bantu Migration and Settlement," in Laman's Kongo Cultural Collection, (20,000 pp. microfilm, Lidingo, Sweden, 1914. Film No. 1, Cahier XVIII/13), goes on to state:

"A long time ago in antiquity, people did not exist in this Lower-Congo; they come from the north of the country. There also, in the north, people came from far off north, the very north of Kayinga. Kayinga is the name of the country [region] where lived our ancestors in antiquity...There they already knew how to weave the cloths they wore, forge hoes and knives that they used. The main reason for their coming in this country [area] was the famine that hit Kayinga. For many years the drought reigned; crops and fruit trees they planted dried up. They suffered a lot for this. Unable to support the suffering they said to each other: "Let's go to Banda-Mputu [Let's pass through the dense forest, the unbreakable wall] and organize chieftaincies, because we have a lot of hunger up here." So they agreed: "Let's go."

In the past, two chieftaincies ruled this part of the world [region]. When people escaped from the north of Kayinga, they separated on their way; some crossed the Nzadi [Congo river], these are people who live in the Nsundi area [the left shore of Nzadi] and others are those who live on the Simu-Kongo [the right shore of the Nzadi]."

Kayinga is the Kongo name for the Sahara. The accounts from their historians say they didn't come from West Africa, but from the far north of the Sahara. I am not saying they didn't live in West Africa, but that we cannot say ALL of the Bantu speaking people left to populate southern Africa from Camerron.

Their account of famine agrees with the current data on the Naptan Pluvial period from 10,000 BCE to around 5,500 BCE. This is a period in North African history where what is now the Sahara (Arabic for desert), was plush land and was hospitable for large populations of people because of the consistent rains due to the collapse of the last ice age. After this period of immense rain, the rains stopped and the desert began forming around 5000 BCE due to the retreat of the African Monsoon southward. Dates by paleoclimatologists differ in their dates: usually between 5000-3000 BCE.

The problem is the current data on Bantu dispersion from Cameroon (as seen on the above maps) says they didn't leave until around 5000 BP. For those who do not know, BP means "Before the Present" time. Before the present time is before 1950 AD; so our date for leaving the Cameroon area is around -3000 BCE (5000 BP – 1950 AD). This is 2000 years after the beginnings of the drying up of what is now the Sahara (5500 BCE).

We know there were large populations of people in the pre-Sahara era based on certain artifacts and rock art.



What's most important here is the connection with the Nile Valley which detractors claim there was no contact between Bantu speaking people and Egyptians in the Nile Valley. The evidence says otherwise.

Here is an excerpt from the Ghanaian writer and scholar *Ayi Kwei Armah* speaking about his research in the oral traditions of the people of Ghana (whose language family is part of the Niger-Congo phylum in which Bantu is under).

The Eloquence of the Scribes

http://www.africasia.co.uk/newafrican/na.php?ID=863&back_month=56

Now I had grown to adulthood. Inside our larger history I was undertaking life journeys of my own, and though I had imagined other paths, I was moving into the future as a writer. The more I learned about our history, the clearer it seemed to me that if I wanted to write, I would have to study it more seriously, **since all available evidence indicated that the narrative of our social history was at the centre of the art of our poets, storytellers and spokespersons.** I followed the trail of evidence backward in time. It led me to the oral traditions. **The oral traditions took me back to traditions of migration.** Those traditions, beginning with acknowledgments of places reached by **groups traveling under pressures too extreme to adapt to**, referred to an earlier place of departure. Sometimes the reference was simply to the **Great River** or the Great Water. **More frequently, the traditions of migration mentioned Misri, Msiri, or Luti.** Those are just other names for the area now known as Egypt, though in ancient times it went by other, indigenous names: Ta Meri, Beloved Land, Tawi, Two Lands, and, more often, Kemet, the Black Nation.

Dr. Cheikh Anta Diop in Civilization or Barbarism pg 320 states:

The Woyo have a hieroglyphic writing system the study of which has been recently undertaken by a Belgian ethnologist, according to Nguvulu Lubundi. In Zambia, an Austrian researcher, Dr Gerhard Kubik of the Vienna University's Institute of Ethnology, **has recently discovered ideograms called Tu-SoNa**, of a philosophic meaning that are known only by the **old men who speak the Luchazi language in the Kabompo district**; he is in the process of studying them. **Therefore it is not by chance that a statuette of Osiris was found *in situ* in an archaeological layer in Shaba, a province in Zaire**

R. Grauwet: "Une statuette égyptienne au Katanga," in Revue Coloniale Belge, no. 214, 1954, p.622

We find this same characteristic in the Nile Valley itself. As Dr. George GM James points out in stolen legacy pg. 133

(ii) We are also informed that the mystery system of Egypt employed modes of **spoken language which could be understood, only by the initiated.** These consisted not only of myths and parables; but also of a **secret language called SeNzar.** (Ancient Mysteries: C.H. Vail, pg.23)



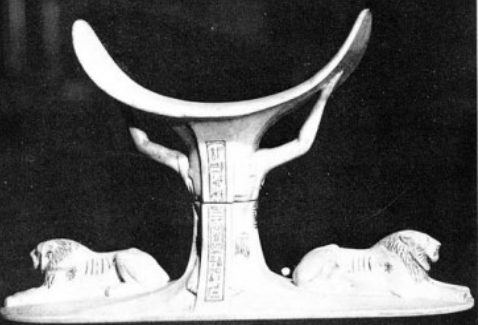

Also we find in the Lemba people of East Africa the alleged “cohen” priestly gene of the Jewish priests. If Bantu speaking people weren’t in the area of the Nile Valley, how did a Bantu speaking people obtain this “priestly” gene and at a frequency higher than the so-called European Jew?

Kevin Davies. Cracking the Genome: Inside the Race to Unlock Human DNA. New York: The Free Press, 2001. Excerpts from Davies' book:

"But the most remarkable application of Y-chromosome markers is to Jewish populations in the Middle East and beyond... Aaron thus became the first Jewish priest, or cohen, a tradition that has since been handed down from father to son. [Michael] Hammer, Karl Skorecki, David Goldstein, and colleagues studied Y markers from three hundred Jews, including more than one hundred cohanim, and found that half of the Jewish priests shared the same genetic signature, compared to less than 5 percent in the lay Jewish population.... The results of the DNA studies [of the Lemba people of South Africa] were stunning: a significant portion of the Lemba Y chromosomes exhibit the characteristic

genetic signature found in the cohanim, including more than 50 percent of the Buba, one of the 12 Lemba clans. These markers have also turned up in the Bene Israel, the oldest Jewish community in India..." (excerpts from pages 182-183)

My personal conversations with Akan priests substantiate the claims of Ayi Kwei Armah. Migration from the Nile Valley is also attested to in the Ifa tradition of the Yoruba people in Nigeria. If this is true, then we should have some archeological evidence to support connections artistically, philosophically, linguistically and architecturally with West African nations (where Bantu is allegedly is from) and that of ancient Ta-Meri (Egypt). Well there is. Let's review the following:

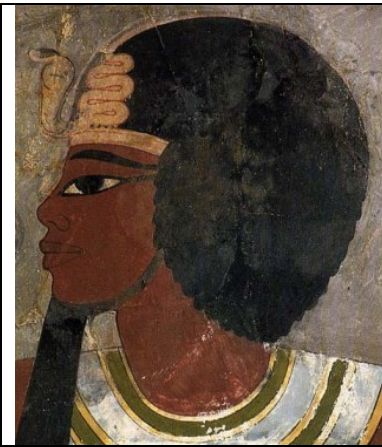
	
<p>Egypt: receptacle 4th millennium BC (Nagada period)</p>	<p>Calabash: sub-Saharan Africa today</p>
	
<p>Egypt:</p>	<p>Mali stools (also found in Ghana)</p>



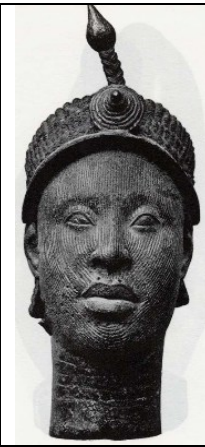
Egypt: Musical instruments (look at harp on the right)



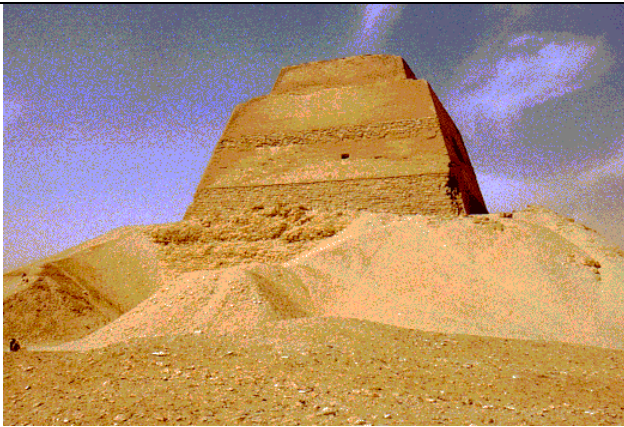
Harp of central Africa (Gabon)



Egypt: snake headdress



Nigeria: Same snake concept



Egypt: Pyramid at Meidoum



Askia tomb Timbuktu



Egypt: Saqqara Pyramid



Nigeria: Nsude village shrine, Abaja, Northern Igbo

African Cosmology

Healing Wisdom of Africa pg. 163

Cultures define themselves in terms of the ways their people perceive the cosmos... The cosmology I am concerned with in this chapter is so essential to Dagara wisdom that little makes sense without it; **the cosmology is the foundational model for life itself.**

African Cosmology of the Bantu Kongo pg. 129

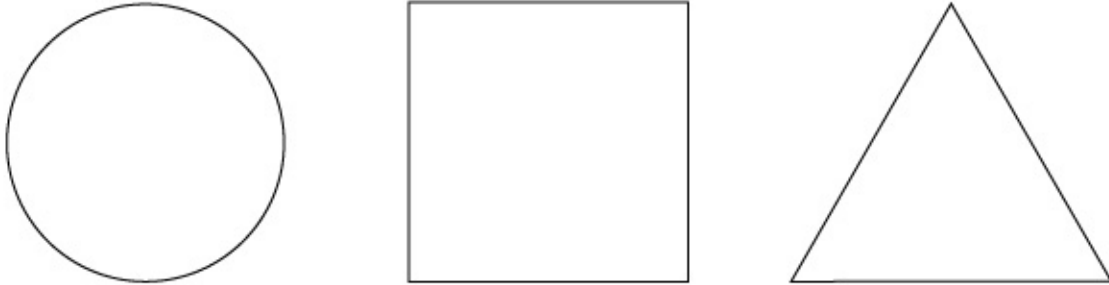
Understanding the world view of a people is the cornerstone for understanding their culture.

With these two challenges above, we now delve into the foundation of African Cosmologies. Before we begin this journey, it would do us well to define exactly what is a cosmology?

Cosmology derives from the Greek word “cosmologia” which broken down in its two components: *cosmos* = order, and *logos* = word, plan, reason. Cosmology is the study of the universe in its totality, and by extension, humanity’s place in it. The scientific investigations into cosmological phenomena were fuelled by a yearning to answer for themselves these questions: Who am I? Where did I come from? What is my purpose? What must I do to fulfill that purpose?

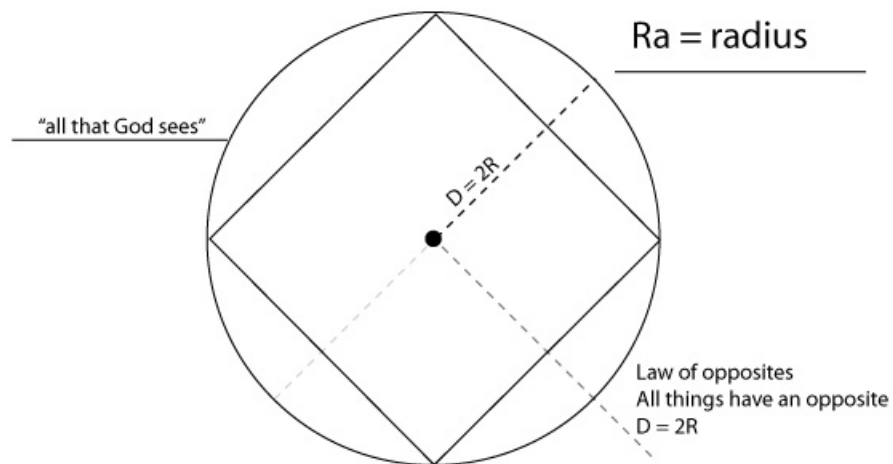
The pursuit for the answers to these questions is how our African ancestors were able to discover the foundations to the applied sciences: physics, mathematics, zoology, geology, astrophysics, quantum mechanics and varying aspects health and biology. During the course of their studies, they discovered a method on which they could teach all of these different sciences graphically using 3 basic shapes:

All African cosmologies can be traced to a....



In practically all African spiritual systems, the underlying tenants of the philosophy will be presented through these shapes. This is the basis for sacred geometry. The figure below is an example of how the ancient Kmtjw (Egyptians) used this concept to represent God, geometry and moral character development at the same time.

The African Basis of Geometry & Algebra

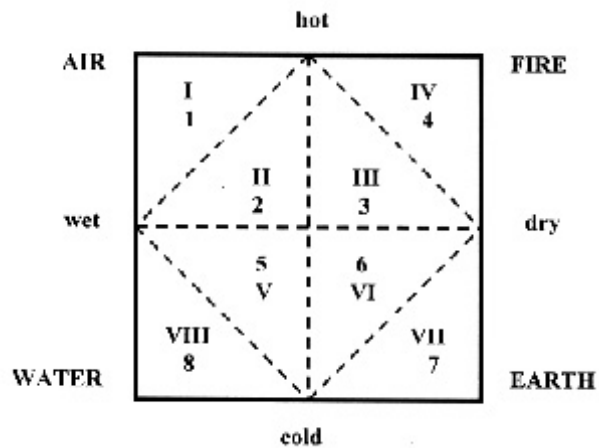


God is the center of the universe

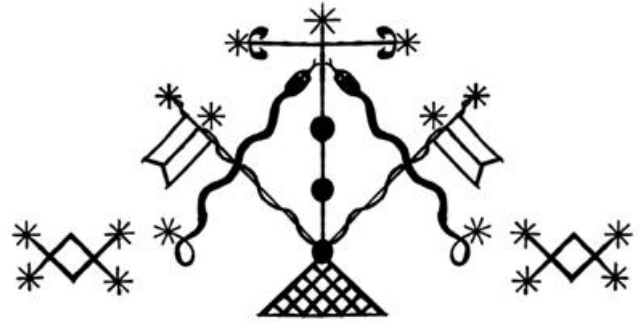
NY Museum of Natural History
(can be seen among the Grimaldi of South Africa)

• Kemetic glyph for Ra (Re, Rau)

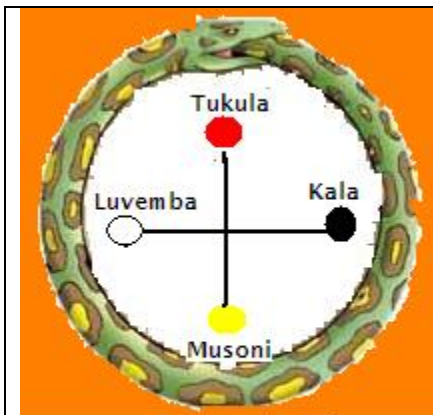
We see this symbol represented all throughout Africa as mentioned before and here are few examples:



From Stolen Legacy Dr. George Gm James

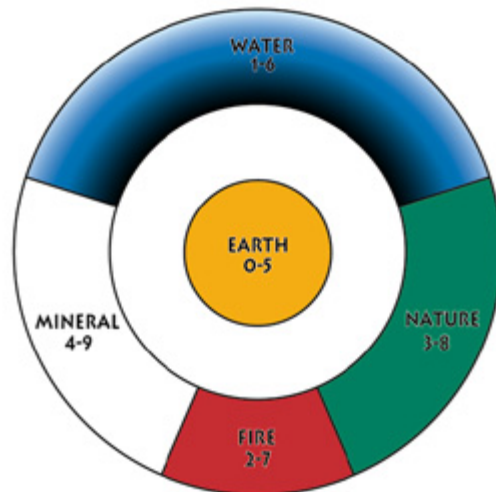


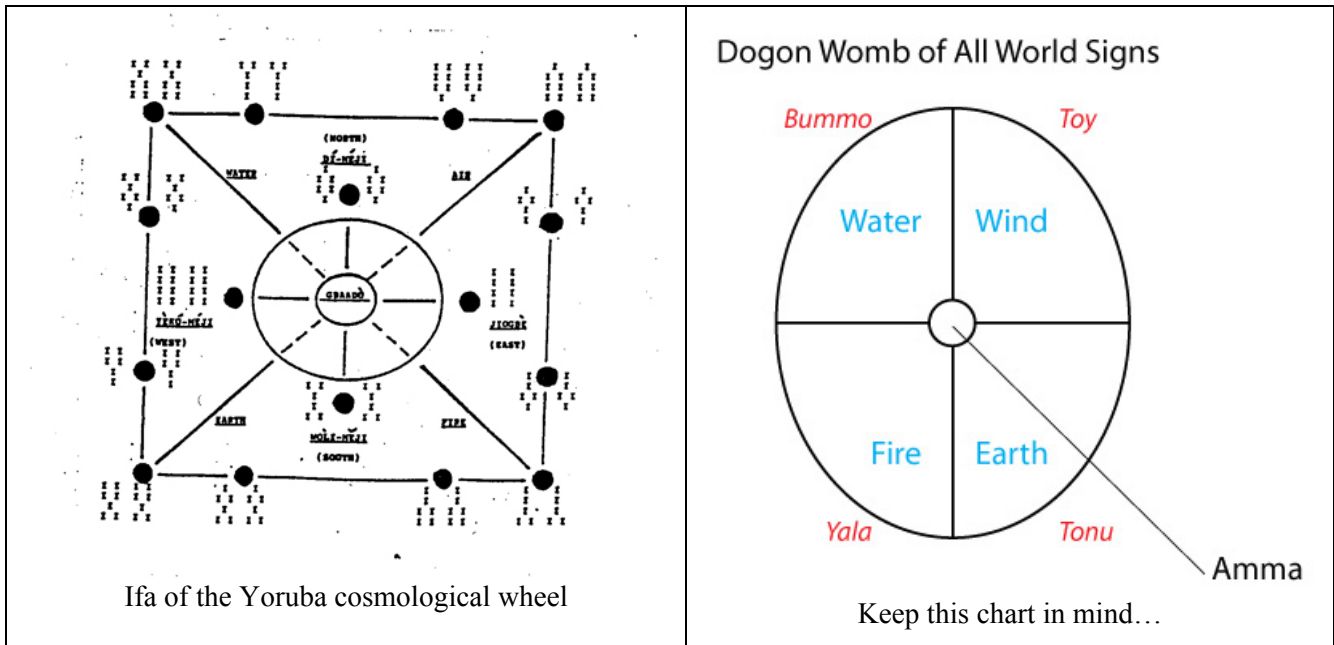
Lou of the Voudon



**Dámballà New Afrikan
Vodùn Ancestral Order**

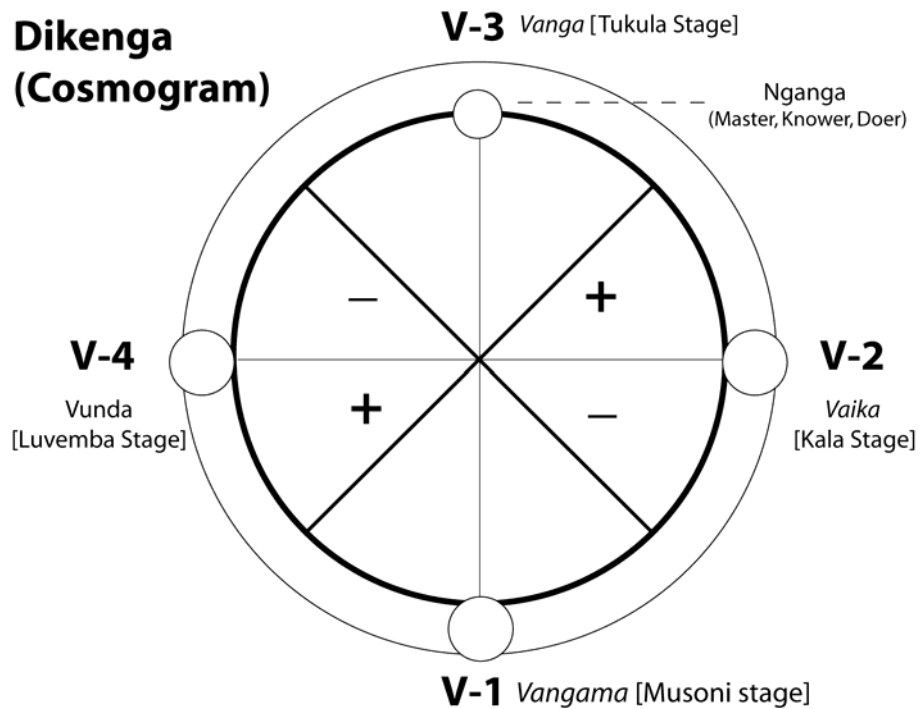
DAGARA COSMOLOGICAL WHEEL

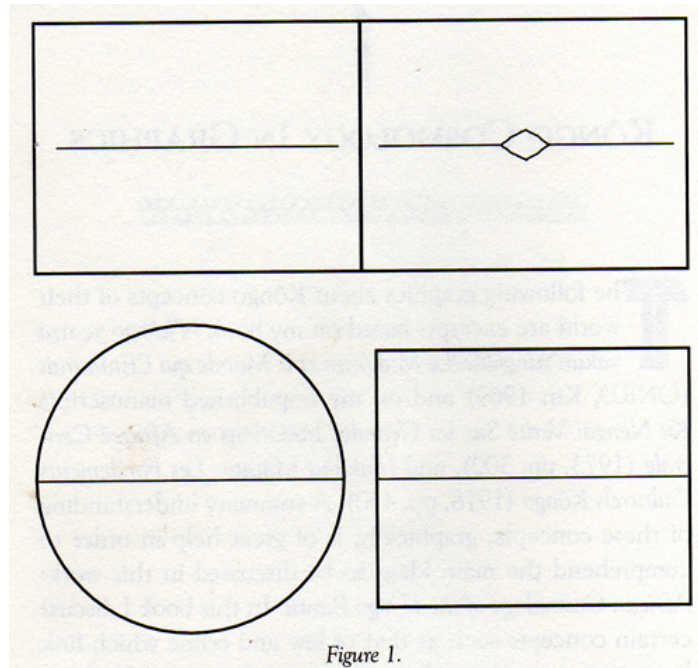




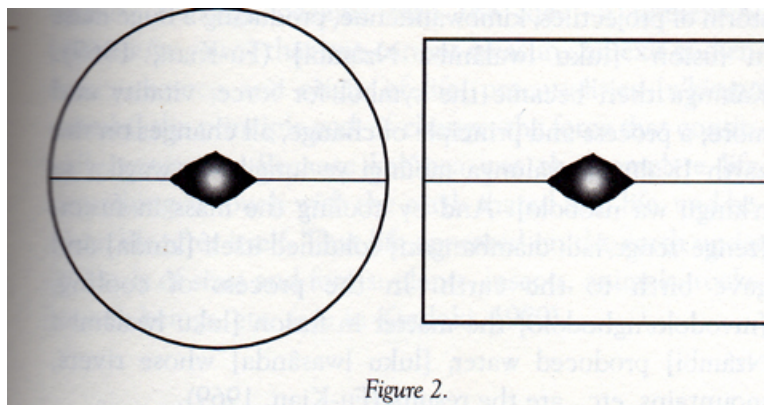
From the above diagram, it is clear that these African ethnic groups share the same pedagogy when it comes to their most cherished teachings. From this basis we can now introduce the Cosmology as expressed through the people of the Kongo as taught by Dr. K. Bunseki Fu-Kiau in *African Cosmology of the Bantu Kongo*.

Dikenga (Cosmogram)

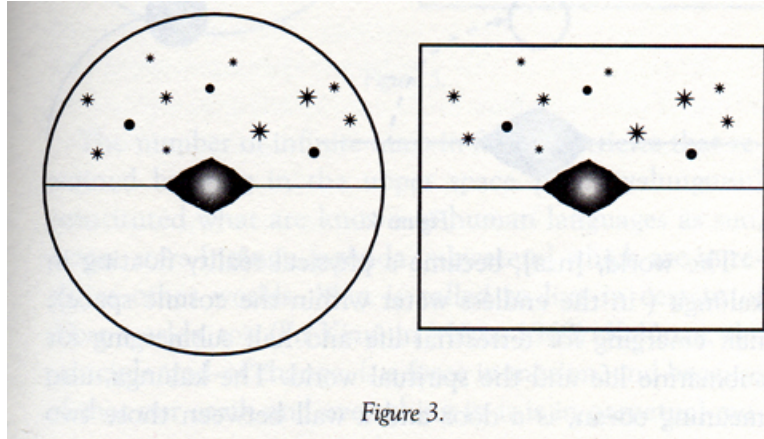




- A straight line/skyline [n'longa – lukongolo] or a line with an empty circle [mbungi] is a Bantu symbol of emptiness
- A world without visible life
- There are active forces that can blow up in the empty mbongi
- Man's life is surrounded by diverse forces and waves which govern it like in an mbungi

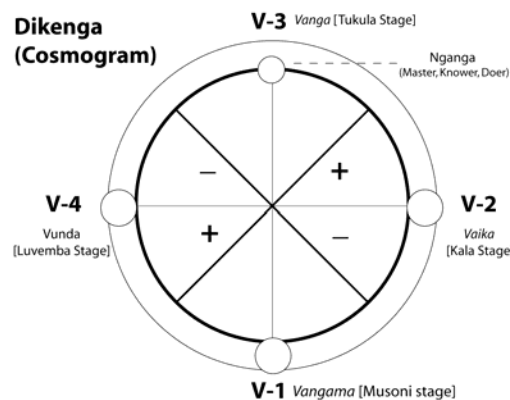


- A fire-force complete by itself, kalunga, emerged within the mbungi and became the source of life [moyo wawo mu nza] on earth
- Kalunga fired up the mbungi and dominated it



- The heated force of kalunga blew up and down as a huge storm of projectiles producing huge mass of fusion
- Compare with the Dogon account which said Dada flung clay matter into the universe after its big bang
- Kalunga then became the symbol for force, vitality and more, a process and principle of change (just like Khepera in the Egyptian account)
- And by cooling the mass in fusion kalunga solidified itself and gave birth to the earth
- The world became a physical reality floating in Kalunga (kalunga also means ocean – compare to the Egyptian concept of the Nun)
- Kalunga represents potentiality, immensity that one cannot measure, source and origin of life. It is the complete life (notice the circle with its center just like the Egyptian account).
- The particles you see in the diagram, that which didn't become the earth, became the sun, stars, moons, planets and other space objects.
- Man himself is an object, man, in motion for he is an around the path goer, in his upper and lower world.

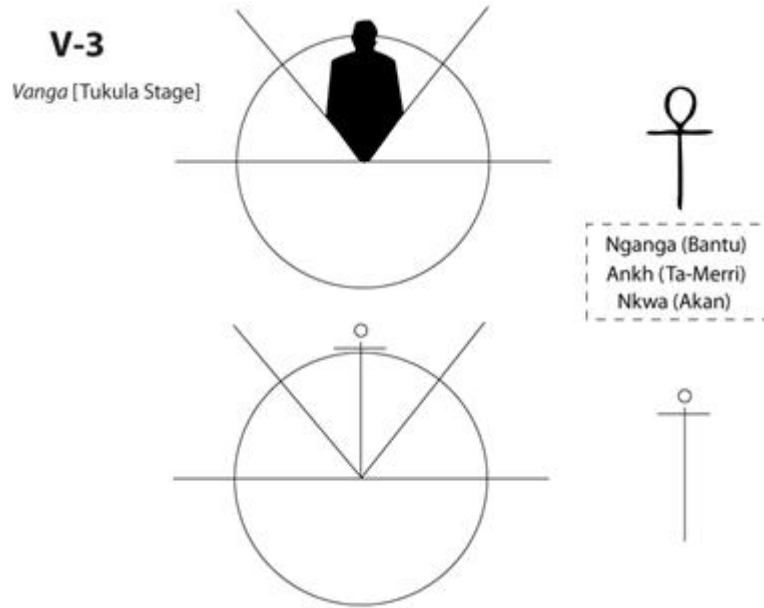
Bantu Concept of the Vee



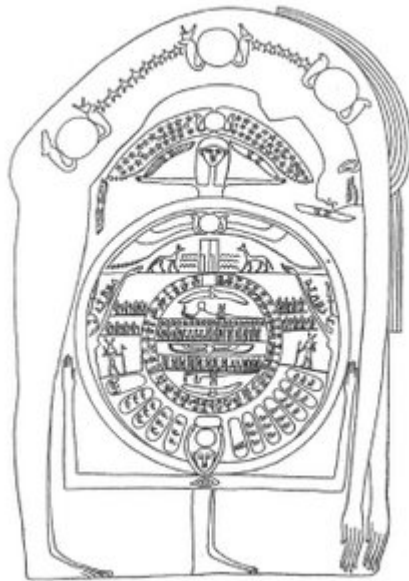
- The Bantu believe that human beings are living “suns” forever on a course of living-dieing-living. We are packets of living energy, a phenomenon of perpetual veneration from conception to death – a radiating sun. The birth of a child is seen as the rising of a

sun and the death of a person as the setting of the sun. Compare with Egyptian Akhet symbol.

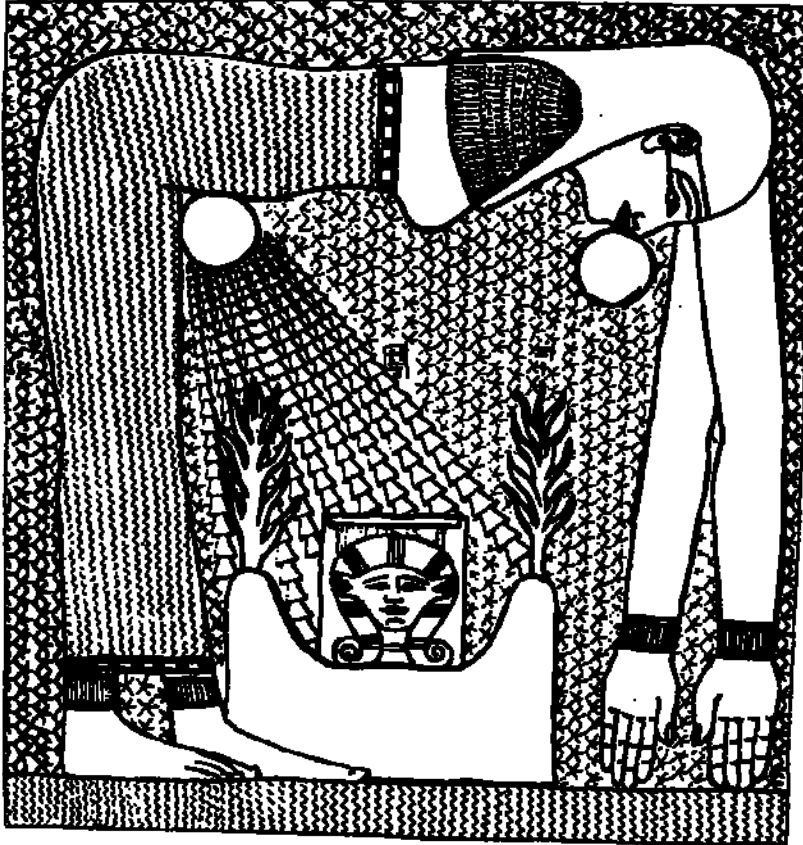
- Each section of the graph represents a different stage in this life process and is critical in understanding the African world view.
- **The first “V” is called Vangama;** it is the biological formation process stage (the womb)
- This is where all of our genetic codes are imprinted [sonwa] into the future “living sun.”
- This is also a symbolic reference to the place where all ideas are born. Ideas follow the same process of development human beings do and in the cosmic womb, the mind, is where we impregnate consciousness and give birth to new ideas
- Living pyramids going throughout our individual life process [dingo-dingo]
- **V-2 is called Vaika.** This represents the actual existence stage (the birthing process) in which you become a breathing, sound-making [vovi] being.
- You now have the ability to code and decode the world around you.
- Your ability to speak [vova] allows you to make, receive or reject orders
- This ability can either curse you or bring you good health. This speaks to the power of words.
- **V-3 is the most aspired “V” of any muntu.** It is the Vanga stage and is derived from the archaic word “ghanga,” which means to do or perform.
- This “Vee” is the stage of maturity, creativity and great deeds (the tukula stage).
- Inventions and great works of art are all developed in this stage.
- Master, doer, healer, community fire, inventor, community’s medicine, mature leadership
- This is a person who stands “vertically” (for all of you Masons) in his own “V.”
- This is a reversed pyramid and occupies the position of verticality [kitombayulu] in the directions of Gods, power and leadership.
- **The last zone in the Dikenga is Vunda (V-4).**
- It represents the greatest change of all and that is death. Vunda means to rest and this is where you enter the realm of living energy called the ancestral realm.
- Here, depending on how you lived your life in the Nseke (world, earth), you would either be a n’kuyu (ugly immature, stunted ancestor) or a mukulu (deified ancestor).
- Then you start the process in the Musoni stage getting ready for another incarnation



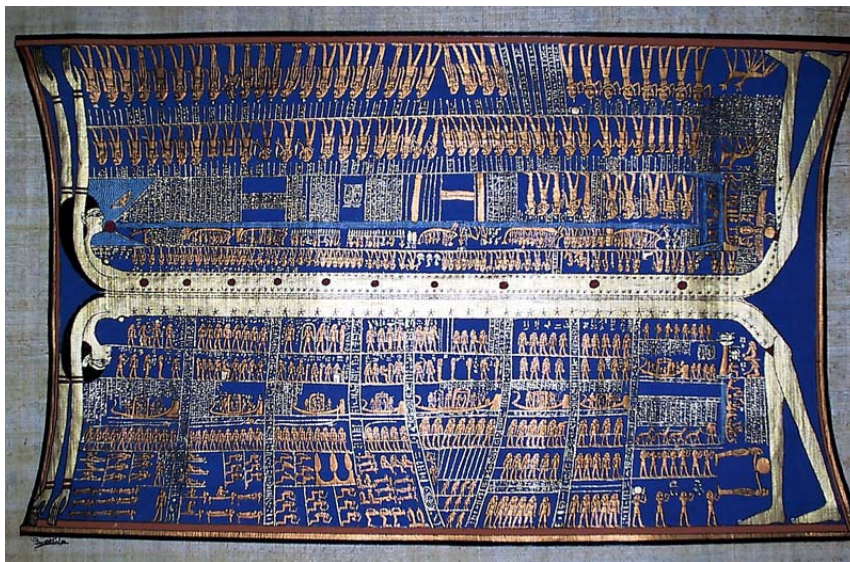
Now compare this life process to what you see on Egyptian temples concerning Nut and the traversing of the “sun.”

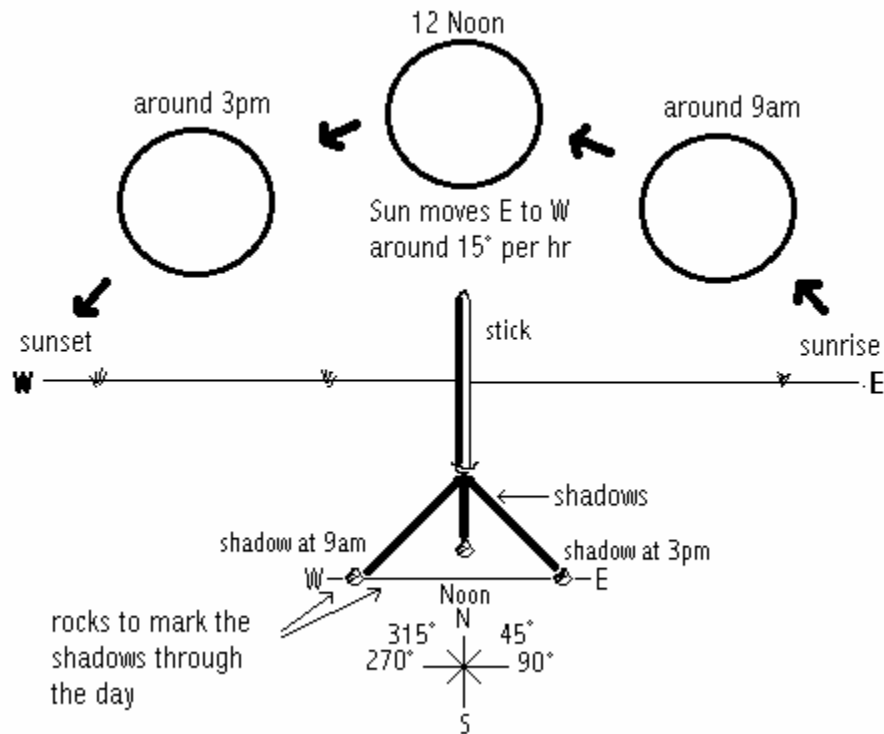


Goddess Nut during the Ptolemaic period



The “sun” going through its life stages.



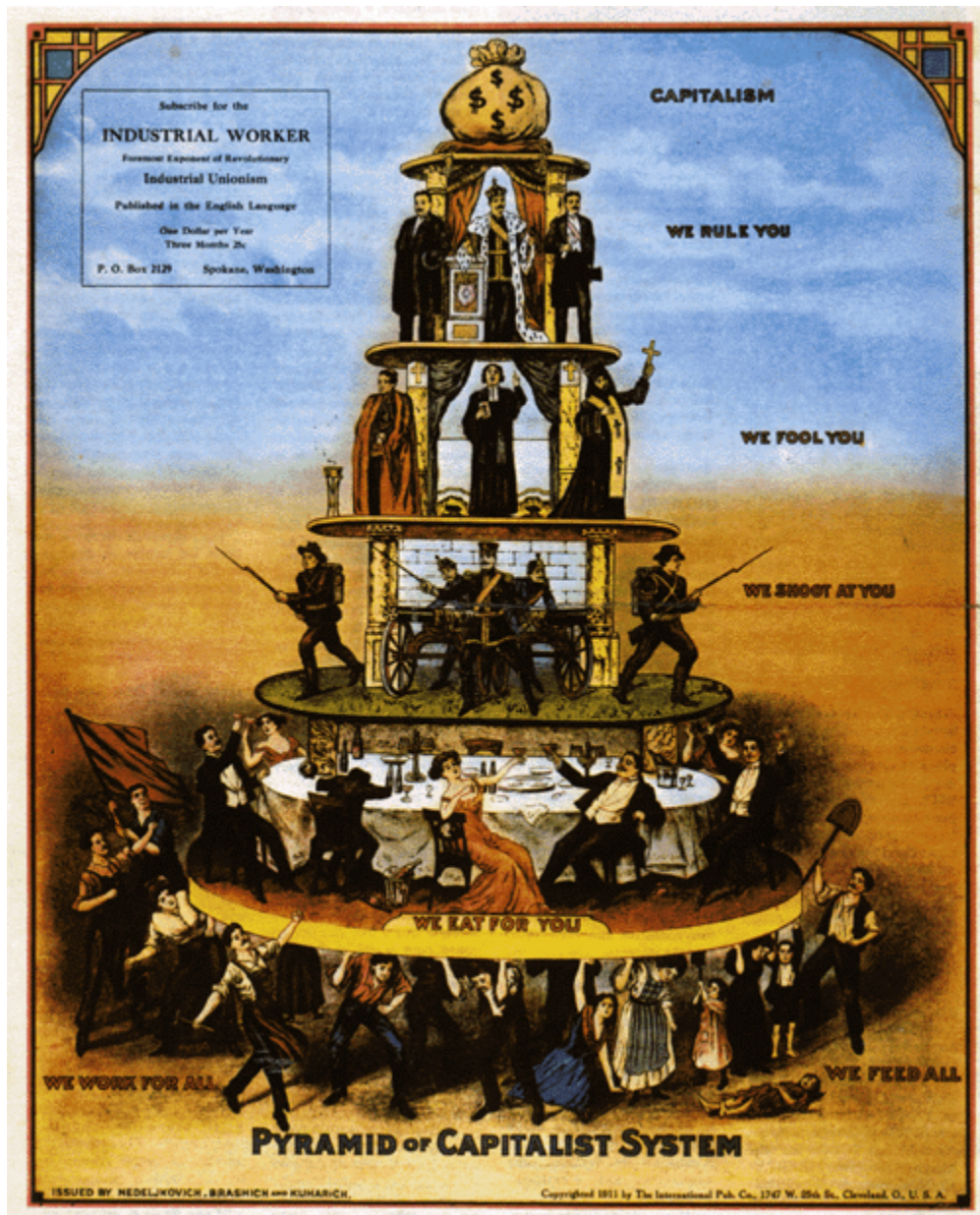


Now we should have a clue as to one of the purposes of the pyramid tombs



The Red Pyramid in Dahshur

Here is the European version of the Pyramid



Bantu and Egypt Connections

One of the things about doing independent study is getting all happy that you have discovered something new, only to be disappointed that there were others before you who noticed the same things. I guess it's true there's nothing new under the sun. But here is an excerpt from W.E.B. Dubois making Bantu and Egyptian connections:




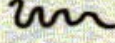


Many things show the connection between Egypt and this part of Africa. The same glass beads are found in Uganda and Upper Egypt, and similar canoes are built. Harps and other instruments bear great resemblance. Finally the Bahima, as the Galla invaders are called, are startlingly Egyptian in type; at the same time they are undoubtedly Negro in hair and color. Perhaps we have here the best racial picture of what ancient Egyptian and upper Nile regions were in predynastic times and later."

Thus in outline was seen the mission of The People--La Bantu as they called themselves. They migrated, they settled, they tore down, and they learned, and they in turn were often overthrown by succeeding tribes of their own folk. They rule with their tongue and their power all Africa south of the equator, save where the Europeans have entered. They have never been conquered, although the gold and diamond traders have sought to debauch them, and the ivory and rubber capitalists have cruelly wronged their weaker groups. **They are the Africans with whom the world of to-morrow must reckon, just as the world of yesterday knew them to its cost.**





















W.E.B. Dubois pg. 52 Chapter VI – The Negro
<http://www.sacred-texts.com/afr/dbn/dbn05.htm>

Writing

IGBO Writing

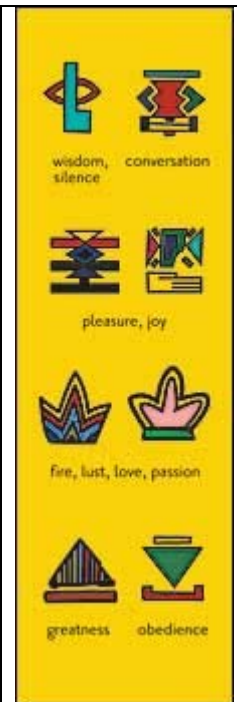
<i>Pictogrammes égyptiens</i> (vers 4000 av. notre ère)		<i>Pictogrammes nsibidi</i> ⁵⁴	
A ₂₇		homme courant, un bras étendu ; <i>inw</i> = messenger.	Dayrell ₁₀₇ , homme courant, un bras étendu ;
F ₃₂		ventre de mammifère ; <i>h.t.</i> = ventre, corps	Macgregor (p. 212), un messenger.
I ₁		lézard ; <i>'t a</i> = nombreux, riche.	Dayrell ₁₂₇ , symbole qui contient un poison à l'intérieur.
I ₁₄		ver ou serpent (<i>h f'w</i>) ; ver (<i>ddft</i>)	Talbot ₂₇ , lézard.
N ₈		Soleil rayonnant ; <i>wby</i> : apparaître.	Macgregor (p. 212), serpent ; Dayrell ₁₀₄ , serpent très long ; <i>uruh</i> — <i>ihot</i> , serpent en Efik et shaw, en Uyanga.
N ₁₁		croissant de lune ; <i>i'h</i> = lune.	Talbot ₂₂ , soleil rayonnant ; <i>utinn</i> soleil, en Efik et <i>dūawng</i> , en Uyanga.
			Talbot ₂₂ , croissant de lune ; <i>ebi</i> = lune, en Uyanga.

Mande

Hiéroglyphes égyptiens		Signes mende		
A ₂₈		homme levant les bras au ciel : <i>kat</i> = être élevé ; <i>h'i</i> = se réjouir.		, <i>nde</i> (probablement de <i>ndevu</i> = souffle, haleine).
D ₃₄		, bras tenant une hache et un bouclier : <i>chs</i> = combattre.		, <i>kpu</i> (probablement de <i>kpunde</i> = désastre).
F ₃₅		, cœur, trachée : <i>nfr</i> = bon, beau.		, <i>do</i> ;  , <i>kua</i> .
I ₁₀		serpent : <i>dj</i> .		, <i>vp</i> .
M ₈		, fleurs de lotus sur un étang : <i>sa</i> = étang, marais.		, <i>sp</i> .
N ₅		soleil, ou œil solaire : <i>r'</i> .		, <i>vi</i> .
N ₁₁		croissant de lune et étoile : <i>ibd</i> (<i>abd</i>) = mois.		, <i>nyp</i> .
N ₁₄		pays plat avec trois grains de sable : <i>ts</i> = terre, pays.		, <i>to</i> .
O ₂₀		aire couverte de grains : <i>sp</i> , <i>t</i> = aire.		, <i>je</i> ;  , <i>gbu</i> .

Bantu

The Bantu people writing Symbols (South Africa)



Opening of the Mouth Ceremony

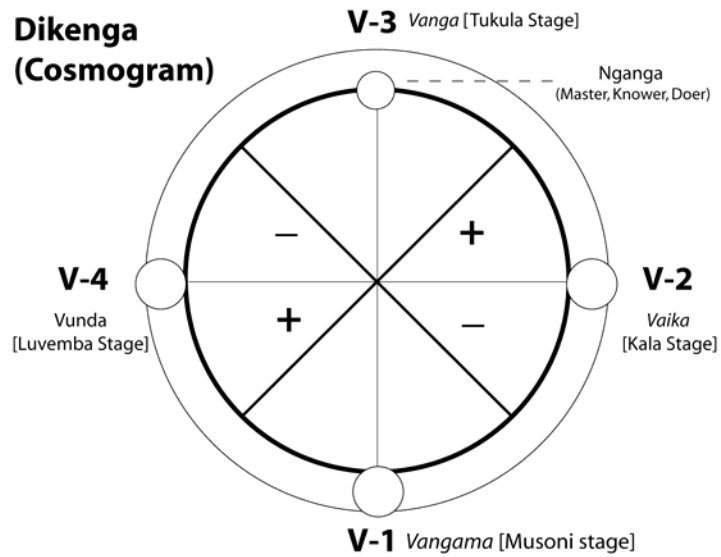
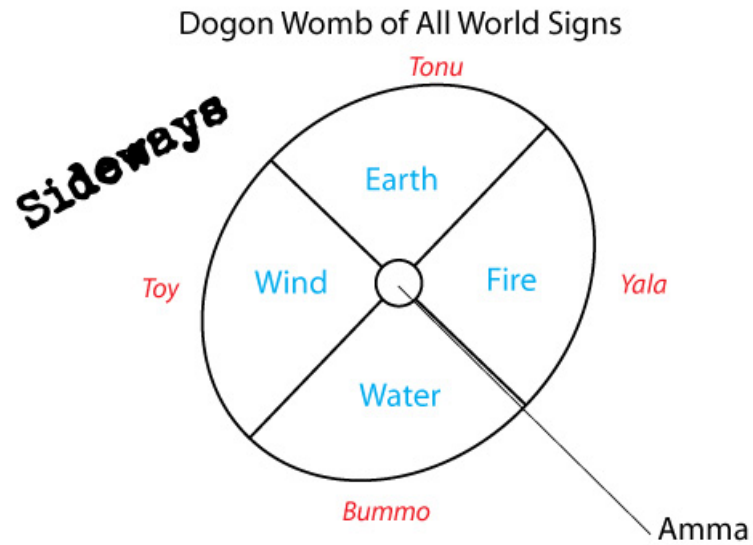


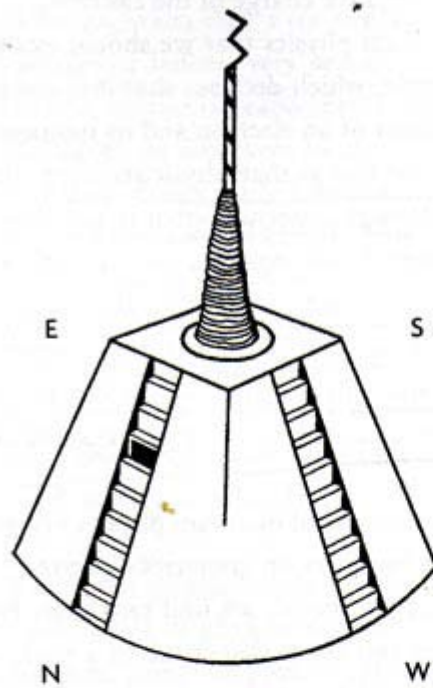
Papyrus Ani – Rau Nu Pert M Heru (Book of coming forth by day)

“Go with our tears, wet upon your face, and represent our problems among the dead: be our medium.” By similar interpretation, **the open mouth**, with the lips rendered in relief, symbolizes the leader **speaking to the dead**: “the funeral is over and now he is **talking in the other world**. **All niombo should have open mouths. This means there is speech in the other world.**” ...If the open mouth of the niombo brings parlance into the other world, and tears code messages of shared concern, the towering gesture of the niombo, right hand up, left hand down, is similarly significant. It maps the boundary to be crossed; it identifies the cord connecting life to death; it is “the crossroads pose.” ... The niombo gesture...also marks a person’s transition from this world to the next. On behalf of his community, **niombo hails the heavens and the horizon line**. When you die you automatically become an ancestor. But not everyone becomes a niombo. Being buried in a niombo figure means the community believes this person will become our medium.

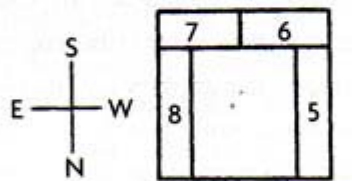
Robert Ferris Thompson Four Moments of the Sun

Cosmological Wheel

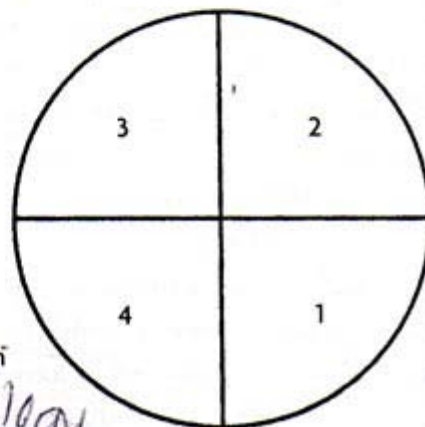




The plan of the Dogon granary, or world-system plan (from Griaule, Conversations with Ogotemmel, 33).



Plan of upper story



Ground plan

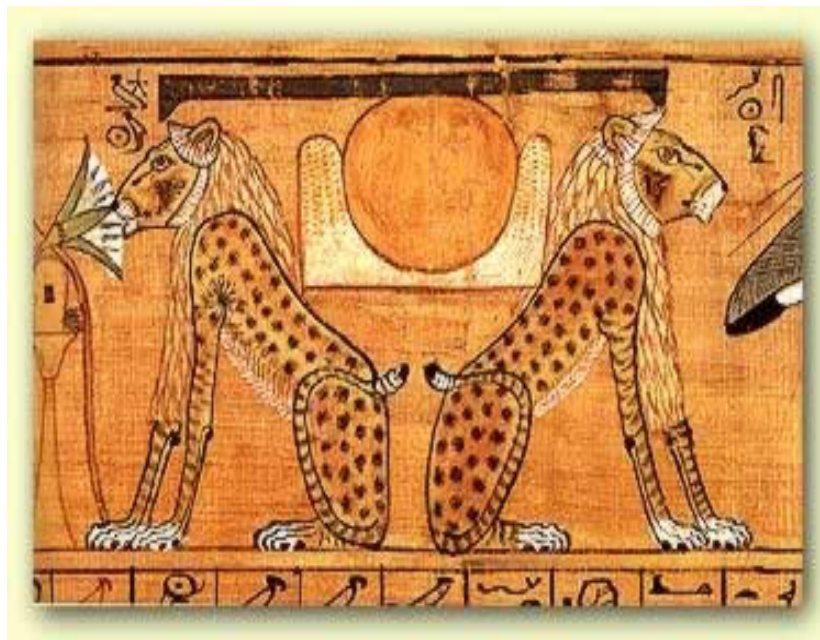
*Numerology
#4 leads
with Focus*

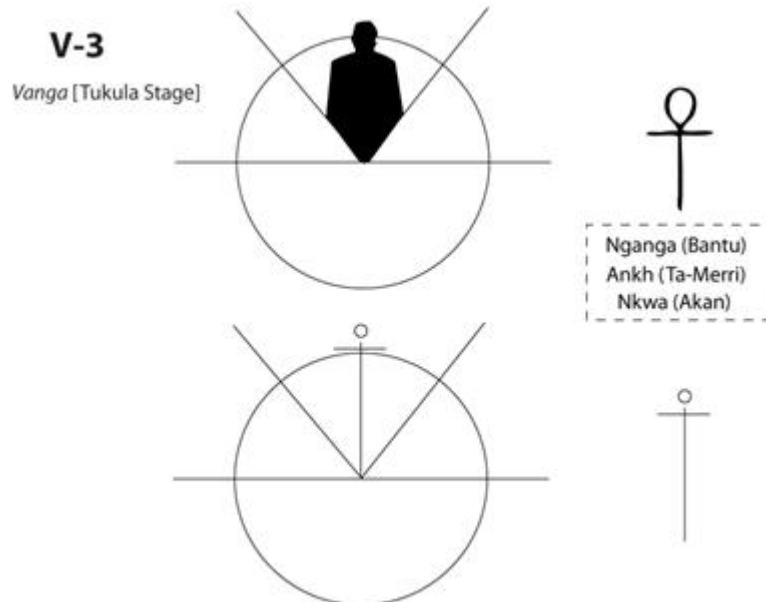
In the Pale Fox, Griaule and Dieterlen describe a basic approach to the act of creating that is defined within the framework of Dogon mythology. This approach includes four phases or stages and, for the Dogon, applies equally to any creative project, whether it be a creative act of Amma or an undertaking of man – for example, the building of a dwelling. The first of these is the conceptual stage, in which an idea is conceived, and which the Dogon call bummo. At this stage, the project exists only in signs or seeds – symbols that represent the final thing to be created. For a middle school student assigned to write a report, this would be the equivalent of selecting a topic. In the second stage, called the yala, the project is conceptualized in broad strokes that identify the boundaries of the object to be created. This compares roughly to our middle school student's report outline. Griaule and Dieterlen described this phase in *The Pale Fox*:

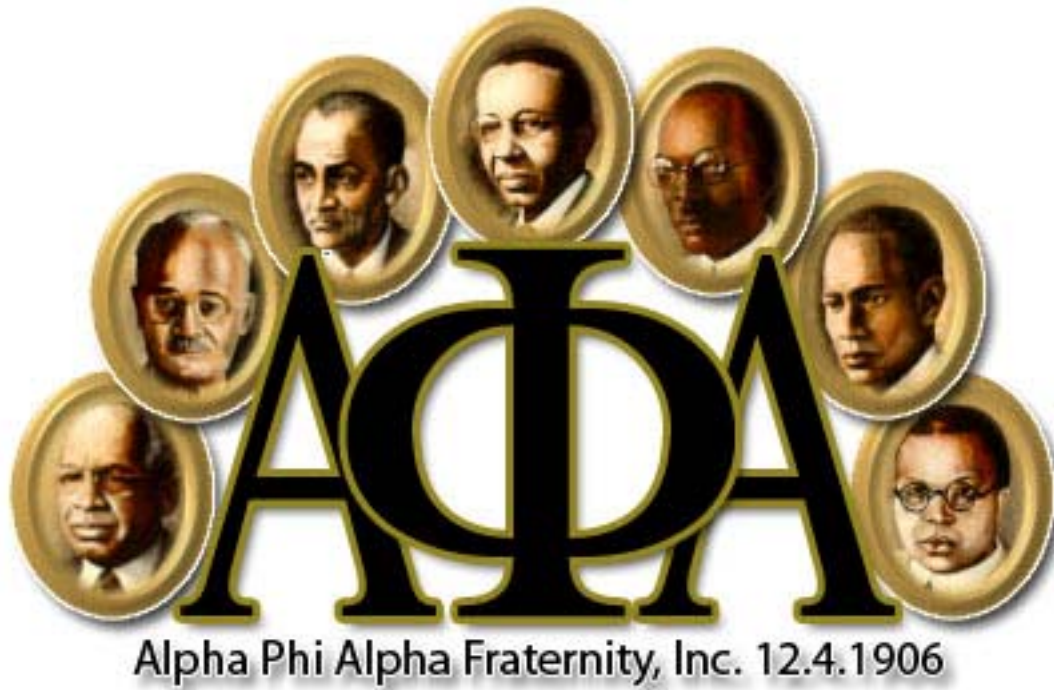
After the first series, that of abstract signs or “trace” bummo, will come the second series, that of yala “mark” or “image” executed in dotted lines....”The yala of a thing is like the beginning of the thing.” Therefore, when one builds a house, one delineates the foundation with stones placed at the corners: these stones are the yala, the “markes” of the future dwelling. Term yala also has the meaning of reflection,” which expresses the future form of the thing represented.

The third developmental stage refines the image of the thing to be created by filling in the main details of the object or concept. We could say that this third stage would be comparable to a student's detailed notes or perhaps to a first draft of the report.

The Sun on the Horizon



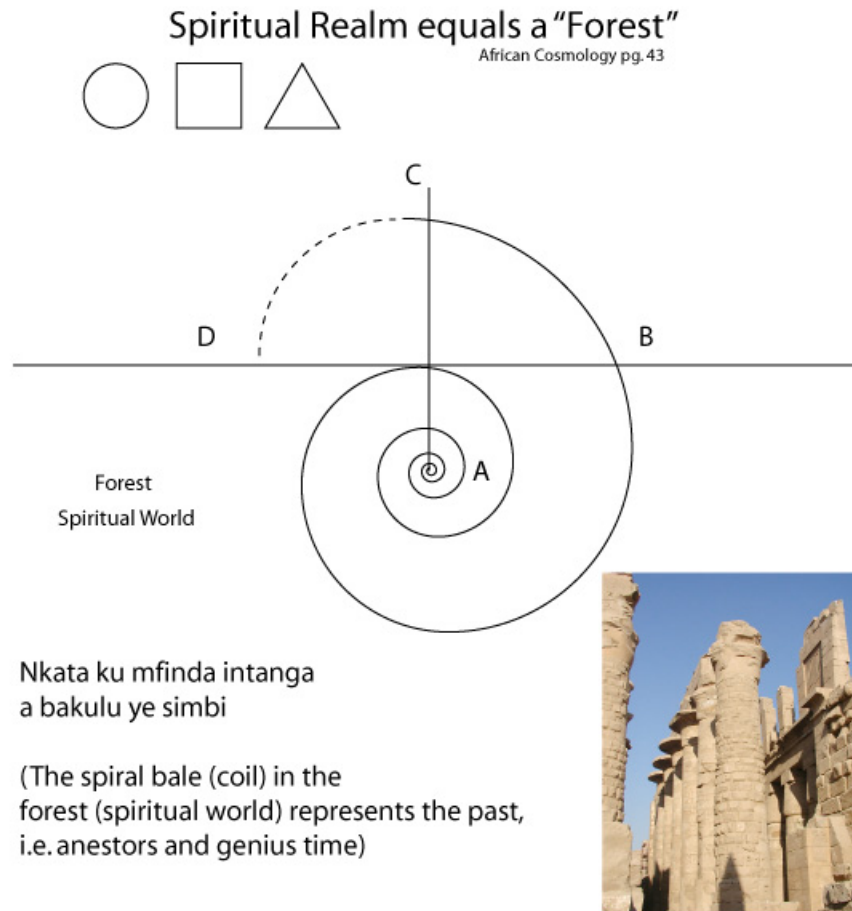




The “sun” in between two mountains.

Forest: Place of Initiation

The Word Kongo means “Place of initiation.” Initiations took place in the forest. Since Egypt didn’t have forest, they created them in the form of a temple. Remember, there is no difference between an image and the thing it represents in the African World View.



Science of the Dogon page 64

“The fourth series consists of the “drawings,” *toymu* (or *toy*), as realistically representative of the thing as possible. **It is also the thing itself.** When one has finished the building of a house, it is as if one had made a complete drawing, *toymu*, of the house. In speaking of the toy and of Amma, one says: **“To make the drawing is to make the thing that he (Amma) has in mind. It is, therefore, to represent the thing created in its reality.”**”

Other Notes:

- **Bonaabakulu AbaseKHEMU** - The Brotherhood of the Higher Ones of Egypt. Founded in the reign of Khufu whose founder was a priest of Isi (Auset, Isis)
- **Ukwazikwesithabango** , which means that science which depends on the power of thought
- **Dogon – divides their country into Upper and Lower** (so does Rwanda) and the colors are Red and White. Red represents success in cattle herding (look at the Massai) and white for successful agriculture and all its industries including metallurgy.

African Concept of Fire, Man and Creation

As Ankh Mi Ra has pointed out in his seminal work "Let The Ancestors Speak: Removing the veil of mysticism from Medu Netcher," an introductory book of Egyptian writing and grammar,

A more cryptic example of African symbolism can be discerned in plate # 7. This intricately sculptured ornate vase is more than just a beautiful abstraction. To the trained "Minds Eye" it reveals a not so subtle message which can only be uncovered through meticulous examination. It is fashioned entirely of Medu Netcher "God's Words" which is characteristic of this sacred society. **These symbols, "Medu Netcher," cannot be understood without understanding African spirituality and African spirituality cannot be understood without understanding Medu Netcher.** Therefore to fully comprehend or appreciate this complex African art form, one must study and learn the specific symbols embodied in its structure. At this point the question that begs an answer is "how can one understand an entire culture if one is baffled by a single vase? "

Gakondo

The Oral Literature of Rwanda
presented by Rose-Marie Mukarutabana

The Symbolism of Fire in Rwanda Tradition

Our God is a Smith, not a Potter

In our Creation Story, Mankind was "birthed" by means of a fire brought from heaven by the Sons of Nkuba. This fire, or divine energy, came to man as the energy of thought, or mental activity, which is indeed "fire": it can now be recorded by modern science and charted out on EEGs (electroencephalographs). This concept of "fire" as the best means of representing divine creative energy is central to our traditional Wisdom Teachings.

Hence, God, represented as "Nkuba", or Cosmic Energy, is not a Potter God as in the bible, but a Smith God: He did not create man using earth, water and breath, as we read in the book of Genesis, but He "forged" him -- as He did with the rest of creation -- using metal, fire, air and water to temper the forged form. (However, when taken in their ultimate meaning, the biblical and Rwandan symbolisms amount to the same, for metal is analogous to earth, and while breath is air, divine breath is definitely "fiery".)

A well-known joke shows that Rwandans relate **creation to metallurgy**. A couple had escaped alone to a foreign land. "But how could you leave your children behind? -- Oh! Never mind that! We'll make some more! Tuzany inyundo ibacura, tuzanye n'uruganda! We've brought the hammer and the workshop (his penis and her womb)." On a more refined note, the sacred Hammer of the Kings of Rwanda (Ingabe-Nyundo), a ritual object said to be of celestial origin, was known as "Inyund icur Abaami", the Hammer which "forges the Kings" out of mere humans, just as these were forged out of the "cave man".

Budge - Hieroglyphic Dictionary /ch/ or /kh/ which is phonetically consistent with /k/. Remember vowels are passive...

- pg 285
M'Kha - fire, flame, to burn up
- pg 385
Kha - furnace, fire place, cauldron,
- pg 531
Khaam - heat, fire, hot, fever

Gods

- pg 526
Khe-t-uat-en-Ra -- A FIRE goddess
- Khe-t-em-Amentiu** --- the FIRE gods of Amenti
- Khe-t-ankh-am-f** -- a FIERY serpent goddess
- Khe-ti** -- FIRE spitting serpent

Other

- pg. 526
Khe-t -- fire, flame, heat, to burn
- pg 572
Khamm - to blaze, to be hot
- Kha-t** -- heated, excited
- Kha-t** -- people, mankind (attested to in Ferg Somo's essay on Km.t)

Budge pg. 760

- **Q,a-[t]**-em-sepu-s -- a FIRE goddess
- pg. 764a
qarr - burnt offerings
- pg 765a
qahi-t – fire
- pg 765b
qat -- fire, heat

Take a look at page 197 in Karenga [MAAT]

Ka

“It is the ka which makes a person into the man he is; (and) it is through one’s ka that one can achieve something.” [Look more into this concept in relation to Kaa – burning, flame, inner urge]

The Meaning of KMT – Linguistic analysis

KaMa meaning Black in Coptic,
iKaMa meaning Blackened in Mbochi,
KaMi Burnt in Bambara,
KeMi Burnt in Mandjakou,
KeM Burnt in Wolof,
Kim meaning Burnt in Mossi, etc...
KeMpori meaning Black in Vai
KeMatou meaning completely burnt in Mandjakou
KeMbou meaning Charcoal in Pulaar

Mbochi, **i-kama**, to blacken
 Tsonga-Bantu, **Khala**, a piece charcoal
 Mongo-Bantu, **Wala**, place where charcoal is prepared
 Rikwangali-Bantu, **ekara**, a piece of charcoal
 Oshinddonga-Bantu, **ekala**, charcoal
 Zulu-Bantu, **(li)-lahle**, cinder, piece of charcoal, a very dark person.
 Chichewa-Bantu, **khala**, piece of charcoal

The above are words that have the same cognate form for Black in Egyptian represented by the consonants KM.

Excerts from Ferg Somo' s work on Kmt
<http://www.kaa-umati.co.uk/index2.html#>



Kaa + Uma-ti
 Kauma-ti
 'The Black'
 'Charcoal Black'
 'The Home Of The Black'
 'The Spiritual Home Of The Black'

The Evolution of Kmt

[KAA, CHARCOAL, COAL BLACK]→[UMA, THE FIREPLACE]→
 [KITCHEN, COOKING PLACE]→[ALTAR FOR SACRIFICES]→
 [HEARTH]→[HOME]→[FAMILY]→[PEOPLE]→[HOUSEHOLD]→
 [GET A WIFE- A COOKING PLACE]→[COMMUNITY]→[NATION]

THE MEANINGS OF UMA

The Kiswahili-Bantu word UMA can be used either as a verb or a noun.

UMA, Verb

- To ache
- To give pain
- Cause pain
- To be in pain
- To sting
- To hurt
- To bite
- To injure

UMA, Noun

- A fork
- A metal point
- Skewer
- Pointed tool
- Sting of an insect or reptile

On further researching the word UMA, I discovered some archaic meanings. The German linguist Rev. DR. L Kraph gives wider meanings of the word UMA in his dictionary of the Kiswahili language. Below are his entries. I have reproduced these from his dictionary, with original explanations in old Kiswahili-Bantu and English.

UMA THE FIREPLACE

- (1) **An iron stand with four legs**, on which the natives roast meat to keep it from dirt or the ashes of the fire
 uma wa ku anikia or ojea niama, isipate taka motoni or maifu
 (2) **A large fork**, an awl, uma
 (uma wa ku tomea niama, ulio na n'ta tatu, wa ku dungia niama)
 (3) **A Gridiron**, *uma wa ku okea niama*

A BLACK PIECE OF LIVE CHARCOAL USED IN A FIREPLACE

In a similar manner to the word KAMOSHI by agglutinating the words, KAA and UMA one obtains KAA+UMA = KAUMA which means, a burning or live piece of red hot charcoal in the fireplace, blackened, burnt or scorched by fire, hence black in colour. What is important here is the word fireplace. It is becoming increasingly clear that the colour black is produced by burning charcoal in a fireplace and the Ancient Egyptian used the word KAUMA for the colour black instead of just KAA, for charcoal or charcoal black.

A good example demonstrating this fact may be studied from the Zulu-Bantu language. The word for bask in the sun is OTHA. The word for fire is UMLILO. Agglutinating the two words gives the following meanings:

OTHA + UMLILO
 OTHAMLILO

‘One who warms himself by the fire’
 A Bantu native
 A black man

So what are the implications? In many Bantu languages charcoal, kitchen fireplace or hearth are all associated with the home and family. A fireplace is positioned around the central pillar of a home supporting the roof. As an example the word XITIKO in the Tsonga-Bantu language means, hearthside, fireplace or family. In the Kiswahili-Bantu language, the word JIKO means the cooking place, fireplace, hearth or kitchen. The saying ‘Somebody has not yet got a fireplace’ means he has not yet got a wife.

Thus the fireplace is seen as feminine. The Proto Bantu definition of a family includes grandparents and female ancestors. It is becoming clear from the analysis so far that the Ancient Egyptian word for black may be interpreted in two ways and does not take into account the determinative niwt, village. Thus within the consonants KMT, the images conjured up in the mind are configurations 1 and 2.

That is:

(1) KAUMA, derived from KAA, a piece of burning charcoal is the word for, to be black.

(2) KAUMA derived from the verb 'to be', means to live in a place (by the fireside, UMA) which implies to live in a home with a family. A family producing offspring forms a direct line of descendents, the bloodline or race. All these factors contribute to the concept of a community, a nation or state. Thus a fireplace associated with the home and family give rise to the process of procreation. Hence in the context of configurations 1 and 2, the meaning of KAUMA is as follows. Here are a few concepts:

KAA + UMA, KAUMA

THE BLACK

CHARCOAL, CHARCOAL BLACK

CHARCOAL IN THE FIREPLACE (UMA) = BLACK

CHARCOAL IN THE FAMILY = THE BLACK FAMILY

CHARCOAL IN THE FAMILY HOME = BLACK MEMBERS OF THE HOME

THE CHARCOAL COMMUNITY = THE BLACK COMMUNITY [end Ferg Somo]

Power of the letter K

The letter /k/ in African languages is the principle sound of "change and transformation" (kaa). The sons of **NKUBA** are the ones who brought this fire to humanity according to the myth. As I have pointed out before:

Nkwa - life - Akan

Nkwa - life/living - Kongo

Nkwa kimoyo (a priest)- life (one who is life (fire starter) in the community)- Kongo

Nkwi-ki - living - Kongo bantu

Ankh (nkwa) - life - Ta-Meri

The root of all of these is /nk/. The /wa/ is a passive suffix which indicates that the subject is being acted upon by an agent. The Ankh symbol is a Bantu symbol for someone who has graduated from the priesthood (an Nganga/ Nkwa-moyo).

The root, nk, is a word meaning divine fire as in the Bantu-Kongo a priest is known as a "fire-starter" or "coal-fighter," meaning one who is the LIFE of the community and the consonants NK are in the above African words for life.

This /k/ sound meaning fire, heat which turns things black is in all of the Niger-

Kongo words that deal with Blackness or blackening. The word Kaa also means charcoal and is in all of the words which mean charcoal:



The Ankh (Nkwa-kimoyo) at another level of interpretation, symbolizes the human being's social, spiritual and cosmic integrity: the cove is the head (Reason); bar, arms (relationship between Heaven and Earth), the vertical stroke, the body of the man between Heaven and Earth. This means that the human being is intrinsically linked to the Real and it is a lively and intelligent vibration of the cosmos. The ANKH is a powerful symbol, it therefore ties man to land, sky, the solar system, and the entire cosmos as living masters. **Bonaabakulu AbaseKHEMU** - The Brotherhood of the Higher Ones of Egypt – Another name for Egypt is BaKaa according to Budge Hieroglyphic Dictionary 981a.

BaKa = Egypt --- bonaa**BaKulu**

