A comparative study of Kikuyu Culture and the Art of Ancient Egypt

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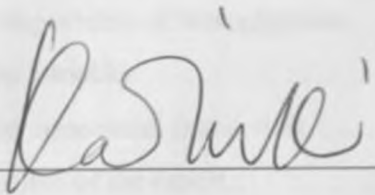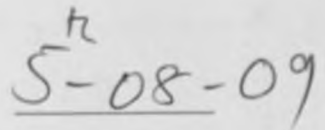
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STATEMENT OF ORIGINALITY

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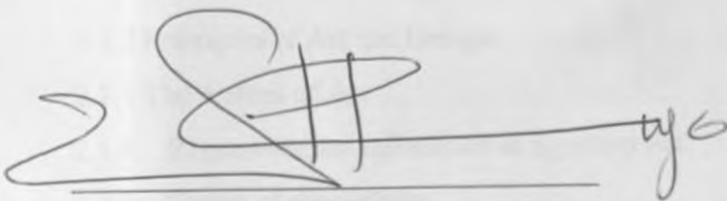
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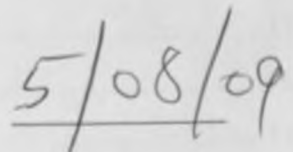

This research has been submitted for examination with my approval as University supervisors.

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1. NMK – National Museums of Kenya
2. UON – University of Nairobi

CHAPTER ONE

1.0 Introduction

This thesis is founded on the premise that *art* and *Design* is a part of culture and there is no culture without art. It was inspired by the traditions of a *'Misri'* origin by communities in Kenya (the Gusii[1], Luhya etc.), as noted and documented by Were (1974)[2], and Ochieng (1976)[3] and the chance discovery of some coincidences between the cultures of pre-colonial Kikuyu and ancient Egypt. The research is qualitative and investigates two interacting Independent Variables from the Culture of *pre-dynastic Egypt up to the eighteenth dynasty* and *pre-colonial Kikuyu Culture*. Ancient Egypt is abundant with paintings, reliefs, sculpture and architecture. Kikuyu culture however yielded fewer items of art and design for comparison. The dependent variables that resulted from those interactions were given the construct *Egypto-Kikuyu Coincidences*. The Hypothesis stated that *aspects of Kikuyu language, myths and material culture suggest contact with the culture of ancient Egypt.*

A basic assumption in this research is that Misri of legend is in reference to the present day location of pharaonic Egypt. Egypt is translated as *Misri* in Kiswahili bibles besides also being *Mizraim* in Hebrew; *Misir* in Turkish and *Masri* in Egyptian Arabic. Besides, there is reference to the land of Punt in ancient Egyptians texts. This Punt is now believed to be around the horn of Africa where modern Puntland is located (Ben Jochannan,1971). Fig 1.1 shows how ancient Egypt was linked to areas in present day Kenya including a generalised location of Punt. It is agreed that people were able to go up and down the Nile and most specifically the Luo.

Fig 1.1 The Nile. Lake Victoria and Punt

Mediterranean sea — Israel — River Nile — Aswan — Arabia — Dongola — Red Sea — Atbara — Punt ? — White Nile — Indian Ocean — L. Victoria
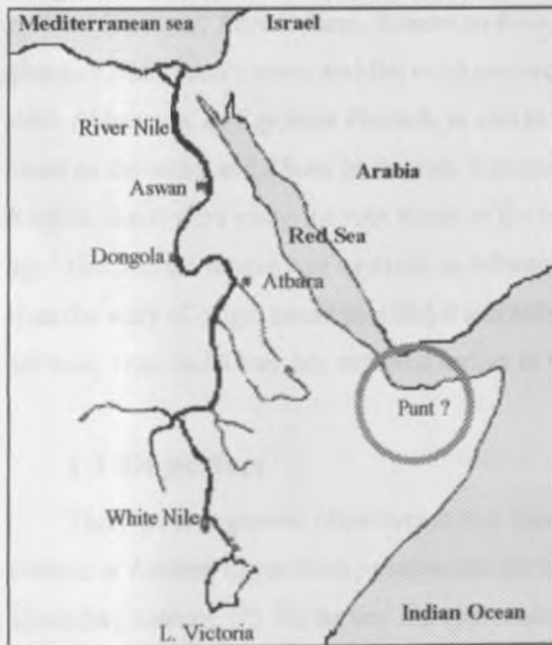
Source: Developed for this research by the author

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[1] This tribe is commonly called Kisii.

[2] Zamani, A survey of East African history edited by Ogot. BA, 1974

[3] Kenya Before 1900, eight regional studies, also edited by Ogot

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The Kikuyu were selected as the sample due to their term for 'long ago' which when related to Meru and Kiswahili words for the same idea, yielded a coincidence with two Egyptian regents of the 18th Dynasty. The Kikuyu do not have a *Misri* origin in their traditions. However, the Kisii and Maragoli are recorded by scholars to have stated that the Kikuyu were with them in their migration from Misri. The research included extensive review of literature on art, scripts and culture of the two samples; analysis of a myth from each sample; interviews with scholars besides issuing questionnaires to a selected sample of the Kenyan public.

The research resulted in twenty-one (21) *Egypto-Kikuyu coincidences* and though they do not indicate the origins of the Kikuyu, they open ground for further research. One of the five recommendations suggests using this model for further research between other communities' art and culture with that of ancient Egypt.

1.0.1 Words as tool of investigation

The *Art*, *Design* and structure of certain words in the Kikuyu language give room for academic study. Early in the study, it was noted that the words for 'long ago' in several local languages had a pattern. For the Kikuyu, Swahili and Meru (long ago) is variously referred to as *Tene* (Kikuyu), *Kare* (Meru), *Zamani za Kale* (Kiswahili). Similarity between the root in pharaoh Akhenaten's name and the word *tene* was apparent; *Akhen* as a prefix and *aten* as the root. Akhenaten, an Egyptian Pharaoh, is said to have had a co-regent by the name Smenkhare - *smen* as the suffix and *Khare* as the root. It seemed that the Kikuyu (tene), Meru (kare) and the Swahili (kale) were using the root words of the two names to mean long ago. The Meru 'long ago' includes the memory of captivity in *Mbwaa*. The memory of the Kikuyu went no further than the story of origin based on *Gĩkũyũ* and *Mũmbi*, in a period simply called *Tene*. The word *Mbwaa, Tene and Khare* are explored further in Chapter two

1.1 Objectives

There are two general objectives in this thesis: (1). To survey and appreciate the art and culture of Ancient Egypt from *pre-dynastic period up to the eighteenth dynasty*, from secondary sources. (2). To survey and appreciate *pre-colonial Kikuyu* culture from secondary sources.

There are six **Specific Objectives**. They include interviewing authorities, documenting material on Egypt and the Kikuyu besides administering questions to selected respondents. The last objective is to interrogate the data, make conclusions and recommendations. See Chapter Three on Methodology.

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1.2 Research problem

The Kikuyu do not claim a *Misri* origin but Kisii claim to have come with them from *Misri*, a land that has left humankind records that form an art gallery. This contradiction is a problem. Western scholars do not see ancient Egypt's records as relevant to 'Africa.' They have also failed to establish conclusively whether the '*Misri*' of African myths is Pharaonic *Misri*. Further, the art of ancient Egypt has not been comparatively studied with that of Kenyan peoples. Stories of origin have been taken to be mere myths, yet myths are believed by anthropologists to have some truth embedded in them (Strauss, 1968). See Chapter Three for details of the problem.

1.3 The Research Questions

This thesis attempts to answer three questions: (1). What aspects of Egyptian art, language and material culture suggests contact with the culture of pre-colonial Kikuyu? (2). What aspects of Kikuyu art and language and material culture suggest contact with the culture of ancient Egypt? (3). Which messages in the pictures from ancient Egypt and pre-colonial Kikuyu are also perceivable by others with a minimum of a Form-four education?

1.4 The Hypothesis

Preliminary research indicated that there were some coincidences between the culture of ancient Egypt and that of pre-colonial Kikuyu. See 1.0.1 above. This led to the Hypothesis: *Aspects of Kikuyu language, myths and material culture suggest contact with the culture of ancient Egypt.* This hypothesis is discussed in detail in Chapter Three.

1.5 Justification of the research

Though the Kikuyu do not claim a *Misri* origin, this research shows that there are some coincidences between the two cultures. By identifying coincidences, this thesis has set a foundation for more studies to firmly establish ancient Egypt's art as a record of Africa's past, including the so called sub-Saharan Africa. This research has increased knowledge on the Kikuyu besides contributing to literature. The significance of Egyptology to the history of Kenyan peoples, Museums and universities has been shown. This research will foster greater cooperation between the two modern states of Kenya and Egypt who share the waters of the Nile.

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1.6 Methodology

The methodology adopted for this thesis is qualitative. Primary data has been sourced from the National Archives, the National Museum and respondents who were interviewed either face to face or through questionnaires. Secondary data on Egyptology and pre-colonial Kikuyu has been sourced from books, magazines and the Internet. Chapter Three outlines the *methodology* in detail.

1.7 Theoretical Framework

Much of the writings on Kenyan people done during colonial times were from a Eurocentric viewpoint and in direct opposition to the Afrocentric stand taken in this research. **Afrocentric historical methods** were developed over a hundred years ago by historians such as R.B. Lewis (Winters, 2006a).[4]

At the time the Americans took an interest in black African history, there was a lack of secondary material in the English language on Africa for serious studies. This led the American Afrocentrists to widen their definition of "a document" (Winters 2006a) to include: Written accounts; Archaeological records; things spoken and done.

Fig 1.2 Schematic diagram of the theoretical framework.

Source: developed for this research by the author

Diop, an Afrocentric writer, suggested a "Pluridisciplinary" approach in the unraveling of the history of the black race (Winters, 2006a). Diop gave the disciplines of Linguistics, history and Psychology as part of his model. An Afrocentric Approach takes for granted that ancient Egypt is a part of Africa's continuous history. Fig 1.2, shows the hypothesized model of that continuity. According to this model, the Proto Kikuyu elements moved to Egypt from present day Kikuyu land; they influenced or were influenced and moved back as Kikuyu (and other mount Kenya peoples) to present day central and Eastern provinces in several waves. The large rectangle at the top represents the culture of Dynastic Egypt. Within it were other subcultures

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[4] Winters is an Afrocentric writer who writes profusely on Africalogical studies (www.geocities.com).

with the possibility that the Proto Kikuyu (represented by the oval) were in Egypt with perhaps some unique practices to distinguish them from other communities.

According to this theory, the proto Kikuyu moved out of Egypt, carrying many practices with them. On arrival in the mount Kenya area, they started to lose Egyptian influences as they evolved into separate groups and received several waves of other migrants. The vestiges of ancient Egyptian culture are indicated by the square within the large oval. The proto-Kikuyu acquired a new name (Kikuyu) and a new identity.

There are two populations in this thesis – Ancient Egypt and Kenyan communities. The two samples from this populations are the culture of Egypt up to the 18th dynasty and pre-colonial Kikuyu.

1.7.1 Importance of Kikuyu language in this research.

The basic unit in a language is a phonetic articulation to form syllables. Some languages are monosyllabic – that is words can be formed by single syllables such as *Ka Ba* etc. Ancient Coptic was monosyllabic (Pope, M., 1975) and both Ka and Ba meant "soul" in different occasions (Baines, 1984). To this writer, Kikuyu appears to have monosyllabic roots. This makes Kikuyu words easy to analyse by breaking up compound words to several syllables. Most of these syllables appear to have been complete words in the past.

Language provides a significant amount of historical information in an African context. African oral tradition has barely been tapped as a historical resource for comparative studies with the voluminous information already existing on ancient Egypt. This thesis taps that resource to fill in the gaps that would occur when relying on hieroglyphics, art and history texts. Kieran calls language a "historical survival…the vocabulary of a language is a record of its past…" It is important then that artists, linguists, anthropologists and historians study languages in general and words in particular to augment methods of documenting the culture of a people[5].

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[5] Winters, C. (www.geocities.com- 2006) quotes references to Diop's sentiments on language by Diagne and Diop himself as follows; "In the recovery of information concerning the African past, Diop promotes semantic anthropology, comparative linguistics and the study of Onomastics (Diagne 1981). Onomastics is the science of names (Diagne 1981). Diop has studied legends, place names and religious cult terms to discover the unity of African civilization. The main thesis of Diop is that typonymy and ethnonymy of Africa point to a common cradle for Paleo-Africans in the Nile Valley (Diop, 1978, 67".

1.7.2 Importance of Hieroglyphics

The importance of hieroglyphics in this thesis is two fold; (1) as symbols that can be interpreted pictorially (2) as phonetic symbols that can be read and interpreted as text. Inscriptions from the Kikuyu, collected by Routledge (1910) have been included as a form of hieroglyphics. For details on Hieroglyphics, see Chapter Two.

1.8 The Variables

Egyptian art is abundant and is represented by sculpture, paintings and reliefs. No paintings by the Kikuyu were found except decorations on shields. Clay figurines were identified and were included with other cultural material as variables for comparison with material from Egypt. Photos taken by Routledge and the Consolata fathers provide information on *Kikuyu* adornment and clothing. The Kikuyu have been selected to represent Kenyan communities that claim *Misri* origins for several reasons. The writer's mother tongue is Kikuyu. Identifying vocabulary, myths and cultural material is less laboured. Based on the traditions of the Kisii and Luhya the 'official story of origin' of the Kikuyu appears to have been an effort at concealing facts by Kikuyu forefathers. In summary, the variables from the two samples are quantified as follows:

> *Deities; Hieroglyphics and Kikuyu inscriptions; Adornment and*
> *scarification; Sculpture; Reliefs; Paintings; Vegetation*

Preliminary findings indicate that relationships exist between the Independent variables described above. This interaction results in the dependent variables termed here *Egypto – Kikuyu coincidences*. The relationships are only apparent after a survey of the culture of ancient Egypt and the culture of pre-colonial Kikuyu.

1.9 The conceptual framework

This researcher considers that 'art is a part of culture and there is no culture without art.' The thesis has been conceptualised as a five Chapter report. Chapter One is the Introduction; Chapter Two presents the Literature Review; Chapter Three outlines the Methodology in detail: The data that is collected is presented and categorized in Chapter Four. Chapter Five presents the conclusion with emphasis on the contribution to knowledge

Fig 1.3 Model of Conceptual Framework

Body of Knowledge   New Knowledge
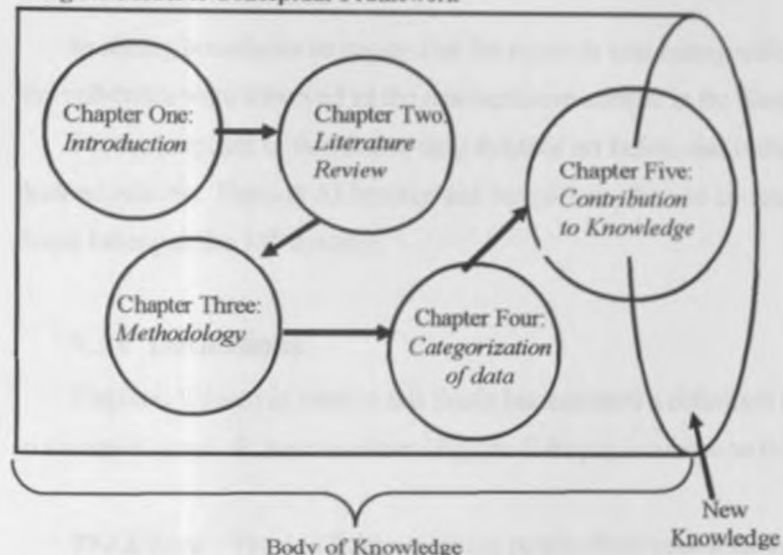
Source: Developed for this research by the author

1.9.1 Outline of the report

Chapter One – This chapter is the introduction to the thesis. A background to the research is outlined. An overview of the thesis is given by outlining the research problem, questions, hypothesis, justification and methodology. The variables and objectives are also stated. *Chapter Two* – This chapter is divided into three parts. *Part one* discusses communication through art. *Part two* discusses the representation techniques of art in ancient Egypt and outlines the eras of Egyptology including the religion and the writing system . *Part three* tackles African Art in general before narrowing down to the Kikuyu. An outline of the Kikuyu language, grammar and noun class system is outlined while touching on material culture, myths and religion.

Chapter Three – This Chapter discusses the methodology in detail.

Chapter Four – In this chapter the data is ordered into categories. In **Part A** the data is from interviews by experts on Kikuyu culture. **Part B** reports findings from a visit to the Archaeology and Heritage departments of NMK. In **Part C** data from the literature review is placed in tables. **Part D** gives data gathered from questionnaires into tables. **Part E** analyses the names of Akhenaten and Smenkhare and the Kikuyu 'main myth' of origin.

Chapter Five – The data in this chapter goes beyond the categorisation by making inferences and concluding whether a coincidence has been established. This chapter presents the "contribution to knowledge" and outlines the recommendations.

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1.10 Delimitations

In setting boundaries to ensure that the research was manageable, only pre-colonial Kikuyu and sub-tribes were surveyed as the representative sample in the Kenyan population.

For the purposes of this thesis, only dynastic art before and including the 18th dynasty is deemed relevant. Pharaoh Akhenaten and Smenkhare, the two co-regents who inspired this thesis belong to the 18th dynasty.

1.11 Definitions

The term Kikuyu as used in this thesis has assumed a definition that is different from that in common usage. At least one term (Egypto-Kikuyu) is unique to this thesis.

The Kikuyu - This is a Bantu speaking people from central Kenya. The people call themselves *Agĩkũyũ* (sing. *Mũgĩkũyũ*). The language is *Gĩgĩkũyũ*, but as Muriuki G., (1974, p.25) rightly observed, the anglicised form of Kikuyu for the language and people has "gained wide currency in modern usage". This term stands for the people of Muranga, Nyeri and Kiambu as the Kikuyu proper. It will also include the sub tribes of Kikuyu (Ndia, Embu, Mbeere and Gichugu). The Tharaka, Chuka, and Meru (Tigania, Igembe, Imenti, Miutini, Igoji, Mwimbi, Muthambi) as they belonged to the district known as Kikuyu in colonial times. See Chapter Two for a detailed definition.

Egyptology - This is the study of the history, art and culture of ancient Egypt, which includes the deciphering of *Hieroglyphics* - the picture writing developed by the ancient Egyptians to record their religious beliefs and the exploits of their rulers.

Egypto-Kikuyu coincidences - This is a construct to stand for the variables that result from comparing the culture of ancient Egypt with that of pre-colonial Kikuyu. It has been coined for this thesis.

Afrocentrism – A philosophy that views history or culture from the African people's perspective.

Myth - These are stories passed on through generations. As a rule, the events in a myth are believed to have happened a long time ago in a timeless pattern; it explains the present and the past as well as the future" (Strauss, 1968, p.209).

Structuralism - When using the theory of structuralism it is assumed that every phenomenon has a structure, which is not always obvious or apparent until it is analysed.

Culture - This is the study of culture or civilization; a complex whole which includes knowledge, belief, *Art*, morals, law, custom, and any other ability and habits acquired by man as a member of society (Strauss, 1968).

Misri – Misri as used in this thesis includes the Nile Delta, parts of present day Egypt including other parts of Pharaonic Egypt that existed in the 18th Dynasty. **Egypt** is used in this Thesis in reference to pharaonic Egypt and not present geographical Egypt.

1.12 Conclusion

This research set out to test the hypothesis: *Aspects of Kikuyu language, myths and material culture suggest contact with the culture of ancient Egypt.* *Misri* has been assumed to be ancient Egypt since, "Egypt" is translated as *"Misri"* in Kiswahili versions of the Bible. Moreover, the Egyptians call their state *"Jamhuriyat Misr al-Arabiyah."* Plate 1.1 and Fig 1.4 below have images from the two representative samples of ancient Egypt and pre-colonial Kikuyu. Fig 1.4, shows two images of a priest of Anubis, the god of burial and embalming in Egypt.

Plate 1.1 Kikuyu People

a). Kikuyu Woman.

Source: Il Popolo Kikuyu (2001).   b). Three snuff taking Kikuyu men.

Fig 1.4 Two depictions of Anubis, funeral God of Egypt

a. as reclining dog (jackal according to some).

Source: http://www.thenileandegypt.com/deities.html   b. as a Jackal headed man.

2.0 Literature Review

This Chapter presents the Literature Review in three parts. The first part discusses communication through the language of art. The elements and principles of Art and Design are outlined with examples and an explanation on the values or Art and Design. *Part two* discusses the representation techniques of the art of ancient Egypt. The eras of Egyptology from the Rock art period through to Pre-dynastic and dynastic periods are explained. There is a discourse on the religion and the writing system called hieroglyphics. *Part three* tackles African Art in general before narrowing down to the Kikuyu. An outline of the Kikuyu language, grammar and noun class system, myths of origin, religion, and material culture are discussed in detail.

2. 1 How Art Communicates

Every language has a vocabulary and this includes art (Mittler and Ragans, 1992). Art is very important to the human species. "Humans are the only creatures in the world that can tell one another about imagination in words and pictures," in a form of visual communication. Communication through art is universal because people possess an artistic faculty (Janson, 1997, p.16). It follows that art, as a form of language can be learned. This leads to a 'development' in artistic representation and eventually to sophistication of both the artist and the viewer. This sophistication is important for the completion of the 'communication cycle.'(Janson, 1997)

Art has a producer and a patron who pays for the production. Often however the kind of art that is produced is dependent on the material that is available. Willet (1971) implies that wood sculpture is abundant where forests and woodlands abound. While patrons may influence choice of material, the environment plays a major role. Willet suggests that it is pastoralists who painted the Sahara rock art, and that the images were painted when the people regrouped there probably for initiation ceremonies. The society then was the patron of the art in that case as well as in the case of agriculturalists, whom according to Willet use initiation ceremonies to express their unity due to weak central political institutions (Willet, 1971). Where the art of a people has developed to a very high degree, this has usually happened due to 'patronage' by those in power who have the resources to pay for the labour of good skilled artists.

2.1.1 Elements Art and Design

The following section defines important terms in Art. Art has both 'elements' and 'principles' which when applied creatively define styles and increase the aesthetic[6] value of a work of art. Art can be two-dimensional (2D) on a flat plane like paintings on paper, or three-dimensional (3D) with several planes such as sculpture or architecture.

Steward (2002. p.10) states that the elements of two 2D design[7] are lines, shapes, textures, values (the effect of light or shadow) and colour. 2D art is done on paper or any flat surface such as a wooden or a wall. When the design is cut in the wall it is called a 'relief' (see the discussion on Egyptian art). The elements of 3D design are lines, planes, volume, masses, space and colour (Steward 2002, p.).

Line – A line is the path traced by the moving point of a pen, brush crayon or other instrument in the hand of the artist. Lines can be vertical, horizontal, diagonal, curved or wavy, zigzag, parallel, converging, thin, thick or dotted (Adams 1999).

Shape - Artists use shapes, lines, texture or colour to express ideas and emotions. Mittler and Ragans (1992) state that shape is an area that has been defined by one or all the other five elements of design such as texture or colour. In 3D designs, a variety of materials such as wood and stone can be used to make shapes. Shapes may be open or closed, positive or negative (Mittler and Ragans, 1992).

Voids or holes in sculpture are also negative. Shapes create forms, which can be described as: *Regular shapes* - geometrical such as triangles, squares, circles etc.; *Biomorphic* –organic forms that are irregular and may resemble living biological material such as viruses and bacteria (Adams 1999); *Anthropomorphic* – these forms give the impression of human beings. Shapes have expressive Qualities. The square evokes stability. Adams (1999) states that the circle was seen to be divine in the Roman period. The Kikuyu built circular huts. A square hut was the product of colonialism as none of the early writers has reported such a hut. Open shapes, such as letter 'G' according to Adams (1999, p.19), produce a better sense of movement than closed shapes such as letter 'O.'

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[6] Craig (1996) defines 'aesthetic' as "the theory of the artistic or the 'beautiful'. Aesthetic concerns more with "the artistic qualities of form" rather than "descriptive form."

[7] Art is a general term for all man made products. The Home library encyclopedia, Vol. 4 defines Art as the result of man's desire to improve upon the world by introducing something not provided by nature. *Synonyms*: art, craft, expertise, knack, know-how, technique. These nouns denote a skill in doing or performing attained by study, practice or observation. Design is associated with problem solving. Steward (2002, p.4) defines Design as the creation of "deliberate sequence images or events…[the creation of] a functional object …[or] to organize disparate parts into a coherent whole…"

Form – Mittler and Ragans (1992, p.67) define form as three-dimensional. The visual elements of an artwork's composition, arrangement or structure are its general form.

Light and colour - Colour is a product of light, and the absence of light causes darkness. This interplay of light and dark is used as an element to enhances a work of art. This lightness or darkness in a picture is called 'value' (Adams 1999, p. 21). The primary colours of the pigments are red, blue and yellow. Works whose values are in a gray scale are called *achromatic* and those with a variety of colours are *chromatic* (Adams 1999).

Colours reflect light with yellow reflecting more than blue for example. (Adams 1999). Colour can evoke a sense of warmth or coldness.

Texture - Texture is the quality of the surface as conveyed by the colour, lines or shapes on the work of art (Adams 1999). The texture can be rough, smooth, furry, wet or dry. This texture may be either the real surface, or an illusion created by the artist. (Mittler and Ragans 1992).

Plane – A plane is a flat surface having a direction in space (Adams 1999). It can also be defined as a two-dimensional shape in a relationship with three-dimensional objects (Craig 1996). Three-dimensional objects may also be the result of illusions on a two dimensional surface.

2.1.2 Principles of Art and Design

There are rules that govern how a language is organised which in English for instance are the grammar. In art, Mittler and Ragans (1992) state these rules as the principles of design. They are *balance; variety; harmony; emphasis; proportion; movement* and *rhythm.*

Balance in a work of art is ensures that "no one part of a work overpowers, or seems heavier than, any other part (Mittler and Ragans, 1992, p.80)". Symmetrical balance can be termed "formal balance" while Asymmetrical balance is "informal balance." Other kinds of asymmetrical balance are *radial* and *approximate balance*. A blooming flower with its petals spread outwards is an example of radial balance (Mittler and Ragans, 1992).

Variety is the combining of two or more elements to create interest. Mittler (1992) continues to explain that Variety increases a work of art's visual appeal. In **harmony**, the elements of art and design are organised around each other in a way that creates order.

The principle of *emphasis* is used when an element or object in a work of art is made to stand out from the rest. *Proportion* is the relationship between the various parts of a work of art to each other. Colour can be used in differing proportions to enhance a wok of art. Artists

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repeat certain elements to create *rhythm* and pattern (Mittler and Ragans, 1992). The arrangement of elements in a work of art can create a path for the eye of the viewer to follow.

In conclusion, a feeling of 'completeness' is created in a work of art when there is a pleasing arrangement of the elements. This **unity** is "…an unseen glue" (Mittler and Ragans, 1992, p.94) that can be sensed as present or missing. **Technique** is the consistent methods used to create a work (Home library encyclopedia, 1965). Perfection of technique leads to **craftsmanship**.

2.1.3 The Values of Art

Works of art are made due to the value that society attaches to them. Great human achievements have tended to be associated with an abundance of art on a grand scale (Adams 1999). Art collectors have increased the value of art by internationalising it, making the stealing of art objects a business today, much as it was in the tomb raiding days of ancient Egypt. Adams (1999) has identified five 'Values' of art - *material value, intrinsic value, Religious value, Nationalistic Value and Psychological Value.*

Art can be treasured because of the material that has been used to make it. This is *Material value. Intrinsic Value* depends on the artist" who made the art, and the aesthetic character of the work of art regardless of the value of the material. This value may not be recognised until after the death of the artist - Vincent Van Ghogh was largely unnoticed in his lifetime (Adams 1999).

Art was valued in ancient Egypt and other ancient civilizations for its religious significance *(Religious Value).* Art made God accessible to man. The pyramids were the final resting places of 'gods' and each pyramid had a temple for continued worship of the cult of the dead pharaoh (Adams 1999).

Many cultures attach great significance to *Image and magic*. African sculpture was essentially for the purpose of representing spirits or gods who lived in the sculpture of mask. Harm done to an image of someone can hurt the actual person according to some cultures. Art is used in magic and witchcraft due to this perceived quality to capture or as an abode of spirits. (Adams, 1999)

Works of art with a **nationalistic value** are national monuments and statues of heroes. The statue of Jomo Kenyatta at the KICC and the 2007 statue of Dedan Kimathi on Kimathi Street are two examples. Adams (1999) gives *Psychological Value* as the last symbolic value of art. Pleasure, fright, amusement, avoidance and outrage are some human reactions to art. Art has

also been used to speed up the recovery of patients, and for "catharsis." Adams (1999, p.17) explains how Sigmund Freud pioneered the use of art to treat mentally disturbed patients.

2.1.4 Representation techniques in Egyptian Art.

Before man developed an alphabet communication was by pictures of birds, animals or human beings. For details on hieroglyphs, see *the evolution of writing* below. Besides architecture, three other main forms of representational art have been identified in Egyptian art; Sculpture in the round, Reliefs and Painting. The convention used to arrive at the proportions of the different characters, based on their religious importance is called the 'canon of proportions' and is discussed in detail in the following section.

2.1.5 Canon of Proportions

Egyptian art used a *canon of proportions* in their art (Iversen, 1975). Adams (1999, p.89) defines these proportions as "commonly accepted guidelines for depicting the ideal human figure by specifying the relationships of the parts of the body to one another and to the whole.[8]"

In the palette of Narmer, the proportions of each figure depend on the importance of the person represented. These proportions were first plotted in a grid by the artist, some of which have survived to this day. Aldred (1985) gives instances where grids have survived from the eleventh dynasty (2081– 1938B.C.) and later. Adams (1999, p. 89) states that the grid was based on the "fist" and the whole figure was eighteen fists from the ground to the hairline. Human and animal figures in Egyptian art stand on horizontal lines called baselines and may or may not represent the ground. The main points on the canon of proportions from Eversen (1975) are summarised below.

1. Each unit on the grid was equal to a fist of the hand.
2. A standing figure contained eighteen equal units from the baseline to the top of the head.
3. The knee fell on sixth grid line from the base.
4. The lower buttocks fell on the ninth line.
5. The small of the back fell on line eleven.
6. The elbow fell on the twelfth line.
7. The junction of the neck and shoulders fell on the sixteenth line.
8. The hair-line was on line eighteen
9. Seated figures used a grid of fourteen squares.

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[8] See Fig 2.23 for the canon of proportions

These standasssrdized ratios applied even to those smaller human figures of the Pharaoh's officials. Adams (1999, p.89) attributes the continuity of the Egyptian style of art to the "persistence of such canons." Fig 2.23 at the end of this chapter shows the canon of proportions as applied on the palette of Narmer.

2.1.6 Symbolism in the royal crowns

Another form of standardization that is evident on the palette of Narmer is the use of the royal crown. On one side the king wears the cone-shaped White Crown of Upper Egypt. Illustrations of the two crowns (Millard A. 198) show the red one with a projection that is shaped like an elongated 'comma.' The combined crowns (white and Red) symbolized the unification and were worn by kings of periods later than Narmer's (Menes). Adams (1999) dates the palette of Narmer to 3000 B.C.

Fig 2.1 Evolution of the Double Crown of Egypt

| a. Deshret – red crown | b. Hedjet – white crown | c. The double crown |
| Associated with the delta, Lower Egypt. | Associated with the Upper Egypt. | Associated with Unification of Upper And Lower Egypt. |
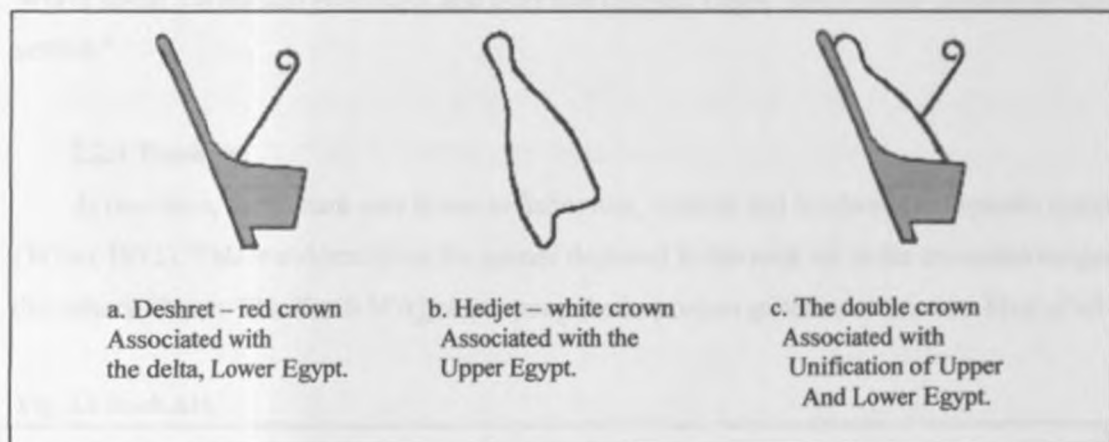
Source: Adapted from Millard (1981).

2.1.6.2 Lack of perspective in Egyptian art

Egyptian representation lacks foreshortening and therefore perspective. A single unified viewpoint for an entire picture is not possible in this style of representation (Baines 1984). The style is diagrammatic while the background surface remains a neutral element. Outlines contain most of the important characteristics of an object. The artist sometimes found it necessary to show a part of the object that may not otherwise be seen - a "false transparency" (Baines 1984).

2.2 Egyptology – The culture of Ancient Egypt

It is recorded that frequent contacts between the North and South across the expanse now occupied by the Sahara took place for several thousand years. Trade goods and a variety of

cultural material influences were exchanged in both directions along routes still marked by ancient rock paintings of horses and chariots (Clarke 1998). Collier, (1970) includes Ivory as one of the significant imports from areas of Southern, in particular from the lands of Nubia and Punt. Territories to the South of Nubia are vaguely referred to as Punt, Kush and Zinj in ancient texts. One expedition that is reported in hieroglyphics was made by one, Herkhuf, who took a pygmy back north with him, much to the excitement of the Pharaoh (Save-Soderbergh 1987). In Greek and Roman times, the kingdom of Meroe South of Egypt flourished, at times putting pressure on the northern Egyptian kingdom for 250 years. Around 350 A.D, this kingdom disappeared from "historical record" (Save-Soderbergh 1987, p. 40).

The Nile, which has its source in lake Victoria, is the lifeline of Egypt. The East African countries share the waters of the lake, which fed the ancient civilization of Egypt, for thousands of years. Andrews (2006) confirms East Africa's importance in the history of Egypt. "…As a general principal … that people of East Africa probably migrated towards the rest of the Old World about 1.8 million years ago, and therefore crossed Egypt, where some of them probably settled."

2.2.1 Rock art

At one time, the Sahara was home to fishermen, hunters and herdsmen in separate epochs (Willet 1971). This is evident from the scenes depicted in the rock art in the mountain ranges of the Sahara Desert. The Tasili N'Ajjer is among the important galleries of this art. Half of all the

Fig 2.2 Rock Art

a). Engraving of an elephant
From Bardai, Eastern Sahara.

b). A faceless figure.
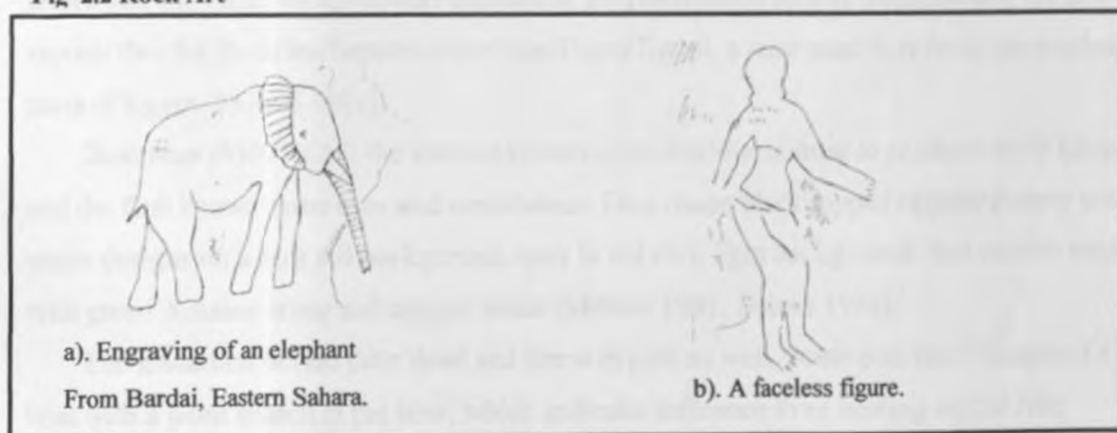
Source: Willet, f., 1971. Converted to line drawing by the author.

rock art in the world are in Tassili in Algeria (Willet 1971). Willet classifies rock art into the *Bubalus, Cattle* and *Horse periods.* From *radiocarbon* dating the earliest dates for human

occupation in the Tassili are 5450 ± 300 BC.[9]" Willet gives the dates for these periods as follows: The **Bubalus Period** [3460 ± 300 BC]; Cattle *Period* [2610 ± 250 BC]; *Horse Period* [1720- 1550 BC]; The horse period is further divided into the Chariot, Horseman and Horse and Camel sub periods.

In it is believed that the horse made its first appearance in Egypt around 1200 BC (Willet 1971) having been introduced by a people referred to as 'the Sea people' from Crete (Millard 1981 p. 60), however Collier (1970) credits the Hyksos from Palestine who administered Egypt for more than a century, with bringing the horse and chariot to Africa. This was during the 2nd Intermediate period of Dynastic Egypt (Aldred 1996). From then on the horse and chariot became an integral part of Egyptian warfare. Pharaoh Akhenaten (of the 18th dynasty in the New Kingdom) was depicted in several wall reliefs performing a ritual[10] ride on his chariot with his queen. The horse period was followed by the latest phase – the *Camel* period from around 700 BC (Willet 1971). For details on these periods, see Willet (1971).

2.2.2 Pre-dynastic Art

Egyptian history has two major divisions - *Pre dynastic* and *dynastic*. The pre-dynastic period is further divided into *Badarian, Amratian and Gerzean. Gerzean* is generally accepted as the archaic periods when writing was invented (Millard 1980). Amratian is also called Naqada I and is a "small-scale village culture" (Baines 1984, p.30)." Gerzean is also called Naqada II and is a 'late pre-dynastic' period. It has been discussed in its own section below as an intermediate epoch between the Gerzean and the Pharaonic era. Domestic animals were tamed and the basics of agriculture adopted in the predynastic period. Significantly Millard reports that the Badarian farmers were from Upper Egypt, a term used to refer to the southern parts of Egypt (Millard 1981).

*Badarian (*4500 BC) is the earliest known agriculturalist culture to produce art in Egypt and the first known stone axes and arrowheads. They made black topped *rippled pottery* with white designs on a dark red background, later in red on a light background; soft steatite beads with green Amazon stone and copper beads (Millard 1981, Baines 1984).

The Badarians buried their dead and threw in pots as well. Some pots have images of a boat with a palm branch at the bow, which indicates influence from boating on the Nile. Badarian sites (also called Tasian) are in the middle of Egypt somewhere between the 26 and 28 degrees latitude (Baines 1984).

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[9] Radiocarbon dating is not particularly accurate and the figure Indicate a 'plus' or 'minus' three hundred years.
[10] www.deeply.org/Davis.html, 2006

The *Amratian (Naqada I)* period is also referred to as Naqada I after a presumed King where the pottery was found. One *Amratian* characteristic is the absence of social stratification Pottery has cross line patterns and sometimes human and animal motifs. Some outlines can be interpreted to represent man in a boat (Baines 1984).

Gerzean (Naqada II) There is evidence of contact between the Gerzean people and the culture of Mesopotamia (Baines, 1984) as evidenced by shared terminology and art. There is also social stratification and concentrated settlements around Hierankonpolis (Kom-el-Ahmar), Koptos (Quit), Naqada and Abydos. Baines (1984) has drawn parallels with Sumerian, Palestinian and Elamite art, implying diffusion. Sir Flinders Petrie sketched the four pots shown in Fig 2.4, in the 1800s. [11]

2.2.3 Late pre-dynastic period

Not much is known about this period. Baines (1984) devotes only a paragraph to note that the period experienced rapid change with a culture that was not uniform throughout Upper and Lower Egypt. An example of art from this period also referred to as Naqada III is an ivory knife handle with scenes of the hunt; battle and procession, now in the Louvre Museum, Paris (Davis

Plate 2.1 Black topped Badarian	Plate 2.2 Gerzean (Naqada II) pot	Fig 2.3 Naqada III Ivory knife handle

Source: www.touregypt.com   Source: www.touregypt.com

Source: Davis, W. 1989.
Adapted to a line
drawing by the author.

1989). The fighters depicted on the knife handle as noted by this writer wore a triangular garment that was similar to one worn by Akhenaten's servants. Another example is the so called Oxford Palette that depicts lions, a leopard, a wild dog, a mythical flesh eater with a long neck and a winged animal with a beak, each attacking either an ibex, goat, giraffe or a buffalo.

[11] The sketches have been attributed to Sir Flinders Petrie on a website - 'nefertiti.iwebland.com.' Numbers 1, 2 and 3 are described as false-necked Aegean vases. Number 4 is termed blue glazed pottery. The site states that "Pre-dynastic pottery was ornamented before firing. The iron oxides used resulted in purplish-black or brown decorations. The preferred colours for ornamentation in the New Kingdom were "blue (Egyptian blue frit), red (red ochre) and black (carbon or black iron oxide with manganese oxide)".

A jackal headed man is blowing a flute (Davis 1989). This is probably the earliest depiction of a priest of Anubis, the funerary god.

2.2.4 Dynastic Egypt

An online encyclopaedia states that Egypt *is Misr* "pronounced *Masr* in Egyptian Arabic" which is a word of Semitic origin from *Mizraim* - the Hebrew derivative. The name was first used for Egypt in Akkadian and that the original meaning was a "city". In Turkish, the name is *Misir*, which is closer to the Kiswahili word *Misri* for Egypt. Giles (1970) attributes an

Fig 2.4 Selection of Egyptian pottery
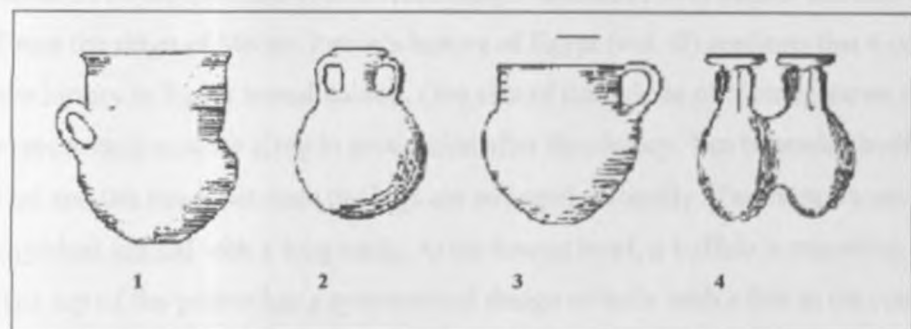
Source: www.nefertiti.iwebland.com- sketched originally by Sir Flinders Petrie

Plate 2.3 The two sides of 'The palette of Menes (Narmer)'
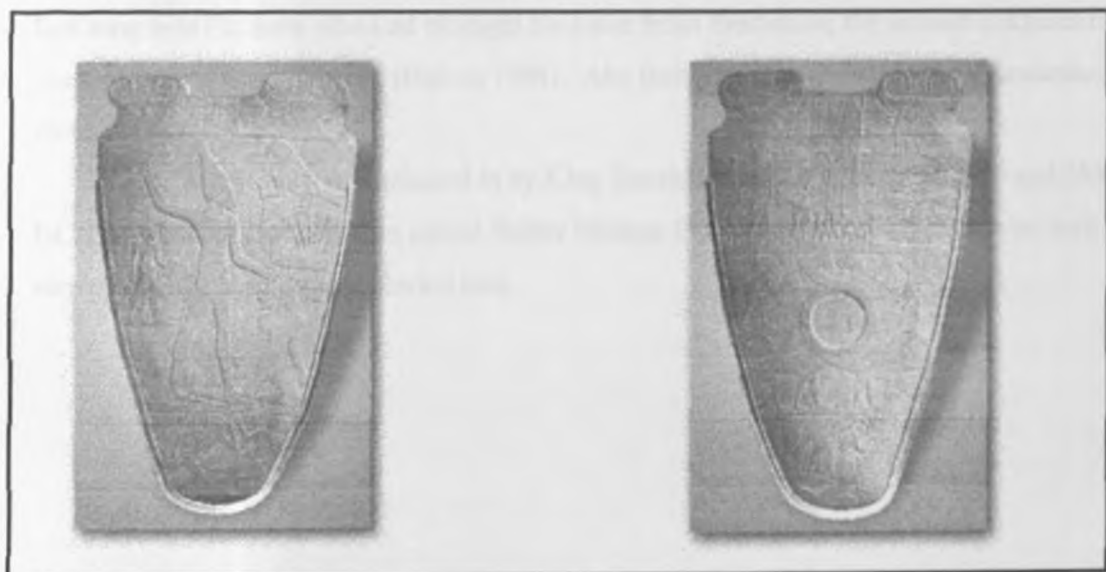
Source: www.touregypt.com

inscription to queen Hatshepsut that gives the name of Egypt as *Ta Meri*. In the Ethiopian dynasty, the country was called KMT (Khpera, Jan. 2001), land of the blacks which has been spelt as *Kimit* by ben-Jochannan (1971).

A dynasty was the hereditary rule by a family before it was overthrown by another lineage. The art of the periods has been significant in identifying the dynasties and recording their most visible characteristics. The dynasties have been grouped into twelve periods, starting with the Archaic Period and ending with the Greek Ptolemaic dynasty that was conquered by the Romans in 30 BC. Table 2.1, below gives the chronological number of the Dynasty, the name of the period and the approximate dates in the era before Christ.

2.2.4.1 Early Dynastic period

In the **first Dynasty**, King Menes achieved Unification of Upper and Lower Egypt at about 3118 BC (Millard 1981). According to Baines (1984) Menes was also called King Aha[12]. From the reign of Menes, Petrie's history of Egypt (vol. II) confirms that a continuous record of the history of Egypt is maintained. One side of the palette of Narmer shows relief representation of the King in procession after the victory. Ten beheaded bodies with their hands tied and the heads between the legs are arranged vertically. Two men are each handling a mythical animal with a long neck. At the lowest level, a buffalo is trampling a man underfoot. The top of the palette has a symmetrical design of bulls with a fish in the centre. The King is now wearing the double crown that came to be associated with a unified Egypt. Abu Bakr (Mokhtar, ed. 1981) lists the other kings of the dynasty as Djer and Udimu.

The **second Dynasty** kings moved their burial grounds from Abydos to 'Saqqara'[13] the first king was Peribsen who had changed his name from Sekhemib; the second is Khasekhemy; the third one is King Ninetjer (Baines 1984). Abu Bakr (1981) has only two, 'Khasekemui' and Hotepsekemui.

The **third dynasty** was ushered in by King Zanakht who ruled between 2649 and 2630 BC. He was also probably also called Nebka (Baines 1984). The famous Djoser who built the step pyramid at Saqqara succeeded him.

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[12] Philip Ochieng (sunday Nation, 15 - 04- 2007), attributes the Nubian Menes to the Min of Crete and Minos of the Minoan empire. Subsequently a cretan prince called Minus or Minyas conqured the land that is today Amernia.

[13] The spelling of this burial necropolis depends on the writer. 'Q' is used interchangeably with 'K.'

Table 2.1 Chronology of Egyptian Dynasties

Dynasty	Period	Aldred dates BC
1 to 2	Archaic	3168- 2705
3 to 6	Old kingdom	2705- 2250
7 to 10	First Intermediate	2250- 2035
11 to 13	Middle Kingdom	2035- 1668
14 to 18	Second Intermediate	1720- 1550
18 to 20	New Kingdom	1552- 1070
21	Tanite	1070- 946
22 to 24	Libyan	946- 712
25	Kushite	712- 664
26	Saite	664- 525
27 to 31	Late	525- 332
Greek	Ptolemaic	332- 30

Source: Adapted from Aldred, Cyril (1996)

2.2.4.2   Old Kingdom

This was a relatively peaceful period with no invasions from outside (Millard 1981). Snofru built two pyramids at Dashur and probably a third one at Maidun with mastabas associated with his reign at Maidun and Saqqara (Baines 1984). It is recorded that he made a major attack on Nubia and what is called the Nubian settled 'A group' disappeared in between the first and fourth dynasties probably due to attacks or bad climate (Baines, 1984). The solar religion took root between the 4th and 5th dynasties with the appearance of the true pyramid (Baines 1984). The Pyramid was symbolic of this religion and Kings added the title 'son of Ra' to their name.

Snofru, first King of the 4th dynasty, was followed by the famous Khufu (called by others Cheops), 2551 - 2528 who built one of the largest pyramids. He was followed on the throne by Khephren (Chephren) and Menkaure also called Mycerinus. This list by Baines (1984) agrees with Abu Bakr's. These three kings placed their pyramids in proximity to each other. The pyramids had the following heights; Khufu - 146 meters[14]. Khephren – 143.5 meters; Menkaure – 65.5 metres high. These form part of the group of pyramids at Giza (Baines 1984 , p.140). Fine sculpture was produced; fragments of gold objects from the 5th dynasty are know n and stone vases from Khephren have been found in Syria, an indication of the trade routes (Baines 1984).

Abu Bakr (Mokhtar, ed. 1981) lists the Kings of the 5th Dynasty as Weserkaf, Sahure and Unas. In the 5th and 6th dynasties, the pyramids decreased in size, a sign of decline and decentralization of political power (Baines 1984) The last Kings of the 5th Dynasty did not build temples to the sun god, which Baines (1984) gives as further evidence of the lessening of

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[14] This height is 7 metres taller than the St. Peters in Rome, which stands at 139 metres (Banes 1984, p. 140).

the importance of the solar religion. A Nubian 'C group' developed in this period. Baines mentions that inscriptions imply that relations with Egypt continued to deteriorate as the Nubian settlers became established.

According to Abu Bakr, (Mokhtar, ed. 1981) there were only four kings in the 6th dynasty – Teti, Pepi I, Merenre and Pepi II. Central control in Egypt appears to have worsened further between the late 6th and 7th to 8th dynasties (Baines 1984) with the Nubians gaining some control over their affairs. Save-Soderbergh (1987) however implies that the Nubians were in a subservient position. Save- Soderbergh quotes one inscription which glorified King Merenre who "came to Nubia and the chieftains of Medja, Irtjet and Wawat (lower Nubian districts) kissed the earth and praised him greatly." King Pepi II, the last king of the 6th Dynasty is reported to have led an expedition to Nubia from Aswan and caused a massacre "in Irtjet and Wawat and brought back to Egypt their royal children and nobles as prisoners together with cattle and booty" (Save-Soderbergh, p. 34). In the 6th Dynasty, an official called Herkhuf recorded travels to find "ivory, ebony and frankincense from Nubia" from where he brought back a pigmy (Save-Soderbergh, 1987, p. 34). Abu Bakr indicates the 7th and 8th dynasties are unknown by name and that the 9th dynasty can be attributed to only one king – Khety. *Uah-Ka-ra* was a King who ruled in one of the dynasties between the 7th and the 10th, which had all been grouped together by Petrie. He was also called Khety II (Petrie 1924). Petrie stated that this king's name appears to have started a fashion of adding to their names the phrase Uah-Ka, "may the Ka flourish" and frequently the phrase "Maot Kheru". His First Intermediate period starts with the 7th dynasty unlike Baines', which starts with the 9th below.

2.2.4.3 First Intermediate period

The weakness of the kings resulted in a divided Egypt with capitals in Herakleopolis and Thebes in the 9th and 10th dynasties (Baines 1984). There were clashes between the two divisions, with Nubians being conscripted as mercenaries. Abu Bakr (Mokhtar, ed. 1981) lists the Kings of the 10th dynasty as Neferkare, Khety III, Merikare and an unknown one indicated with an 'X.'

2.2.4.3   Middle Kingdom

The first King in the eleventh dynasty was Antef who was followed by Mentuhotep. Baines (1984) credits Mentuhotep I [15] with defeating the North and re-uniting the country.

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[15] This King is spelled as 'Mentuhotpe' by Baines, but this researcher has preferred 'Mentuhotep' which is the more conventional among Egyptologists.

Reliefs and sculpture of Mentuhotep were recovered from the temple he built at Deir-el-Bahri. He was honoured as one of the founders of Egypt in later years (Baines 1984). Another Mentuhotep Nebtawyre ruled in the 11th dynasty but was ignored in King lists perhaps because he was seen as illegitimate (Baines 1984). His vizier, Amenemhat who continued with campaigns in Nubia, succeeded him on the throne. This was the first instance where a king compounded his name with Amen, the god of the state religion.

This researcher finds Amenemhat to be comparable with Akhenaten of the 18th dynasty; He moved his capital from Thebes to Memphis where he "founded a new city" Baines (1984, p. 40). Akhenaten moved his capital from Thebes to Akhetaten. Amenemhat is credited with the starting of co-regencies, which continued into the 18th dynasty (Baines 1984). His co-regent was his son Senwosret I. Senwosret III (1844 – 1797 BC) is noted for moving the frontier further south to Semna in an effort to subdue the Kerma rulers. In later periods he was worshipped as a god as was his successor, Amenemhat III (Baines 1984).

The 13th dynasty had in the span of 150 years, about 70 different kings (Baines 1984) but Abu Bakr (Mokhtar, ed. 1981) lists only five – Ucaf, Sebek-Hotep, Amenemhat, Sekemres and Khendjer. The invasion of the Semitic Hyksos is supposedly before the 10th Dynasty (Millard 1981) but Baines (1984) moves the invasion to a later date in the 13th dynasty where they continued as foreign rulers into the 16th dynasty. A native 17th dynasty survived in Thebes and the Kerma kingdom took over much of lower Nubia, resulting in an Egypt that was divided into three parts; the delta held by the Theban kings; middle Egypt held by the Hyksos, and Nubia under the control of Kerma (Baines 1984). Bronze working technology developed at this time, which Baines attributes to the Hyksos invasion; an improved potter's wheel and a vertical loom also made their appearance. One of the more important importations was the horse and Chariot and armour (Baines 1984). Abu Bakr lists the Kings of the 14th, 15th, 16th and 17th dynasties as follows:

> *14th Dynasty* – Semenkare; Sebek-hotep; Neferhotep; Merkare; Uaibet; Menthu-Emsaf; Didumes and Nehessy.
> *15th Dynasty* and *16th Dynasties* – Kyan; Apophi I, Apohis II and Akenenre.
> *17th Dynasty* – Rahoted; Antef; Sebekemsaf; Taa; Sekenenre and Kamose. Seqenenre of the 17th dynasty started the process of expelling the Hyksos, which was continued by Kamose, the last king of the dynasty (Baines 1981).

2.2.4.5 The New Kingdom

The New Kingdom ushered in an era that was ruled by the relatives of Akhenaten. Kamose of the 17th dynasty was succeeded by Ahmose, who pushed the Hyksos out of Egypt and all the way to Palestine (1550 –1525 BC). His campaigns included pushing the Nubians further south and by the time he handed over to his son Amenhotep I[16], Egypt was unified again and prosperous (Baines 1984). The Kings of this era started a new tradition – they did not build pyramids. Instead, the royal family was buried in rock-hewn tombs, whose workmanship developed into a fine art.

Two new forces developed because of Egypt's warring activities - a large standing army and a powerful priesthood. One of the important personalities in this period is Thothmes III who had to wait for 22 years (Baines 1984) before he could rule. Queen Hatshepsut had usurped the throne when she was regent because Thothmes was too young. She retained Thothmes as Co-regent. Hatshepsut made a trip to Punt that was recorded on her monuments. Ben Jochannan (1971, p.478) who spells Pharaoh as Pharoah suggested that Punt was near East Africa. Ben Jochannan actually includes Kenya when he says Punt is "… modern Somaliland and part of Kenya." The Queen's journey is recorded on her temple at DEIR-EL-BAHRI.

Several detailed pictures to commemorate the visit were sketched by Petrie from the monuments (1924). During the visit she imported Sycamore trees, leopard skins, baboons and ostrich eggs among other items (Petrie 1924). Baines mentions musical instruments and new dances as shaping the 18th dynasty as a distinct period of dynastic Egypt.

The 18th dynasty is the most significant dynasty to this study. The reign of pharaoh Akhenaten that lasted from about 1378 to 1362 (Collier 1970) is part of it. This Pharaoh and his co-regent, Smenkhare inspired this study due to the similarity of the endings of their names (suffixes) to the words for long ago in Kikuyu, 'tene' and Ki-Meru, 'kare' respectively.

2.2.5 Deities and their origins

The most visible art objects of ancient Egyptian are the pyramids, which were tombs. Pyramids had secret tunnels that led underground to chambers that contained the mummy of the dead pharaoh. In these tombs, paintings and text have been found and translated to get the story of the interred person. Referred to as pyramid texts, they rank as "among the oldest known religious literature in the world (Ions 1973, p. 16)." The earliest are preserved in the Fifth and Sixth dynasty pyramids.

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[16] Baines, J., uses the unconventional 'Amenophis' but this researcher prefers the common 'Amenhotep.'

Save-Soderbergh (1987, p. 44) estimates that as early as about 12,000 BC, the Nile and its basin were rich in fish with the surrounding areas that are now desert, teeming with much of the wildlife "nowadays typical of, for example Kenya and Tanzania". The gradual development of the desert since the times of the rock paintings of Tasili, made the waters of the Nile and its fertile banks to be accorded more respect as sustainers of life by early settlers. The people learned to construct dykes and channels. Later appropriate technology such as the manually operated shaduf for lifting water from the deepened ditches to the farmland was invented. It may be noted here that the Kikuyu, with whom the culture of ancient Egypt is being compared, are believed to have had some knowledge in irrigation (Leakey 1977). Floods frequently destroyed the protective dykes, overran the villages and destroyed the lives of people and cattle (Save-Soderbergh 1987).

The settlers in prehistoric times invented the first gods and ascribed to them the roles that continued in dynastic times; their gods became local gods associated with agriculture (Ions 1973). The sun became the deity Ra and was worshipped as the rising sun, which died in the west every evening. Prayers were said to the sun every day to beseech Ra to come back in the morning. Here, the Kikuyu word 'Riũka' when deconstructed is seen to be two words – Riũwa –ũka (the sun come). In Kikuyu, the word means 'resurrect[17].'

All agricultural peoples, according to Ions, performed primitive rites to ensure that nature continued to favour them. "The emphasis on ritual is the reason for some of our difficulty in understanding the Egyptian religion…"(Ions 1973, p.11-12). Like ancient Egypt, ritual was a major part of Kikuyu culture.

Ritual was part of pre-Christian communities with hardly a division between politics, religion and ordinary everyday life. Modern man is not freed from ritual either and modern religions are replete with acts of ritual. The Holy Communion in the Christian mass and is an act of ritual.

The Egyptian deities were depicted as animals, birds or humans and sometimes, humans with animal heads. The sun god Ra was at times symbolized as a disk on a boat but often as a falcon-headed man due to his association with Horus. The words "Horu miri – toui" from Hieroglyphics, have been translated by Maspero (1903 p.25) to mean, "Horus friend of both lands." The ruling Pharaoh was associated with Horus (Ions 1973).

The falcon was associated with the sky god **Horus**. Collier (1970) gives the Arabic word for falcon as Huru. The Kikuyu have a bird by the name 'Ihuru' which some respondents

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[17] See Chapter Four for more deconstructions of Kikuyu words to get embedded meaning.

25

likened to an eagle while others likened it to a crow. In Egypt, Horus was worshipped next to the followers of **Ra** the sun god. Ions (1973) states that Menes was a follower of Horus.

Ellison T. R. (2006)[18] states that Ra was associated with the Sycamore tree. Ions (1973, p.41) adds that "at the beginning... Ra himself ruled on earth over the universe he had created. His reign was a sort of golden age, known to the Egyptians as the 'First Time', when men and gods lived together on earth". Collier (1970) has emphasised the importance of Ra whose name, when compounded with other gods totalled seventy-five different names including **Amun-RA**, **Aten-RA** and **Atum-RA**.The first unification of Egypt, served to have Ra "permanently associated with the concept of supreme rule with the sun cults (Ions V., 1973, p. 14)."

Horus the falcon bird or a human with a falcon head, was said to be the right eye of Ra, the sun (Ions V., p. 45). Thoth on the other hand was depicted as a human being with an ibis head. At other times, he was depicted as a baboon. When a deity had a human body, the depiction was that of a priest performing some ritual. An example is Anubis who was depicted as a jackal and many scenes show his priests with a 'jackal mask' performing a ritual, such as the 'opening of the mouth ceremony' discussed in chapter four. In real life, the priests of Anubis probably wore such masks to conceal their identities in the manner of the '*egwugwu*' ancestral spirits in Chinua Achebe's (1958) *Things fall apart* chapter ten, who were real men in disguise.

There were hundreds of gods, the exact number of which cannot be established. This was before and during the reign of the 'heretic' Akhenaten who upset religious matters by outlawing all other gods except Aten–Ra, manifested in the rising sun. Akhenaten composed two hymns to Aten, which have been translated. Giles (1970, p.21) terms them "... among his [Akhenaten's] most remarkable feats."

Anubis was the funerary god of Abydos in Upper Egypt. He was lord of the Westerners. To the Egyptians, 'the West' was the home of the departed. It was also home to the setting sun. The 'westerners' were therefore the dead (Ions 1973). Ions also states that this god's other name was Kenti Amentiu.

The emergence of **Atum** "Great He-She", often regarded as bisexual, was the first event in the creative process. He was the god of Heliopolis. He had only one detachable eye. This eye inspired the *Udjat*[19] design or Eye of Ra, which is shown in Chapter Four (Ions 1973).

Osiris judged the dead person's soul, which was balanced on a scale against the feather of Maat who stood for truth[20]. If it balanced the soul went with him to heaven. Pharaohs became Osiris upon death (Ions 1973). He was associated with the willow tree according to Ellison,

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[18] www.touregypt.com
[19] Millard, A. (1981, p. 34), spells the word as "Wedjet".
[20] The Myth of Isis and Osiris is covered in detail in Chapter Four.

(2006).[21] **Isis** was one of the 'nine gods of On', referred to as the ennead[22] and a daughter of Thoth (Collier 1970). **Seth** the god of chaos and destruction was also one of the nine gods of On. According to legend, Seth murdered Osiris. Ions (1973) uses the alternative spelling of 'Set'. See the myth of Isis and Osiris in section *2.2.13.*

Nepthys was Nuts's daughter and friend of the dead. She was also married to Seth. She bore Anubis with Osiris who was not her husband (Ions 1973). The legend goes that Nepthys ran away to join Isis. Together they looked for Osiris' body, which had been dismembered and thrown into the marshes. They found the body and embalmed it. The rites of the dead caused the resurrection of Osiris, god of the dead pharaohs (Ions 1973)[23].

Maat was the goddess of truth, divine order and justice and is also spelled as Mayet (Ions V. 1973). She was depicted with a feather on her head. **Mut was** Amun's chief wife and is claimed to be separate from Maat. The Theban princess *Mutemwaya,* who was Akhenaten's grandmother on his father's side, was named after Mut (Collier 1970). **Min** was the god of fertility and harvest. He took care of crops and animals. He was depicted with an erect phallus (Millard 1981). **Thoth** was god of wisdom, letters and the scribe of the gods (Ions 1973). Thoth was the suffix of the names of four Pharaohs of the eighteenth dynasty, an indication that he was the official god of those Pharaohs. *Sekhmet* the Lioness and goddess of war was wife of Ptah (Millard 1981).

Khnum was the potter god of creation and human fertility. He formed children on a potter's wheel (Collier 1970) and give them a *ka* (soul). **Hathor** was the protector of women. Hathor was also called "Lady of the Sycamore," the tree being "the only *native* tree of useful size and sturdiness in Egypt" (Ellison 2006).[24]

Amun the chief god of Thebes and is also spelled as Amon. Akhenaten's fathers name 'Amenhotep III' was compounded with Amun, as was Akhenaten before he changed his name, which was originally 'Amenhotep IV.' Amun, just like Aten, was Associated with the sun as Amun-Ra. Amun was depicted as a man wearing a hat with a tall double plume on the head (Desroches-Noblecourt 1963). Sacred animals of Amun were the ram and the goose (Adams 1999).

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[21] www.touregypt.com.
[22] Ennead is a set of nine related gods. Collier (1970, p. 83) lists the Ennead of On as; Atum-Ra, Shu, Tefnut, Geb, Nut, Osiris, Isis, Seth, And Nepthys.
[23] Ions (1973) narrates the legend of Osiris in detail on page 128.
[24] www.touregypt.com

There were hundreds of gods in Egypt. The above 23 gods are among the important ones (Ions 1973). The list is therefore not exhaustive since a dead Pharaoh was deified upon death further adding to the list of gods.

2.2.5.1 The Pharaoh as a divine being

The Egyptians believed that the Pharaohs were divinely appointed to rule (Ions 1973). The divine pharaoh was referred to as 'good god' (Ions 1973, p. 16) with the gods whom the pharaoh represented on earth being referred to as 'great gods'. Ra in particular was identified with the Pharaohs, and was considered their protective deity. The Pharaoh was believed to be Horus, the son of Ra and when he died, he was believed to become Ra himself (Ions 1973).

The pharaohs were believed to be descended from gods with divine qualities of gods. The pharaoh was the chief priest of his god with powers over the forces of nature (Ions 1973). Finally, as if to stamp their divine origins in the minds of their subjects, Pharaohs frequently suffixed or prefixed their names with that of the god to whom they paid allegiance. Amenhotep and Tutankhamun had the *Amen* prefix and suffix respectively. Thothmes had the *Thoth* prefix and Akhenaten had the *Aten* suffix.

2.2.5.2 Trees in Egyptian religion

Some Trees were of special significance to the Egyptians. Queen Hatshepsut is known to have imported Sycamore trees from Punt (Petrie, 1924)[25]. Apparently 'the only *native* tree of useful size and sturdiness in Egypt' was the Sycamore (Ellison 2006)[26]. Ellison further states that Osiris the god and RA were identified with the willow and the Sycamore tree respectively. Ellison tells of one picture where Tuthmosis III, "is shown being nursed at the breast of 'his mother Isis' in the form of a Sycamore tree.' It is significant that Hatshepsut[27] who imported Sycamore trees was the regent for Thothmes III, who was at the time a juvenile.

On a tablet found in Akhetaten, now Tel el Amarna, with Akhenaten's names, Giles (1970, p.68) reports that it had the following words; "the book of the Sycamore and the Olive." It can be surmised that perhaps the Sycamore was Akhenaten and the Olive was his wife Nefertiti. A

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[25] Hatshepsut made a trip to punt. Her ships can be seen laden with "anna Sycamore" as Petrie (1924, p. 84) calls the Sycamore tree.

[26] ww.touregypt.com

[27] See Petrie (1924, p79- 96) where he gives a good account of her exploits, monuments and the famous trip to Punt. Hatshepsut usurped power and continued to rule as the first ever female Pharaoh, long after Thothmes III had come of age. In fact power only passed to the rightful heir after the natural death of Hatshepsut.

Sycamore is a *Mūkūyū* tree in Kikuyu – called *Ficus sycamora*[28] by Leakey (1977) who stated that the Olive tree was the female in the family of sacred trees. The Sycamore's leaves had the power to provide the Pharaoh with immortality (Collier 1970). However, Maspero (1903) is categorical that the date palm and the Sycamore were not native to Egypt but had been imported from central Africa.

2.2.6   The evolution of writing

Writing was held in very high regard in Egypt. It started about 3000 BC (Baines, 1984) and defined the beginning of Egyptian history concretely than any other occurrence. This ability to record information in writing opened possibilities in social organisation besides the transmission of an ever-increasing body of knowledge (Baines 1984). Writing was invaluable in recording religious beliefs, myths and the story of the dead person in tomb walls. Surviving texts transmit all genres of literature, from fiction, philosophy hymns, to love and poetry (Baines 1984).

The Egyptians early attempt at recording their thoughts was in the form of pictures. The earliest category of symbols represented real objects as they are seen and known and are termed

Table 2.2 Some Hieroglyphs and their phonetic equivalents

flowering reed	flowering reeds	lower leg	hand	snake	horned viper	jar stand	stool
i	y	b	d	ḏ	f	g	p
reed shelter	twisted flax	sieve	animal's belly	basket with handle	owl	water	
h	ḥ	ḫ	ẖ	k	m	n	
hill slope	mouth	door bolt	folded cloth	pool	loaf	tethering rope	quail chick
q	r	s	s	š	t	ṯ	w

Source: http://www.omniglot.com.

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[28] Either the tree has two species in Kenya or Leakey (1977) was not sure because he gives two names for the

pictograms or pictographs (Adams 1999). These pictograms developed into ideograms, symbols that represented ideas and concepts such as walking, kingdom and 'foreign land.' Adams refers to the third set as 'phonograms', which represented sounds of one or more consonants. The script did not have symbols to indicate vowels. It however had some ideograms now called 'determinatives' which according to Adams (1999), helped to establish the real meaning of a word that had been spelled phonetically[29]. A male's name for example would end in a symbol for 'man' or a symbol for 'woman' as the case may be. Baines (1984, p. 200) refers to determinatives as 'semograms,' translated as 'conveying meaning'. The term 'determinative,' is preferred in this Thesis since every symbol conveys some meaning.

This complex writing system is called hieroglyphics – "from the Greek *hieros,* or 'sacred' and *glypho,* 'I curve' (Adams 1999, p. 82). Writing in hieroglyphics was a very slow business. Eventually a form suited to writing quickly developed. This cursive form was called hieratic. Baines (1984, p. 199) says that the hieroglyphic text was reserved for "monumental and ornamental purposes" while the hieratic form was for "everyday purposes." An even simpler form according to Adams (1999) developed for ordinary people in the seventh century BC and is known as Demotic, from the Greek word *demos.* These three forms of writing existed together up to the Christian era when they were replaced by the Greek alphabet to write in Coptic (Adams p. 82). According to Adams, the Greek alphabet was inadequate to write Coptic. Seven demotic signs therefore supplemented the script but between the fifth century and 1822, knowledge of reading this script was lost.[30] Table 2.2, is a selection of glyphs with their phonetic values in the Roman alphabet.

The sound produced by uttering a grapheme is the phoneme[31]. Usually if a glyph represented an object whose first syllable was 't', that glyph represented the phoneme 't' within a set of phonetic symbols. The first syllable in the ancient Egyptian word for bread was the *phoneme*[32] 't' which was represented by the glyph for bread.

Mūkūyū - *Ficus sycamora* and *Ficus capensi.* Petrie refers to the imported tree as *'Anna Sycamore.'*
[29] The Roman script used in this thesis is Phonetic, with each letter (graph) of the alphabet representing a specific sound (phone).
[30] See Adams (1999, p. 82). Jean-Francois Champollion is credited with deciphering the script from three texts on the Rosetta stone. Hieroglyphics, Demotic and Greek all bore the same message. The Greek script which could be read, was the key to the decipherment of the other two. Napoleon's soldiers had discovered the Rosetta stone in 1799. Decipherment of the script opened Egyptian monuments and treasures for further study (Pope 1975).
[31] An alphabetic principle states that there is a *grapheme* in a writing system for each *phoneme* in the phonological system (Steible, 1967)
[32] Bloomfield is quoted by Langendoen, D. Terence (2006), Department of Linguistics University of Arizona, (http://dingo.sbs.arizona.edu.) as having defined 'Phonemes' as minimum units of 'distinctive' vocal features.

The Egyptian writing system had only consonants[33] and no vowels[34] except in some rare cases. The system had 'consonantal (Baines 1984 p. 200) skeletons.'

Table 2.3 Some hieroglyphic 'uniconsonantals'

Glyph	Transliteration	Glyph	Transliteration
	i		*n*
	w		*r*
	m		*k*

Source: Baines (1984, p. 200)

Today, Egyptologists can only guess the vowels, leading to a variety of spellings for the same name. For example, Akhenaten has also been spelt as Ikhnaton (Giles 1970). A symbol could represent only one consonant (uniconsonantal), two consonants (biconsonantal), or three

Table 2.4 Some hieroglyphic 'triconsonantals'

Glyph	Transliteration	Glyph	Transliteration	Glyph	Transliteration
	ḫpr		*nṯr*		*nfr*

Source: Adapted from Encyclopaedia Britannica, 1988

Table 2.5 Some hieroglyphic 'biconsonantals'

Glyph	Transliteration	Glyph	Transliteration	Glyph	Transliteration
	ḥr		*pr*		*iw*

Source: http://humanities.uchicago.edu

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[33] Vowels are sounds that are "produced by a continuous airstream and all are voiced ...Diphthongs [are] sequence of two sounds, vowel + glide... [such as] *oy* in boy and *ow* in cow". The explanation for vowel also recognizes nasalized vowels. The vowels in *bee* and *bean* are not the same. In bean it is said to be nasalized (http://www.ielanguages.com)

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consonants (triconsonantal). Some single symbols represented an entire word and are called 'logograms'. An example of a logogram is the 'ankh' symbol for life (spelled as "nh" by Baines (1984 p.200). The Ankh, the cross forms with a loop at the top, which has now become a widely used symbol of Afrocentricity, (Clarke 1998). It was the symbol of life and the breath of life and for the vital properties of both air and water.

Table 2.6 Some hieroglyphic determinatives

🜲	man, person	👁	eye, see, actions of eye	🌿	plant, flower	📦	box, coffin
	woman		actions or conditions of the eye		vine, fruit, garden	ⵞ	shrine, mat
	people		nose, smell, joy, contempt		wood, tree		boat, ship, navigation
	child, young				grain		sacred bark
	old man, old		ear, relating to the ear		sky, above		clothe, linen
	official		tooth, actions of teeth	☉	sun, light, time		bind, document
	exalted person, the dead		force, effort		night, darkness		rope, actions with rope or cord
	god, king		offer, present	✶	star		
	king		arm, bend arm, cease		fire, heat, cook		knife, cut
	god, king		envelop, embrace		air, wind, sail		hoe, cultivate, cut up
	goddess, queen		phallus, beget, urinate		stone	×	break, divide, cross
			leg, foot, actions of foot		copper, bronze	▽	cup
				•••	sand, minerals,		

A royal name was enclosed in a cartouche.[35] Fig 2.5 is an example of a royal cartouche belonging to Amenemhat I (1991 to 1962 BC), the first pharaoh of the 12th dynasty.[36] In this Cartouche, the feather stands for, "y", which stands for the vowel "a", one of the few instances when a symbol represented a vowel. The glyph that looks like a comb is a biconsonantal representing "mn", while the eagle represents "M". The front part of a lion represents the consonant "h" and the dome shaped glyph for bread represents the consonant "t". Thus the name Amenmhat is spelled and the cartouche identifies it as a royal name. Baines (1984, p.200

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[34] Consonants are described by the online encyclopaedia as sounds that "are produced as air from the lungs is pushed through the glottis (the opening between the vocal cords) and out the mouth" (http://www.ielanguages.com).

[35] Pope M, 1975, p. 66 explains how names in cartouches, oval shaped outlines around hieroglyphs were deciphered by Champollion to reveal royal names. A cartouche immediately signals that the name within is royal.

[36] See Baines (1984, p. 37) for a large selection of royal cartouches.

– 201) gives a comprehensive collection of glyphs to guide in the transliteration of Egyptian text.

The writing system of the Egyptians had glyphs to represent numerals. These glyphs were seven symbols. A process of repetition could write any number. According to on-line information[37] the symbol representing the larger number was placed in front of the one for the smaller one. Number one was represented by a single stroke. A repetition of the stroke represented two, three or four, depending on the number of repetitions. Ten was represented by an inverted 'U' shape. A coil represented number 'one hundred'.

Fig 2.5 A cartouche spelling the name - Amenemhat

Adapted from Baines, J. (1984, p. 37.)

A lotus plant represented 1,000 and a finger represented 10,000. A tadpole or frog represented 100,000. Lastly, the number 1,000,000 was represented by the figure of a man with his arms raised above the head.

The numerals are shown in Table 2.7, with a sample of number '2006' in Egyptian hieroglyphics. The system had conventions for indicating fractions, but the details are beyond the scope of this Thesis. The Egyptians were able to do complex calculations using hieroglyphic numerals. Millard (1981, p. 52) shows sums "involving triangles". Further, Cook (1997) states that the Roman system had an earlier symbol for numeral 4 that had four strokes[38] probably carried over from Egyptian. From the foregoing, the importance of the hieroglyphic script has been established.

Table 2.7 Hieroglyphic numerals

Source: http://www.scit.wlv.ac.uk

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[37] http://library.thinkquest.org/
[38] In the Roman numeral system, I II III correspond to one, two or three . IV was originally IIII (Cook 1997, p. 109).

2.2.7 Architecture

Besides the variety of art objects, Egyptians also made many architectural wonders such as the pyramids of Giza. The architecture of Egypt can be categorised into mastabas, pyramids, stelae, palaces and workers' houses. The last two have not been widely covered by Egyptologists and will therefore be mentioned very briefly.

2.2.7.1 Mastabas

Mastabas were the precursors of pyramids as tombs for the pharaoh. They were a square "[rectangular] mound faced with brick or stone, above the burial chamber which was deep underground..." (Janson 1997, p. 64). A shaft linked the tomb to the mastaba. A chapel was included in the mastaba "for offerings to the Ka [soul of the departed]" and another small chamber contained a statue of the departed. Initially, mastabas were made of mud-brick, "later faced with cut stone" (Adams 1999). A stela which is shown in Fig 2.8 was placed on the mastaba to identify the deceased.

Fig 2.6. 1st Dynasty Mastaba
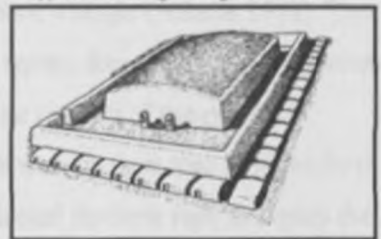
Source: Baines, J., (1984)

2.2.7.2 Pyramids

By the third dynasty mastabas had evolved into step pyramids to serve as pharaonic tombs. *Janson (1997, p. 64) suggests that the step pyramid of third dynasty King Djoser was "built over a traditional mastaba" and was probably the first one.*[39] Eventually around the fourth dynasty, step pyramids developed into true pyramids with a number of buildings around them (Millard 1981 p.51). Djoser's architect, Imhotep, is said to have built a Mastaba over another, six in total, in decreasing size (Adams 1999, p. 86). The result was the step pyramid, which Adams says, was "faced with limestone", is now almost totally eroded. The site of the step pyramid became a cult centre for the worship of both Djoser and Imhotep who were deified after death (Adams 1999).

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[39] Adams L. S. (1999, p. 85) gives the date of Djoser's reign as about 2600 BC.

Fig 2.7 The step pyramid of Djoser at Saqqara
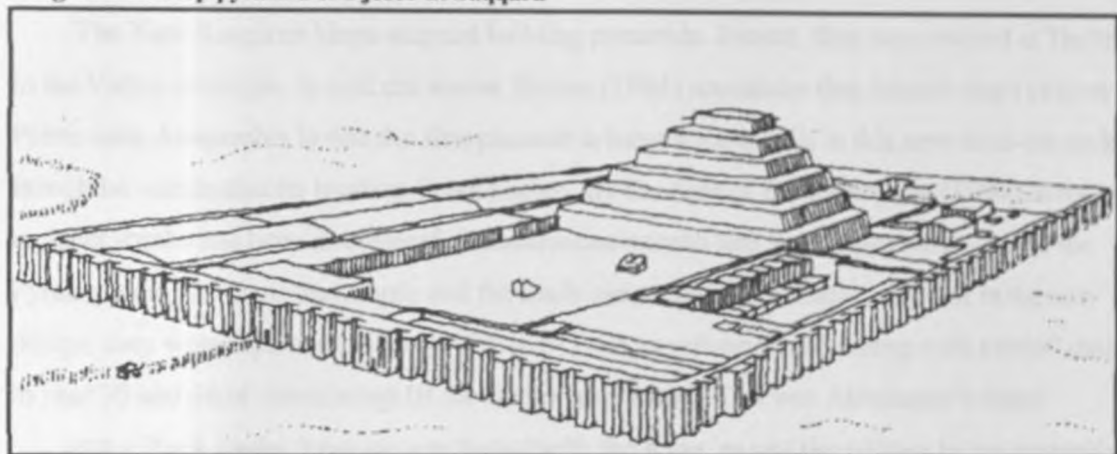
Source: Millard (1981)

The true pyramid evolved from Imhotep's design with four triangular sides, faced with limestone and slanting from a square foundation to the top of each triangle (Adams 1999). The apexes of these four triangles met high up, at the centre of the square foundation. The Egyptians had already developed proficient surveying skill to make the four corners of the pyramid coincide with the compass four points. From then on, pyramids took on their true pyramid form (Baines 1984). The top of the Pyramid had a capstone that reflected the suns rays to signify the pharaoh's oneness with the solar deity.[40] Adams (1999) states that about eighty pyramids are known with the pyramid of Khufu at Giza (c. 2500 BC) being the largest of them all at 146m high and over twice the height of Djoser's. On-line information[41] states that there are over one hundred pyramids in Egypt.[42] In the eighteenth dynasty, pyramids gave way to rock tombs.

Plate 2.4 The pyramids of Giza

Fig 2.8. A new Kingdom

Source: www.culturefocus.com

Source: Baines (1984)

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[40] For details on the construction of pyramids, see Baines (1984, p. 138-139).

[41] www.touregypt.com

[42] See Baines (1984, p.140 - 141) for a full list of "all the royal pyramids known [at that date]..."

2.2.7.3 Rock tombs

The New Kingdom kings stopped building pyramids. Instead, they were buried at Thebes, in the Valley of Kings, in rock cut tombs. Baines (1984) speculates that Amenhotep I (whom Petrie calls Amenophis I) was the first pharaoh to have a tomb built in this new rock–cut style, though he admits that its location is not known. By the time of Baines writing (1984), sixty-two rock cut tombs had been discovered. Tutankhamen's tomb was the sixty-second. Unlike the Pyramid design, where the temple and the tomb were attached, Baines states that in the new design, they were separated. Giles (1970, p. 81) makes reference of "cutting rock tombs" dating to year 30 and 36 of Amenhotep III for the burial of kings. This was Akhenaten's father.

In the Rock tombs, treasure was buried with the King, as was the custom in the pyramids. Evidence of this custom was found with the discovery of the undisturbed rock tomb of Tutankhamen, in 1922 By Howard Carter (Baines 1984). The rock-cut tombs consisted "of a long inclined rock-cut corridor with one or more halls (sometimes pillared), terminating in the burial chamber" (Baines1984, p. 100). In the beginning of rock tomb construction, the corridor turned to the right or left often at a right angle. By the end of the 18th dynasty the corridor was straight with paintings of religious significance (Baines1984).

2.2.7.4 Obelisks

These are tall, four-sided shafts of stone, inscribed with text, usually tapered and rising to a pointed pyramidal top, which Baines (1984) calls a 'paramidion'. Numerous examples of obelisks survive today in Axum in Ethiopia. Petrie (1924) reports Thothmes I and Thothmes III (Petrie's Tahutmes) to have put up some Obelisks. The ones by Thothmes III were dedicated to the god Amun as Petrie gathered from this text in a tomb. Petrie mentions two obelisks at Deir el Bahri, which were about 185 feet high.

2.2.7.5 Stelae

Baines (1984, p. 62) describes stelae[43] as gravestones and shows an example of one royal stela from the first dynasty, round toped, bearing only the name of the king. A stela was usually symmetrical[44] and according to Baines, identified the deceased "by name and titles…" The inscriptions represented the deceased as being in the company of gods, which is what Egyptians wished for their *Ka* (soul). In the middle kingdom, stelae were either round topped or

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[43] Singular - stela.
[44] Baines (1984, p. 63) has shown a simple "constructional procedure" employed by the designers of stelae to create the "interplay of proportions."

rectangular. In the New Kingdom the more elaborate ones had both hieroglyphic text and illustrations of Osiris in their main scenes (Baines 1984).

The precincts of Akhenaten's city called "Akhetaten were marked by a chain of stelae surrounding the area on both sides of the river" (Baines 1984, p123).

From the above, it is clear that kings of the eighteenth dynasty departed from building pyramids and developed a rock cutting technique for their tombs. This method developed into a highly polished art.

2.2.7.6 Workers Houses

Egyptian workers lived in very ordinary houses made of mud bricks (Millard 1981). The earliest houses known according to Millard were round huts. These are shown in fig 2.9.

Fig 2.9 Non royal houses

a. Round huts were the earliest kinds of

b. Middle Kingdom model of a rectangular brick
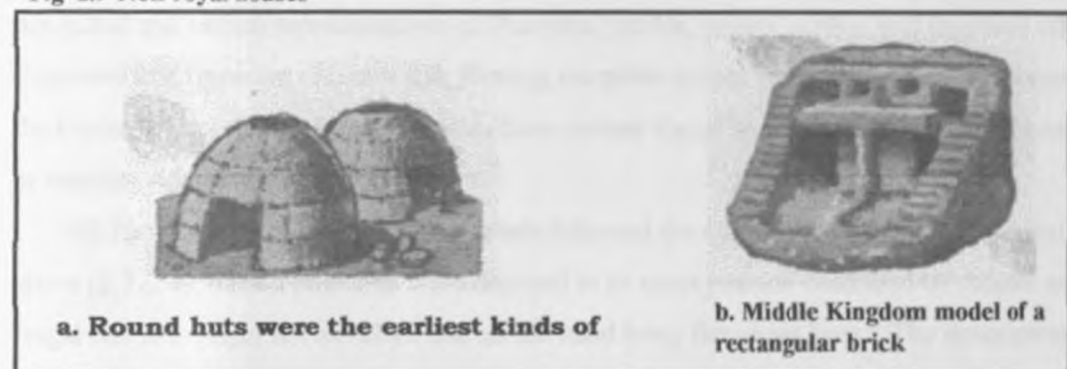
Source: Millard (1981)

Fig 2.10 Zulu huts and a Dogon clay house for comparison with Egyptian houses

a. Round Zulu huts (Culture Atlas).

b. A Dogon clay house
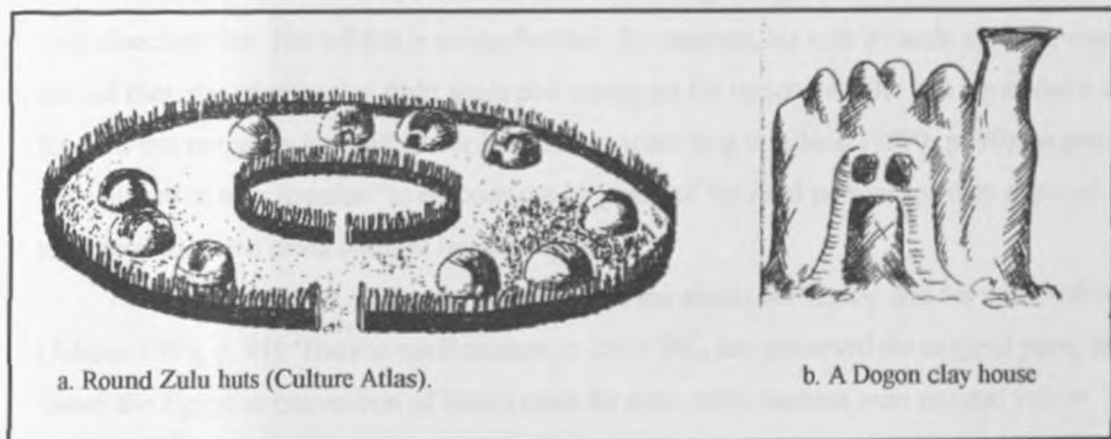
Source: Adapted from Cultural Atlas of Africa (1988) and the online Encarta Encyclopaedia (2004).

37

The early round huts of the Egyptians look like Zulu huts shown in the ' Cultural Atlas of Africa' (Speaker, ed. 1988). On the other hand, the rectangular Egyptian brick house resembles the Dogon houses shown online.[45] The Zulu huts and Dogon house are illustrated in Fig 2.10.

2.2.8 Sculpture in the round.

The main forms of sculpture in the round covered in this section are sphinxes or rams, ushabtis, model humans in action and colossi. Sphinxes are mythical (half lion-half human) sculptures. Ushabtis are model servants that were included in a tomb to serve the departed Pharaoh. Colossi (sing, colossus) are larger than life sculptures of Pharaohs, sometimes depicted with their wives. An example is the statue of Menkaure and his wife (Adams 1999, p. 90).

Other sculpture examples are the ram sculptures that lined Amun temples, images of Anubis the Jackal and human representations of Pharaohs, nobles, priests, scribes and favoured officials. Figurines that represent ordinary folk forming complete scenes were also made for inclusion in the tombs. Almost all available sculpture from ancient Egypt was "originally created for tombs or temples Adams (1999, p. 88)."

All forms of sculptures, including reliefs followed the Canon of Proportions described above (2.1.2.1). Seated pharaohs were depicted in an erect position described by Adams as a "regal posture...right fist clenched and his left hand lying flat on his knee." The description is of Khafre's statue (Adams 1999, p. 89) c.2500 BC. Menkaure whose pyramid is at Giza has a good example of a standing statue. In the standing statue, Menkaure is depicted with his wife Khamerenebty (Adams 1999, p. 90). Menkaure is looking straight ahead, hands straight down with clenched fists. His left leg is a step forward. By contrast, his wife's hands are bent, one arm around him, the other bent at right angle and resting on his upper arm. Her left leg is also a step forward but not as far forward as her husband's. According to Adams (1999, p. 90) the statues were placed in their temples "to embody the ka [soul] of the royal personages they depicted and to receive food and drink brought by worshippers."

Another example of sculpture in the round is the statue of Rahotep and his wife Nofret (Adams 1999, p. 91). The porous limestone, c. 2610 BC, has preserved the original paint, which shows the Egyptian convention of brown paint for men, while women were painted yellow. The convention of painting women a yellow colour has led some skeptics to argue that Nefertiti was a white woman. The well-known bust of Nefertiti, Akhenaten's queen, is in the Berlin museum (Adams 1999).

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[45] encarta.msn, com, 2004.

38

Other sculptures in the round worth mentioning are masks that were placed on the mummy. An example is Tutankhamen's solid gold mask (Adams 1999, p. 103) "inlaid with blue glass." Very precious objects such as furniture, usually belonging to the Pharaoh or noble person were inlayed with a plaster, glass, gold or precious stones. Baines (1984, p. 56) explains that, in the art of the new kingdom, glass and coloured stones were used for inlaying, chiefly on small objects, and to supply details in elaborate reliefs, a method of the Amarna period (Baines 1984, p.56).

Royal coffins were sculpted into a human form. In the case of Tutankhamen, there were three coffins, one inside the other, with the outermost holding the first two. While the two outer coffins were made of "guilded wood" the one inside was made of pure gold.

Akhenaten's reign is the source of sculptures and reliefs of the pharaoh in a style known as 'the Amarnan style'. In this style, the sculptures of Akhenaten broke with tradition to show elongated features. Adams (1999, p. 101) calls it breaking with "artistic convention." An example of non-royal sculpture is that of the seated scribe, in a cross-legged pose with a papyrus on his lap (Adams 1999, p. 92). For more information on the Amarnan style, see section 2.2.9 below.

2.2.9 Reliefs

Reliefs were either raised or intaglio and incised on limestone, walls, pillars, obelisks and commemorative palettes. In a tomb relief attributed to the end of the 18th dynasty (Baines 1984, p. 148-149) the overseer of the craftsmen, Amenemone, with his wife and sons are shown offering flowers and papyrus to Sekhmet, a lion headed god.

During the reign of Akhenaten, numerous limestone reliefs were cut to portray the royal family worshipping or offering to the rising sun. Adams (1999, p.101) attributes this representation of Akhenaten in prayer, as due to his wanting to be seen as a "priest of Aten." His elongated features are also reflected in his family on limestone reliefs, which always feature the sun and its rays reaching out to them. Often the rays end in a hand that holds the ankh, symbol of life (Clarke 1998). In this Amarnan style referred to in the section on sculpture above, Adams states that the "king and queen are rendered with a naturalism unprecedented for Egyptian royals". The king and his queen are portrayed playing with their children, eating or having a ride in a chariot. In one relief, Akhenaten is kissing one daughter, while Nefertiti holds two others who are animated in "child like character" (Adams 1999, p. 102). The intimacy in this scene is a sharp contrast to previous depictions of royal couples.

Relief art achieves its contrast when light highlights or causes shadows on parts of the design. Raised relief was most suited indoors while sunken relief worked better in the open where it was accentuated by the rays of the sun. Most reliefs were not painted. Examples of a combination of relief and painting however exist. Baines (1984, p. 205) shows a relief of Mereruka's wife playing for him a harp in Fig 2.22. The painting is in the Egyptian convention of the man being in a darker shade of colour - brown, and the woman in a lighter shade - yellow. A picture of one of Akhenaten's sculptures (Adams 1999, p. 101) shows a cartouche with his name just above his belly button. Not all reliefs were inscribed on stone. The tomb of Tutankhamen revealed reliefs that were embossed on gold foil.

Plate 2.5 A relief of Akhenaten and his family

Source: Adams (1999)

2.2.10 Painting

Painting is the use of lines and texture through the application of colour. The basis of colour is pigment, a word whose origin is "Latin *pingere*, meaning 'to paint' (Adams 1999, p. 27). Adams groups pigment powders into two main categories, organic from "plant and animal matter" or inorganic from "minerals and semiprecious stones.' A liquid binder also called a vehicle holds them together. Cave artists used "animal fats and vegetable juices," blood or even plain water as a binding medium (Adams 1999). The surface that holds the paint is called a support which could be paper, canvas, wood and in the majority of cases in Egypt, walls.

Like all forms of Egyptian art, painting also followed the canon of proportions discussed above. Adams (1999, p. 99) described most Egyptian paintings as "frescoes, painted using the *fresco secco*, or dry fresco technique." In this technique the plaster wall was dry when the pigment that had been mixed in water was applied, leading to flaking. The other fresco technique is *"buon fresco"* or true fresco, where the paint was applied to a wet plaster thereby causing a strong bond as the paint and plaster dried together. A good example of *fresco secco* is the fragment of the painting of Nebamun hunting birds (Adams 1999, p. 99), c. 1400 BC. One break with convention, also noted by Adams, is the painting of Nebamun's wife a brown shade just like her husband instead of the conventional lighter skin of Egyptian women in art.

Painting was also done on papyrus with flat colours in what would be termed today 'spot colours,' and not continuous tone. However, Adams (1999, p. 100) points out to the fact that the fish in Nebamun's painting have been shaded to create a three dimensional effect while the birds "turn more freely in space than the human figures." This researcher also noticed that cattle on a papyrus painting had been shaded a lighter brown on the under belly for the same reason. People however were always rendered with flat colours. Painting was applied to sculpture as well. Egyptian art used the element of repetition to create rhythm. This is also true of painting, where plant and geometric motifs were used in such a manner. Much of what is known about ordinary Egyptian life is from reliefs and paintings in the tombs of the royals (Baines 1984). Egyptian civilization has recorded an invaluable history that will give art historians a pastime for many years to come.

2.2.11 Dress in ancient Egypt

Egyptian men commonly wore a knee-length skirt with a knot on the waist and a bottom line that was apparently straight. All males, royal and non royal in the old Kingdom often did not have upper garments. Ions described the dress worn by pharaohs "throughout historic times" as a "kilt and tail" with priests preferring the archaic style of a leopard's skin. Goddesses on the other hand were depicted wearing "ankle-length dresses"(Ions 1973, p. 17).

Women wore a full dress with straps starting under the breast to the shoulders. This caused the breast to be depicted sometimes sticking on the right or left of the strap, depending on the direction she was facing. (Barocas 1973). The soldier from punt shown in Fig 2.11 is wearing a 'wrap around' with a long triangle sticking out (Petrie 1924).

Fig 2.11 Egyptian garments, worn between the 4th and 18th dynasties.

| a. 4th Dynasty Pharaoh | b. 18th Dynasty Soldier | c. 11th Dynasty | d. 18th Dynasty nobleman |
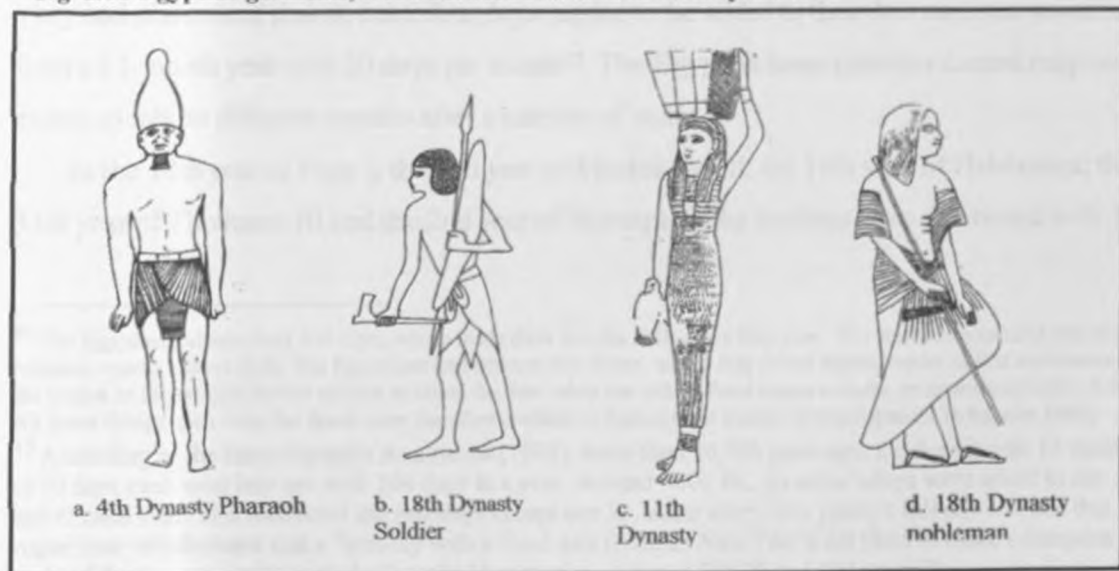
Source: Baines (1984) except for (b), from Petrie (1925)

From the foregoing, painting is the use of lines and texture through the application of coloured pigment. Egyptian painting also followed the canon of proportions in a technique described by Adams as "fresco." Painting was done on walls as well as on papyrus in a flat colour technique. Birds, animals and fish were however shaded to create a three dimensional effect. Adams also noted that, birds were drawn with more freedom of movement than was possible with humans. Painting was applied to sculpture as well and the same colour coding applied – Males in a darker shade than women who were often yellow.

2.2.12 The *Hebsed* Festival

Sometimes called a jubilee by Egyptologists the Hebsed festival was celebrated every thirty years. A similarity is apparent between the Egyptian *Hebsed* and the Kikuyu *Ituĩka*.

Petrie (1924) believed that the ceremony was cyclical with fixed dates that were determined by the observation of the star called Sirius *(Alpha Canis Majoris')*.[46] . Also called the *Dog Star,* it was the brightest in the sky and rose at about the time of the festivals. In a King's long reign, the festival may have been celebrated twice but only once in a reign spanning slightly over thirty years. Petrie (1924) gives the reign of Tutankhamen as an example. Tutankhamen reigned for only nine years, yet it is recorded that a feast of thirty years took place in his reign. The star reappears exactly 365.25 days after the last appearance. Egyptian tradition expected the Nile flood to start around "19 July of the Julian calendar" which was about the time when star Sirius was seen for the first time in a year, just before sunrise. These two events - the sighting and the flooding marked the beginning "New Year's Day" (Save-Soderbergh 1987, p. 43). The Egyptians used the star to regulate their calendar. They had discovered that an extra four days needed to be added to their 360 days that resulted from a 12-month year with 30 days per month[47]. The Egyptian lunar calendar caused religious events to fall on different months after a number of years.

In the 18th year of Pepy I; the 2nd year of Mentuhotep II; the 16th year of Hatshepsut; the 33rd year of Thothmes III and the 2nd year of Merenptah, the festivals were celebrated with

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[46] The Egyptian calendar had 360 days, which made their months shift every leap year. The star Sirius ensured that their religious events did not shift. The Egyptians had noticed that Sirius, which they called Sothis, made its first appearance of the season in the twilight before sunrise at about the time when the Nile's flood began to make an appearance at the delta. All green things apart from the flood were therefore credited to Sothis their creator, (Encyclopaedia Britannica 1988).

[47] According to the Encyclopaedia Americana (1988), more than 10,000 years ago, a calendar with 12 months of 30 days each went into use with 360 days in a year. Around 4000 BC, an extra 5 days were added to the end of each year. This recovered the lost days except one ¼ . After every four years, a full day was lost this *vague year* which meant that a "holiday with a fixed date (such as New Year's day) had to make a complete cycle of the seasons over a period of nearly 15 centuries…4 times 365.25 or 1,461 years."

astronomical accuracy as recorded on the monuments (Petrie1924), which implies a departure from reliance on the lunar calendar.

It is assumed that feasting, dance and music followed this festival. Giles (1970) states that the depiction of a King in a bulls tail was evidence of a *Hebsed*. Petrie further attributes the origin of this feast to the reign of King Menes at the beginning of dynastic rule in 3118 BC (Millard 1981). Collier (1970) conjectured that the festival was a ritual re-enactment of the death of a senile king who was replaced by his son. It appears to this researcher that the *Hebsed* and the *Ituĩka* of the Gĩkũyũ served the same purpose - to signify the handing over of power to a new generation. The Kikuyu ceremony when translated into English means 'becoming', or 'being'. *Hebsed* has been translated on the Internet as 'the appearing.[48]'

Petrie was so certain of the *Hebsed*'s regularity to the point of predicting that reference to the festivals of Sety I and Ramesses II will one day be found in an inscription somewhere.

2.2.13 The Myth of Isis and Osiris

When Osiris, son of Geb was born, a voice came from the temple to announce that a king was "entering into light." Osiris had a sister with whom he fell in love with while still in the womb. When Osiris and Isis were mature, they married and Osiris succeeded to the throne. Osiris was a good King who did not rule by force but by tact. He decided to go out to teach good ways to the world. He went out with musicians and minor gods, leaving Isis in charge of the throne, Isis was assisted by Thoth to govern but her brother Set coveted the throne and her as well.

Set Killed Osiris and put his body in a coffin, then set it to sail. Isis heard about it and went out to search for her husband all the way to Byblos. There, she found that the Kings wife had just given birth to a son. Isis befriended her maids. Apparently, at one time, as Isis was attempting to make the child immortal, her singing caused the baby's death. Isis then revealed her identity as a goddess, and the king gave her the pillar with her husband's coffin. Isis immediately cut the tree to expose the coffin. The king provided Isis with a ship for the return trip to Egypt with the coffin.

When Isis touched Egyptian soil, she hid in the Nile delta from the evil eye of Set. The soul called *Ka* or *Ba* depended on the proper preservation of a human body. Osiris however now belonged to world of the dead. Osiris symbolized the triumph of good and bad creatures on earth and was venerated as god of agriculture [49].

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[48] www.angelfire.com
[49] Ibid

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Eventually, with Osiris out of the way, Isis married her brother Horus and helped him to continue civilising the world "by instituting marriage and teaching women the domestic arts of grinding corn, spinning flax and weaving." Every ten days, Isis visited her husband's funeral mound to pour libation and maintain the tomb, crossing the river on a sacred bargue. Isis is often portrayed with outstretched wings.[50]

2.2.14 Akhenaten

In the previous section, an overview of life and art of dynastic Egypt was discussed. This laid a foundation for pharaoh Akhenaten who inspired this study due to the coincidences stated in Chapter One. More details of this Pharaoh are reviewed in this section.

Akhenaten was the ninth Pharaoh in the eighteenth dynasty. This dynasty was started by Akhenaten's ancestor, Ahmosis in 1559 BC (Collier 1970). Negroid features are identifiable in a sculpture of Akhenaten in Chapter Four. The Kings of the eighteenth dynasty who reigned before Akhenaten are listed as follows (Collier 1970, p. 252):

1. Amosis (1559 – 1531).
2. Amenhotep I (1534 – 1504).
3. Thothmes I (1514 –1502)
4. Thothmes II (1504 – 1489). Hatshepsut is said to have started her reign in this, her husband's reign.
5. Thothmes III (1590 – 1496). Hatshepsut continued to rule on behalf this son of her husband, Thothmes I until her death. She made the often-quoted trip to Punt and built a temple at Deir el Bahri.
6. Amenhotep II (1444 – 1412).
7. Thothmes IV (1414 – 1412).
8. Amenhotep III (1405 – 1367). His mother was Mutemwiya (Giles 1970)
9. Amenhotep IV (1378 – 1362). He later changed his name to Akhenaten and ruled in a co-regency with Smenkhare.

The list above indicates that Akhenaten was the ninth pharaoh in the eighteenth dynasty. [51] The original name given to Akhenaten was Amenhotep IV. A Pharaoh had several titles, the first one being a pre-nomen; a son of Ra title, a Horus title; a two ladies title; a golden Horus title and a coronation title (Collier 1970). Akhenaten's coronation name was *Neferkheperure* (Collier) and his reign according to Giles (1970) lasted for about seventeen years. Giles gives Akhenaten's prenomen as *Neferkheperure Uanre*. Akhenaten's father was Amenhotep III, who is said by Giles to have named his "royal barge *Tehen Aton* (the Aton gleams)". In Kikuyu, the

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[50] Ibid
[51] Note the 'ennead' - a group of nine related gods that is discussed in this chapter.

word '*henia*' means shine. Akhenaten has been translated by Adams (1999, p.101) to mean "servant of Aten."

Akhenaten's Grandmother, mother of his father, Amenhotep III was called Mutemwaya, (Collier, p.51) a name that is very close to the word *Mūtumiya* for woman in Kikuyu. In the book 'Ikhnaton'[52] the name is spelled as "Mutemwiya" (Giles 1970, p. 65).

Akhenaten was crowned king at about the age of twenty-six (Collier 1970). His reign presided over a period that is commonly known as the Amarna period, and is also acknowledged as the one of the most peaceful period in the dynasty. *Amani* means peace in Kiswahili and it can be noted that Amenhotep is a compound word – *Amun* and *Hotep*, indicating allegiance to the god Amun. Collier (1970) implies that the last major war campaign before Akhenaten's reign was during the reign of his grandfather, Thothmes IV when a revolt in Kush was crushed and many captives taken to Thebes. This was about half a century before the reign of Akhenaten.

Every Pharaoh proclaimed a god to whom he paid allegiance. The prefix or Suffix of Pharaoh's name indicated his official God. Thothmes (Akhenaten's Grand father) subscribed to Thoth. Amenhotep III, (Akhenaten's father) subscribed to Amun as Akhenaten did at the point of taking over the leadership. He later paid allegiance to Aten and proclaimed him the only god. Akhenaten is therefore credited with starting monotheism and making great efforts to enforce it. This brought him into conflict with the priests of Amun, which led him to create a new capital to escape their influence (Adams 1999). Akhenaten's official god was manifested in the rising sun as Aten-Ra. In his religious fervour, Akhenaten presided over a peaceful reign, concentrating more on matters of religion (Giles 1970). The other pharaohs had allowed polytheism. Like all pharaohs, Akhenaten was also divine. "Akhenaten's henchmen refer to their king as 'the god who made them', and the vizier Rekh-mi-re declares that Thutmosis [Thothmes] III was 'a god [through] whose guidance men live, the father and mother of mankind, unique, peerless" (Aldred 1968 p.27).

An early mention of Aten is placed in the reign of Hatshepsut from text translated from her temple at *Deir el Bahri*. "Hail to thee sovereign of *Ta Meri* (Egypt) female Re [Ra] who shines like the Aton (Giles 1970, p. 115)." Hatshepsut was Akhenaten's great-grandmother. Akhenaten's own father had named his boat "*Tehen Aton*" (Giles 1970, p. 32). Akhenaten may

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[52] Giles (1970) spells the pharaoh as 'Ikhnaton'. This is one of the many spellings adopted by Egyptologists due to the hieroglyphic script being consonantal (lacking in vowels). This researcher finds the common spelling 'Akhenaten' conforming better with the theories advanced in this study.

have popularised Aten worship but he did not invent it. Mohammed Osman (2006)[53], a modern Egyptologist, believes that Akhenaten was Moses.

Upon establishing Akhenaten's only god, Akhenaten supposedly sent workmen to hack way at the names of other pharaohs and their Gods including his own father's name which was prefixed with Amun (Giles 1970). According to Giles, Akhenaten composed two hymns to Aten, which are among the outstanding feats of his reign. Only Aten would be worshipped.

Dethroning Amun as the national god, rendered Amun's priests jobless and friction between the Pharaoh and the powerful priesthood of Amun was inevitable. Akhenaten moved his capital from Thebes to an uninhabited place where he built another city –Akhetaten, dedicated to Aten and translated as "Brightness of Aton" (Giles 1970, p. 16). The location of this city is today's site of 'Tel el Amarna,' where the clay tablets in cuneiform text called the 'Amarna letters[54] were found. These letters record communication between the Egyptian state and its vassals in Palestine.

One of the Amarna tablets had Akhenaten's prenomen besides those of his father and the words "the book of the Sycamore and the Olive" (Giles 1970, p. 68). Perhaps the "Sycamore" was in reference to Akhenaten's father and the "Olive" to Akhenaten's mother, since Giles attributes the find to the reign of Amenhotep III, besides the fact that queen Tiy, Akhenaten's mother, is also mentioned.

By the ninth year, Akhenaten had six daughters with his wife, Nefertiti (Giles 1970). Many of depictions show Akhenaten surrounded by women. Jimmy Dunn (2005)[55] however finds that the women around Akhenaten are portrayed usually in "a cult-ritual or state ceremony" carried out by Akhenaten in honour of the sun god. Regarding this closeness with women, Dunn (2006) notes that Nefertiti was not the only queen to be treated well. Each of the royal women had her own sanctuary, which was frequently called a sunshade temple." According to one early Egyptologist, "Since the 12th Dynasty, female power in succession matters had increased perhaps due to a time when all males of a family had perished (Collier p. 40)[56]". Akhenaten was depicted on reliefs accompanied by the women of his household - his wife Nefertiti and their six daughters. Aldred, (1968, p.138) wondered why Akhenaten's daughters were always associated with their mother in texts. In the picture where Akhenaten and Nefertiti are riding a

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[53] Ahmad Osman has written a controversial book in which he has claimed that Akhenaten is Moses of the Bible.http://www.ahmedosman.co.uk Accessed 20th May 2006.
[54] Giles (1970, p. 153), states that in all the 'amarna letters' analysed so far, there is reference to Akhenaten's father's death, but none to Akhenatens or his successors. This implies that none of the letters was written after his reign.
[55] www.touregypt.com, accessed on 4th March 2006
[56] Maspero (1903) is being quoted.

chariot, two of the people running ahead of the horses are women. Giles F. J. (1970) also supports the view that Akhenaten, Smenkhare and Tutankhamen were brothers, sons of Amenhotep III and queen Tiy. This researcher has not found evidence to support 'a failing health' proposition for Akhenaten.

The city of Akhetaten was eventually suddenly abandoned in Akhenaten's seventeenth year (1970, p. 190-191) and the Pharaoh disappeared. Collier implies that the disappearance was with "startling suddenness". The end of Akhenaten's reign culminated in the rise to power of young Tutankhamen, a boy of about nine years old (1970). While Collier suggests that the city of Akhetaten was abandoned suddenly, Giles (1970, p.150) suggests that the departure was not hurried because;

> "...Archaeologists have found that the population made preparations for their departure and closed up their houses, as though they were uncertain whether they might not be coming back one day."

Young Tutankhaton, the boy who took the throne upon the disappearance of both Akhenaten and Smenkhare, changed his name to Tutankamen (Giles 1970) as an indication that he had switched his allegiance from Aten to Amun. From hieroglyphic texts interpreted by Giles (1970, p. 208-209), the disappearance of Akhenaten and his co-regent Smenkhare caused a break down of law and order.

The recent discovery of a new tomb KV 63, in the Valley of Kings may shed light or add to the controversy on the whereabouts of Akhenaten's tomb (reported in the online edition of the *Archaeologist* (2006). This, according to the on-line publication is the only tomb to be found there since Howard Carter discovered Tutankhamen's tomb in 1922. Ertman, a University of Akron archaeologist maintains that KV-63's design points to the 18th Dynasty. He has noted that the tomb is also similar to two other tombs of the period, KV-46 and KV-55. The latter is believed by some scholars to belong to Smenkhare. Ertman like Aldred maintains that KV-55 is Akhenaten's (Archaeologist, 2006). Giles was aware of Aldred's supposition when he said that that such a deduction (that KV – 55 belongs to Akhenaten) is ' an excursion into fantasy [because Aldred does not explain how the body found its way to Thebes and into] ...a miserable uninscribed little tomb...(Giles1970, p. 106).

KV-46 was the tomb of Yuya and Tjuyu, parents of Queen Tiye. This Queen was the wife of Amenhotep III and the mother of Akhenaten. Archaeology (2006)[57] reports that seals from

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KV-63 bear an image of "the jackal[58] and nine captives, the sign of the necropolis priests." These symbols were, according to Collier (1970, p.209) also found in the tomb of Tutankhamen.

As explained in "Archaeology," the contents of the coffins in KV 63 had not been established at the time of writing due to the painstaking job in progress. They however have "yellow-faced" images curved on them, which in Egyptian convention depicted females, the yellow skin implying "no sun exposure." This colour for depicting females is explained in the section on painting. Males were depicted with reddish skin to mean 'with sun exposure' (Archaeology, 2006). Other writers have called this colour brown.

2.2.15 Smenkhare

As stated in the previous section, Pharaoh Akhenaten and Smenkhare are supposed by many Egyptologists to have been co-regents in the 18th dynasty, during the Amarna period. More is however known about Akhenaten than Smenkhare. The supposed tomb of Smenkhare was found with "the necropolis seal of the jackal [Anubis] and nine captive" (Collier 1970, p. 209). Anubis as explained in the section on gods above was the god of embalming. What Smenkhare had to do with Anubis is unclear from Collier's description. Baines (1984, p. 140-141) shows that all known royal tombs and pyramids without exception are on the west side of the Nile. Ions (1973, p. 128) says that the West is where the Egyptians interred the dead. West was also associated with the setting sun, and the term 'westerners' was a synonym for the dead. It has been explained above that reliefs indicate Akhenaten was a priest of Aten therefore his area of priesthood would have been the East. With Smenkhare as the priest of the west, the co-regency made political sense.

Some Egyptologists insist that Smenkhare and Tutankhamen were Akhenaten's sons while Giles (1970, p.94) supports the view that Akhenaten, Smenkhare and Tutankhamen were brothers. All Egyptologists referenced so far seem to agree that Smenkhare and Tutankhamen were Akhenaten's sons in law, having married his daughters.

Gathigira (1966, p. 1-2) suggests that the tenth daughter of Gĩkũyũ was excluded as a leader of a clan because she had a child through an incestuous relationship, causing her to remain in her father's homestead. Gathigira does not state who the father of the incestuously conceived child was. This information by Gathigira advances the theory that incestuous relationships were likely among the Kikuyu in ancient times. Egyptologist may however have overplayed the 'incest' in Egypt.

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[58] The jackal represented Anubis (Kent Amentiu) who was the God of embalming.

A text from the tomb of Maya (on-line, 2006[59]) in Tel el Amarna, the location of Akhenaten's city, shows that Egyptologists may be taking royal incest literally. An official wrote, "I was a poor man ...but the Ruler built me up...he fed me ... when I had no property. He made me acquire people in numbers, and my brothers and sisters became numerous." This official shows that the term sister or brother cannot be taken literally but was often used in the current African context of kin by blood or adoption. It was customary for the Pharaoh to reward his officials with both material things and captives, perhaps in the same way that Shaka rewarded his generals with wives from his seraglio. In *the Rule of fear* (Decker 1964, p. 67), one of the reasons why Dingane plotted to kill Shaka was because he had held many women in the "seraglio" and denied his Indunas to marry.

> At this stage Dingane described the regime he envisaged in place of Shaka's tyrannical rule: the traditions of the forefathers, ... would be restored and respected as they were in the days of Senzangakhona - the Rightful Doer. All men would be free - free to marry and beget children, ... the thousands of concubines kept in bondage by Shaka - the pick of Zulu womanhood- would be released from the seraglios in order to become the wives of the *indunas* and elders of the land.

In the same book (p. 27), Shaka's capital, Bulawayo is said to have had "one hundred huts for Shakas concubines". Clearly, these concubines were for rewarding his henchmen. Smenkhare and Tutankhamen may have been allowed to marry any of the 'sisters' in the harem. Maya having thus been rewarded could claim that his "brothers and sisters became numerous."

The Nine daughters of Mũmbi in the Kikuyu story of origin may not be biological daughters of Gĩkũyũ either. It was shown above that the seal found in the tomb that is supposedly Smenkhare's (KV-55) had the seal of the jackal (symbol of Anubis also called Amentiu) and nine captives. What is important about Smenkhare is his relationship with Akhenaten and the coincidences that have so far been associated with the two- *Tene* and *Kare* as words that mean long ago; *Tene* in Kikuyu and *Kare* in Ki-Meru (not to be left out is '*kale*', the Kiswahili derivative with the same meaning). According to Muriuki in 'Kenya before 1900' (Ogot ed. 1970, p. 10) A type of pottery now called 'Kwale type pottery' was discovered at Gatung'ang'a. The two hundred and thirty shards of pottery found at Gatung'ang'a are said to have been similar to kwale ware. Posnansky (Ogot, ed., 1974, p. 88), states that Bantu expansion is associated with Iron age cultivators who "made and used distinctive styles of pottery, known...as 'dimple-based', 'Kwale'. The significance of this information is that this study associates Gatung'ang'a pottery with the Kikuyu and therefore with Kwale. Muriuki (Ogot, ed. 1970, p. 110) states that the same type of pottery was reported from, "Gatare forest

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[59] www.deepfly.org-

(Nyandarua Ranges), Karen Nairobi, Kyambondo and Kyanga in Machakos, Chyulu hills, *Kantana* in Laikipia ...." and Carbon dated to between the 12th to 14th century AD. Sirianen, the discoverer of the pottery argued that "The population that made the pottery found at Gatung'ang'a, ... and sites mentioned above was probably, ethnically the same as that making the Kwale ware."

Giles (1970) reports that when Horemhab, the last king of the eighteenth dynasty prepared a king list, he omitted Akhenaten, Smenkhare, Tutankhamen and Aye, putting himself the immediate pharaoh after Akhenaten's father, Amenhotep III.

To show that Smenkhare was not blessed with a child, neither male nor female, Collier (1970, p.188) describes an image where Smenkhare's wife is offering him Mandrake fruits which were apparently identified as 'love-apples', with "aphrodisiac qualities and to produce fecundity in woman!" Colliers goes on to describe a text that refers to a "baby princess named Meritaten the – less". From this name, Collier concludes that the aphrodisiac worked but the infant did not survive and no other children were born to the royal couple." The Angare clan of the Kikuyu is called '*Aithe kahuno*'. Kahuno is a term associated with a 'still birth.'

In conclusion, Egyptologists are not agreed on whether Smenkhare and Tutankhamen were Akhenaten's sons though it is agreed that they married Akhenaten's daughters. The following section will shed light on African art as a prelude to a review of Kikuyu culture.

2.3 African Art

Africa with a square area of twelve million square miles (Willet 1977) has diverse cultures and therefore multiplicity of art forms.. African art was 'functional' within the tribe and not outside it (Fagg 1965).

Was the Art of Africa influenced in any way by the outside world? Willet (1977, p.10) states that any direct external influences to African art was limited to the coastal trade centres except "...the Cretan ones in the late second millennium B.C. and those resulting from the Assyrian invasion of Egypt in 666 B.C." Willet (1977, p. 109) however admits that influences of Egypt on African art have been noticed but are hard to prove. He adds that the influence may easily have been the other way round – from black Africa to Egypt. Pre-dynastic art shows "essentially African characteristics." The cave paintings from around Lake Victoria, have motifs of boats similar to the one seen on a pre-dynastic bowl dated 3100 BC (Willet, 1977, p. 110).

Hobley, (1922) a colonial District Commissioner agrees with Willet, when he attributes the similarity of the Akamba word for spirits with the Assyrian one as pure chance. Hobley

observed that the Assyrian word *Edimmu* (whose root is *immu*) is the same as the Kamba for the same concept attributed the similarity to chance. Hobley also noticed similarities of certain Kikuyu and Kamba customs to Egypt and Semitism. He dismissed them as due to 'parallel development.' Frazer (Hobley, 1922, P.9) who wrote the forward however contradicted the writer in the same book. Frazier, regarding the Semitic vestiges in the Kikuyu and Akamba supposed,

> "...recent investigations in this part of Africa, particularly with regard to the native veins of iron and gold, tend in the opinion of some competent inquiries to show that East Central Africa, including the region of the great lakes, was an extremely ancient seat of a rudimentary civilisation, the seeds of which may have been carried whether by migration or contact of peoples, to remote parts of Europe and Asia.

Fagg (1965, p.p.11-18) sees African art as a "principal criteria for the identification and delimitation of tribes" within black Africa. Nowhere in his work on *Tribes and Forms* does he see African art as belonging to a wider circle that might include Egypt.

As can be seen form the foregoing, texts on the history of Africa in general have tended to downplay any Egyptian connection. In an effort to de-link black Africans from the North, their territory has been given several tags, among them 'Africa south of the Sahara', 'Black Africa' and 'Sub-Saharan Africa'. The term 'Sub Sahara' is in itself demeaning and was intended to separate Black Africans from the Mediterranean and by extension Europe.

Clarke (1998) notes that trade between Egypt and its southern neighbours flourished with Ivory being the main import. Nubia and Punt are mentioned as the source of that Ivory. Punt has been identified as a territory on the Somali coast. One of the breakaway Somali states has actually adopted the name. Besides the exchange of trade goods, Clarke includes "a variety of cultural material influences." The evidence is apparently on ancient rock paintings, which depict horses and chariots.

Having reviewed the falsification that continues to this day in regard to Egypt's common cultural identity with the rest of Africa, the next sections defines the Kikuyu and discusses their art and culture.

2.3.1 The Kikuyu

The above section has indicated that Egypt is already removed from the culture circle of Black Africa. The Kikuyu are a part of Black Africa and by inference, they too have been de-linked by previous writers from Egyptian culture. Hobley is one such writer.

This section defines the Kikuyu within the theoretical framework of the study; their mythical origins; their origins based on scholarly work and their material culture. More emphasis is placed on the material culture because art is an integral part of culture.

The Kikuyu, an agricultural community lives in central Kenya. Kenya which bestrides the Equator, according to Ojany (Ogot, ed. 1980) has a landmass of 569253 km. As an East African state, Kenya shares the waters of Lake Victoria with Uganda and Tanzania. This lake is the source of the White Nile, which is the main tributary of river Nile - the lifeline of ancient and modern Egypt. While a cultural link has been denied as seen in the previous section, Kenya and Egypt are linked geographically. The other major tributary of the Nile, the Blue Nile, has its source in lake Tana, in the Ethiopian highlands. Historian Prof. Mutu wa Gethoi who was interviewed by this writer, said that his own respondents in earlier researches mentioned Abyssinia (Ethiopia) as a place of origin which is corroborated by respondents of Muriuki (1974), and Kabeca's undated thesis on the Embu.

The Great Rift Valley runs through Kenya into Tanzania, forming one of the most important features of the Region. Some of the important Kenyan prehistoric sites within the Rift Valley are Lake Turkana, Kariandusi, Gamble's cave and Olduvai gorge (Ogot, ed. 1980). Some rock art was sighted on Mount Elgon and the Turkana areas (Ogot, ed.1980). It is probable that the Rift Valley offered a natural 'highway' for migrating peoples to and from the North.

The earliest known Stone Age tools in the world were discovered in Kenya in 1969 by Richard Leakey at *Koobi Fora*, east of Lake Turkana (formerly Rudolf) in Kenya. They were dated at 2.61 million years old, using the Potassium Argon method (Ogot, *ed.* 1980). A National Geographic study on DNA[60] has implied that genetic evidence shows that all of mankind came from East Africa. This firmly establishes East Africa as the cradle of Mankind.

Kenya has 42 communities the majority of whom are classified as Bantus. Two more classifications are Nilotes and Cushites in the west and north East respectively. Of these 42 communities (irrespective of their classifications) it is only the Luo who do not practice

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[60] Hillary Mayell (January 21, 2003), National Geographic News,
http://news.nationalgeographic.com/news/2002/12/1212_021213_journeyofman_2.html

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circumcision (and the only Nilotes in Kenya not to perform the rite)[61]. The Maasai, Turkana and Kalenjin among others practice the rite. When Father Cagnolo (1933 p.82) recognised the importance of circumcision to the Kikuyu, he made a comparison with the Egyptians but was quick to add that "The Egyptians deemed it to be simply a distinguishing mark of the 'Retu' - The Egyptians from other ... peoples". While downplaying the coincidence, he supplied another clue that will be dealt with in chapter four- that a circumcised girl in Kikuyu is a *Mũiretu*, which, by inference is a compound word - *Mũ* and *Iretu* the second morpheme being similar to the Egyptian word *retu*. *Mũ* is a suffix to personify first class nouns of things with a spirit (Leakey 1989, p.2). Girls then and not boys were associated with an inclusive term to mean belonging to Egypt or being of an 'Egyptian kind'. According to Middletone and Kershaw (1965 p. 32), Boys were called *Muma* (a word that signified 'those who had come out') upon circumcision and thereafter, *'anake.'* As is apparent, it is a compound word that can be broken down to the following morphs: *Ana* –children, *Ake*- belonging to him/ her. Pehaps *ana* is an archaic form of the current *ciana* – plural for children.

As stated in Chapter One in the definition section, the language is *Gigĩkũyũ*, but as Muriuki (1974, p.25) rightly observed, the anglicised form of Kikuyu for the language and people has "gained wide currency in modern usage." Kikuyu will be in reference to the people but *Gĩkũyũ* will be used to refer to the language or the mythical father of the tribe.

A brief definition of the Kikuyu (the tribe), *Gĩkũyũ* (the language and name of a patriarch ancestor) have been given in Chapter One. It was also stated that the, Ndia, Embu, Mbeere, Gichugu and the Tharaka, Chuka and Ameru sub tribes will be assumed to be Kikuyu and to have subscribed to a Kikuyu state in the distant past. Mutu wa Gethoi, a cultural historian, agrees with the proposition that the above are Kikuyu. He however believes that only the Ndia, Chuka and Gichugu may be included with absolute certainty, the rest having developed an identity that may cause them to resist association with the Kikuyu. One reason for this resistance was the choice of the Kikuyu dialect by missionaries and administrators as the 'standard' form of Kikuyu to communicate state and biblical matters to all Mount Kenya peoples. For purposes of clarity, the Ameru will be frequently referred to as a distinct subgroup of the Kikuyu due to the importance that this study has placed on their version of the migration from a mythical place called *Mbwaa*. Their account is more believable from a historical point of view than the creation story of 'Gĩkũyũ and Mũmbi' narrated within the Kikuyu 'tribe'[62].

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[61] Ibid, p. 70-97, for an in depth understanding of the peoples of East Africa.
[62] Van den Berghe, (1965, p. XI) finds the term tribe objectionable; he claims that the word has long been thrown out of the French language but "still plagues English scholarly and lay discourse." He believes the term to be demeaning with "insidious connotation of primitivism. ...the Zulu or Yoruba will be defined as

The Ki-meru language (of the Ameru) in particular is very different from Kikuyu when compared when compared to Embu for instance.

Middleton and Kershaw (1965), including Leakey (1977) differentiate between Kikuyu sub-tribes[63] and Kikuyu proper – those from Murang'a, Kiambu and Nyeri. They seem to be all connected "in physical, character culture and language... Their social organization is similar..." to that of the Kikuyu (Middleton and Kershaw 1965, p. 11). Indeed, where Middleton is not sure about the nature of one rite or the other regarding the sub-tribes, whom he has labeled "northern tribes", he assumes what is known about the Kikuyu to be true for all of them. He therefore highlights the differences.

The Kikuyu were neighbours of the Maasai and had some practices in common such as the war regiments. The Kikuyu regiments were divided into two; a right hand *Tatane* called in Maasai *Tatene*" and a left hand - *Gitienye*, called in Maasai *Kedianye* (Muriuki G, 1974). Mwaniki Kabeca on the other hand stated that Tigania were known to the chuka and a few other neighbours "either wholly or in part as *'kiriene'* or *'kiriene'* (Kabeca nd. p.121).

2.3.1.1 Kikuyu Seasons and the Lunar Year

The life of a Kikuyu tribesperson was regulated by traditional religion which required the performance of many rituals if one was to avoid the effects of *thahu* due unclean act or omisions (Leakey 1977). The word *"thahu"* is similar to the Polynesian word 'taboo', which has been borrowed by the English language (Hobley 1922, p. 9).

One of the traditional regulations, regarded how many days a Kikuyu could continue on the same duty. The Kikuyu did not perform the same duty for more than six days. On the seventh day one had to take a break. The seventh day of the week is called *kiumia*, because a person had to 'come out' from the duty that had continued for six days (Leakey 1977, p. 23). The word *kiumia* is also used to refer to 'a week' and it is not clear if this meaning was imposed by the missionaries, or it was a vestige of a time when a seven day week with the last day being a Sabbath was known to the Kikuyu. Number seven is called *mūgwanja* which translates to 'drop outside.' This further reinforces the concept of taking a break from work.

"tribes", but not the Danes or the Turks". In spite of the term's bad reputation, this researcher will use the term to refer to the ancient Kikuyu nation that included all the above sub tribes who will be taken to be ethnic communities that formed the Kikuyu tribe.

[63] The sub-tribes are - Ndia, Embu, Mbeere and Gichugu, The Tharaka, Chuka, and Meru- *Tigania, Igembe, Imenti, Miutini, Igoji, Mwimbi, Muthambi*.

The Kikuyu had a lunar year, with twelve months. The twelve months were related to seasons; the weather conditions observed and the plants that grew in a particular seasons. Each one of the months had a name.

Below is Cagnolo's (1933) list of Kikuyu months, twelve in all, with paraphrased explanations from the same source.

1. January – *Mũgaa* 2. February – *Mũratho* 3. March – *Kĩhu* 4. April – *Mũratho* 5. May – *Mũgiranjara* 6. June – *Gathathanwa* 7. July – *Gathano* 8. August – *Mworianyoni* 9. September – *Mũgaa* 10. October – *Kĩhu* 11. November – *Kanyuahũngũ*. 12. December – *Gatumu*

2.3. 2 Pre-colonial Kikuyu and the Modern Kikuyu

A distinction needs to be made between present day Kikuyu, who are mainly westernized and Christianized, and the pre-colonial Kikuyu who were traditional in all aspects including dress and religion. Wherever the word Kikuyu appears, it will mean pre-colonial Kikuyu unless stated otherwise. This is in recognition of the fact that a culture has a historical and a present form. The present form of the Kikuyu in this study will be all those elements of culture observed at the onset of colonialism up to the 1930's. The historical part is that which existed before arrival at their present location, at the foot of mount Kenya. After the 1930's, the Kikuyu will be assumed to have been westernized sufficiently to have lost all but the least important elements of culture. This is in contrast with any form that may be identified as having existed in more ancient times.

2.3.3. Anthropological methods in the study of African culture

Schmidt (1973, p.25) quotes 'the father of Anthropogeography,' Fr. Ratzel of Leipzig who said that all peoples were historical. According to Ratzel, the history of preliterates consisted mainly of 'migrations' where cultures came into contact and mutually influenced each other. In his opinion this mutual influence has been 'the cause of new creations and modifications of culture, and wherever positively established, it makes the assumption of 'independent origin untenable and superfluous.'

Ratzel emphasized the importance of migration leading to his migration theory which, according to Schmidt (1973, p. 26), was applied for the first time on the West African and Melanesian bow. In these comparative studies, similarities between the bows in the "cross section of the bow shaft... material ... fastening of the (bow) string and the feathering of the arrow."

While Ratzel is showing a connection between cultures which two continents apart, this study was about peoples who share the resources of the same lake and river system on the same continent, in one corner of Africa – the North East. And yet a connection between these peoples has been previously underplayed. Studies by another of Ratzel's pupils, Frobenius makes the cultures within this study look like people separated by a mere valley.

Schmidt (1973, p. 26) reports how Frobenius, supposedly showed that there was much more congruence between West Africa and both Indonesia and Melanesia.

Frobenius found "…not only agreements between the bow and arrow… but also between masks, houses, drums, clothing, shield form, etc." Apparently similarities were not just in "single elements". They were visible in entire culture circles. From this discovery, Frobenius was able to improve on the theory, which he now called 'theory of culture circles'. This echoes the findings of modern Afrocentric historian, Clyde Winters.

Levi-Strauss (1968), states that Boas explained how the structure of language, was unknown to the speaker before scientific grammar was introduced. Levi-Strauss (1968, p.21) quotes Boas thus; "… the language continues to mould discourse beyond the consciousness of the individual…." According to Levi-Strauss we must seek the information carried by this characteristic of language, otherwise it is not available to us. In the same vein, this researcher is of the opinion that the information embedded in the Kikuyu language and its myths must be sought, using structuralist methods, otherwise they will never be available to us.

When an artist uses the structural theory the aim is similar to that of the anthropologist – to explore 'that which humans hold beyond the conscious.' According to Strauss "limitations resulting from the absence of written records, are 'often overcome by oral traditions (so rich among

Fig 2.12 Kikuyu clay figurines – Female (L) and Male
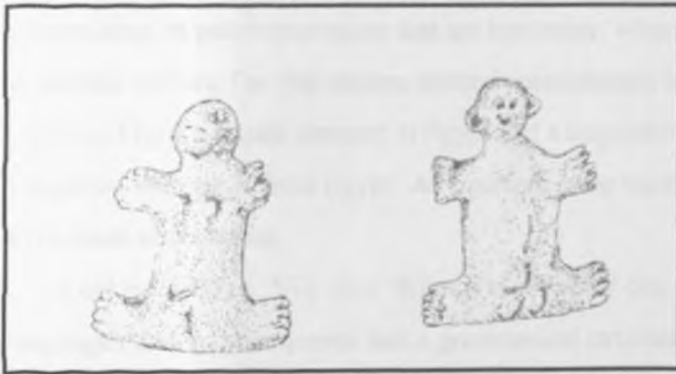
Source: Adapted from photos by Holy, Ladislav., (1967).

certain African and Oceania peoples) thus making any barrier less rigid than it seems' (1968, p.24).

The people of Kenya are no exception when it comes to rich oral traditions. Besides lacking in written documents, most of them lack art movements that can be used like written

records to give us a historical interpretation. Traditional Kikuyu culture is particularly lacking in painting, sculpture, masks and figurines (though this researcher came across two samples illustrated in Fig 2.12, of unfired clay figurines attributed to the Kikuyu, now held in the British Museum. This 'absence' has been overcompensated by rich oral traditions, and other forms of art such as ornamentation, Bead and metal jewellery, scarification and the design of items of clothing. The study of material culture falls in the realm of anthropology.

Briefly, art and design are a part of anthropology as components of culture which also includes oral traditions. Structuralists believe that works of art do not have an "Ultimate" meaning which means that they can be re-interpreted over and over. In this study, deconstruction methods have been used to interpret the hidden meaning of words and the structure of Myths has been analysed in the Kikuyu language. The next section explores the nature of the Kikuyu language.

2.3.4 The *Gĩkũyũ* language

This writer identified " language" as an important variable where actual comparable variable were absent in one sample. For example the Egyptian sample is rich in Hieroglyphics, which are decipherable. On the other hand, the images that were called hieroglyphics by Cagnolo (1933) are very scant among Kikuyu artifacts and almost all of them are indecipherable. However some hieroglyphs seem to carry meaning similar to that carried by some Kikuyu words. The words used to count from one to nine, were found to correspond with Egyptian hieroglyphic numerals. Language then was identified as a medium that was capable of illuminating on past experiences that are lost today, when a pictorial counterpart could be found in another culture. For this reason, several coincidences have been identified in this method supported by a pictorial element in Egypt and a linguistic element in Kikuyu. In some cases the Linguistic element is from Egypt. An example is the name of Akhenaten that has been referred to on several occasions.

Leakey (1959, p. Vii) says "Kikuyu is probably one of the most archaic of the Bantu languages and in consequence has a grammatical structure with fewer exceptions than in most of the others." This would mean that Kikuyu resembles the ancestor of Bantu language (proto-Bantu), more than the other Bantu languages spoken today. At the time of Bantu migration all Bantu speakers probably, spoke something similar to *Gĩkũyũ* language than to any other Bantu language. This writer is of the same opinion, having identified archaic Kiswahili words that are no longer in use but are of everyday use in Kikuyu. This may imply that words that were in

current usage in both Kikuyu and Kiswahili, long became archaic in the latter but continue to be used by the former – the Kikuyu.

The Kikuyu are classified linguistically as Highland Bantus together with the Kamba, Kuria and Gusii, Embu, Kurya, Tharaka, and Meru of Kenya(Ogot ed. 1980, p. 82). The latter have been classified as Kikuyu by this researcher as indicated in the definitions. The other Highland Bantus in East Africa are the Meru (Tanzanian), Segeju, Sonjo, Ikoma, Chagga, Gweno, Shashi, Zanaki and Nguruimi of Tanzania[64]. They are all of the Benue-Congo language division of the Niger Congo family (Ogaot ed., 1974).

Kikuyu proper has three main divisions. These are Gaki (Nyeri), Metumi (Muranga) and Kabete or Kiambu Kikuyu (Muriuki 1974). Van den Berghe (1975, p. X) in his book on race and ethnicity in Africa sees an ethnic group as … "socially defined in terms of cultural uniformities within it (such as common customs, religion or language), and cultural differences between itself and other groups." *Gĩkũyũ* was not only a language but also the name of a *patriarch ancestor.*

Gĩkũyũ is similar to Arabic in its syllable structure. Arabic is a CV syllable language where "C" stands for a consonant and 'V' for a vowel (Cook 1997). Kikuyu however also allows for a VCV structure. The rule is that the word must end in a vowel. In *Gĩkũyũ* a dog is called *Ngui* (CV) and *Uga* (VCV) means "say." In Phonemics, "NG" is a single phoneme rendered with two graphemes. The English CVC structure is not possible in Kikuyu but can work in Luo. An example of the word dog is given in the two languages: English - Dog (CVC); Luo – Guok (CVC).

Gĩkũyũ is written with seven vowels (Leakey 1959, p. vii). Leakey compares the pronunciation of these vowels with the English language as summarized below:

a – like the vowel in "hut"
e – like the *e* in "hen"
ĩ – as the *i* in "it". This writer suggests that *a* in "ate" is closer to the real pronunciation.
i – like the *e* in "he"
o – like the *au* in author. This writer suggests the *o* in "only"
ũ – like the *oo* in "good." This writer suggests the *oh* in "oh dear."
u – like the *u* in "who"

Before the Kikuyu language is tackled, below are the main English consonants (Cook 1997), for comparison with the Kikuyu consonants discussed in this section from Leakey's book on the Kikuyu language. Some of the parts of the mouth involved in articulating the sounds have given in the top row; Voice; Lips; Teeth; Teeth ridge; Soft palate. Others that have

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[64] Sutton (*Zamani* edited by Ogot B. A., 1974) says that the relationships of Bantu languages have not been given serious study and the classification above is 'arbitrary and based partly on Geography.'

not been given in the table are; Labial; Dental; Alveolar; Velar[65]. The consonants have been indicated using international phonetic symbols. Plosive sounds are made by briefly interrupting a stream of air and then releasing it in an explosion (Cook 1997). On the other hand, fricative sounds are made by allowing the air to escape through a narrow opening such as when 'F' if uttered. In nasal consonants, air is blocked in such a way that it escapes through the nose. Lastly, '- voice' stands for instances when a sound does not need the vibrations of the vocal chords. '+ voice' is the opposite, requiring the vibrations of the vocal chords. Cook gives the example of /g/ in gate as 'voiced' while the /k/ in kate is 'voiceless.'

Table 2.8 Main English consonants

	Voice	Lips	Teeth	Teeth ridge	Soft palate
		(Labial Sounds)	(Dental sounds)	(alveolar sounds)	(Velar sounds)
Plosive	- voice	/p/ pan		/t/ tar	/k/ can
	+ voice	/b/ buy		/d/ die	/g/ guy
Fricative	- voice	/f/ fin	/θ/thin	/s/ seal /ʃ/ shin	
	+ voice	/v/ van	/ð/ than	/ʒ/ zeal / / garage	
Nasal	+ voice	/m/ lame		/n/ lane /ŋ/ long	

Source: Cook (1997)

Leakey (1959) notes that *l, f, p, v, x* and *z* consonants are missing in *Gĩkũyũ* and that the *Gĩkũyũ r* is something between *r* and *l*. Leakey also states that that *c* is pronounced *ch* and *b* "has a touch of *f, v* and *p* ". This writer suggests that *b* is like the sound *bh* in the Indian word *"mahabharat. "*

Gĩkũyũ is a tonal language and the orthography in current usage[66] is inadequate. For example the word *iria* can mean 'a lake[67]' , 'those' or 'milk' depending on the tone. When the stress is on the last syllable – 'a', with a higher tone than at the beginning, the word means milk. When the word is said with a monotone with no stress on any syllable, the word means a lake. The units that define tones in a morpheme have been termed "tonemes" by linguists (Martinet 1964). Martinet describes "melodic tones" as another characteristic of some languages. While tones manifest themselves in individual morphemes, melodic tones manifest

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[65] The subject of sound systems in language is extensive. It also includes the click sounds of South African languages and cannot be covered sufficiently in the limited space here. Cook (1997) has discussed them in greater detail.

[66] *Mutu wa Gethoi Is categorical that Kikuyu orthography which was decided by the*

[67] The Kikuyu language does not differentiate between a pool of water, a lake or even the sea. They are all 'Iria', or 'Maria' in plural, the plural being mainly for stagnant pools.

themselves in sentences. It appears to this writer that *Gĩkũyũ* is both "tonal" and "melodic tonal".

2.3.4.1 Gĩkũyũ nouns.

Leakey in his 'first lessons in Kikuyu' (1959, p. 1-21) has identified ten classes of nouns. The first three classes of nouns in *Gĩkũyũ* represent things which are considered to have a spirit. Leakey divided them according to the importance of the category of spirit, which they are deemed, to posses.

1. Class I - these are nouns denoting human beings. Humans may be removed from this class to another class (but still retain a spirit) due to scorn or hatred, or otherwise for having "some special connection with religion, or magic..." Examples of class one nouns are:

> *Mũndũ* – Person
> *Mũtumia* – married woman
> *Mũirĩtu* – initiated girl
> *Mũanake* – Unmarried initiated man

2. Class II nouns have second class spirits, lower than that of humans. Most large trees and plants. Epidemic diseases which are viewed as being spirit borne would According to Leakey (1959) normally go to class III, but for some reason may find themselves in class II. Below are four examples.

> *Mũrimũ* - spirit-borne disease
> *Mũkũyũ* - another kind of fig tree besides the *mũgumo*
> *Mũtamaiyũ* - wild Olive
> *mũrũthi* - lion

3. Class III - nearly all birds, reptiles, insects, mammals, and many lesser plants, are in this class. Below are some examples. Humans in this class have received quite a demotion.

> *Njangiri* - an outcast
> *Ngĩa* - pauper
> *Ngombo* - serf or slave
> *Njamba* - boaster

4. Class IV Nouns are mainly lifeless objects: some are man-made, others are natural. Some pitiable humans held in disrespect, "scorn or hatred" find themselves in this class. Some examples are given below:

> *Kĩrĩgũ* - big uninitiated girl (derisive)
> *Kĩhĩĩ* - big uninitiated boy (derisive)
> *Kĩhembe* - drum
> *Gĩtonga* - a miser (derisive). This writer is of the opinion that in current usage, the word means a rich person and is not derisive.

5. Class V has items of "ceremonial, religious and magical significance." Leakey explains that the eye, *riitho*, is in this class because of its potential for magic and as the "evil eye." Humans who play a very special religious part in family life find themselves in this class, such as:

> *Ithe*, (plural) *ma-ithe* - father
> *Nyina*, (Plural) *manyina* - mother
> *Guka*, (plural) *maguka* - grandfather
> *Cũcũ*, (plural) *macũcũ* - grandmother

6.   Class VI nouns according to leakey are related only in the prefix for their singular (rũ-) and plural (n-).

> *Rũũi, njũi* - river
> *Rũũa, njũa* - rawhide, dried skin
> *Rũhũho, 'hũho* - wind
> *Rũrimi, nimi* - tongue

7.   Class VII Nouns - This class contains abstract nouns. Leakey argues that unlike in English where the face is concrete, it is abstract in *Gĩkũyũ – Ũthiũ*. Other abstract nouns are:

> *Wendo* - love
> *Ũtukũ* - night
> *Ũrimũ* - foolishness
> *Ũthamaki* - kingdom
> *Ũrogi* – witchcraft

Number seven is used in "connection with the uttering of curses, or in the taking of oaths and in black magic." In the olden days, according to Leakey, one did not work on the same project for more than seven days. Leakey does not mention that this is probably from a time when the Kikuyu observed the Sabbath. He observes correctly however that the seventh day is called "*kiumia, the day on which you come out*, from the verb stem **-um-**, *to come out*, while, by extension, *kiumia* also means a week.(Leakey 1959, p. 23).

8. Class VIII nouns represent parts of the body with prefixes *Kũ* and *Gũ*. Leakey (1959, p. 19) gives three examples as the "only ones in common usage. These are *gũtũ* – ear; *Guoko* – arm; *Kũgũrũ* – foot.

9. Class IX noun has only one word in the *Gĩkũyũ* language as noted by Leakey (1959,p. 19). *Handũ, Kũndũ* – place.

All Kikuyu numerals start with the prefix *i*, except seven and nine. This vowel is replaced by *ĩ* in the word for 'one' – *ĩmwe*. The rest are; 2. *igĩrĩ;* 3. *ithatũ;* 4. *inya;* 5. *ithano;* 6.

ithathatū (literally two threes); 7. *mūgwanja;* 8. *inyanya* (literally two fours); 9. *kenda;* 10. *ikūmi.* Leakey, (1959, p. 23) gives an alternative word for ten as "*mūrongo*', which signifies a complete unit...almost always used for each of the units of 10 between 20 and 90..."

One hundred is *igana* and one thousand is *ngiri.* No word for one million has been identified.

Lastly, The nouns of Class X denote diminutiveness. Any noun can be removed from its own class "into a diminutive" by adding a prefix *Ka* or its plural *tū.* An example is *Mūndū* from class one which can be turned to *Kamūndū.*

As can be seen from the above, Gīkūyū words can be changed by adding prefixes, suffixes and infixes. Linguists have identified five ways in which words change (Cook 1997).

Sir Johnstone (1922) suggests that the Kikuyu language shows 'marked signs of isolation'. The language is separated from the Bantus of the Northeast and East basin of the Lake Victoria plateau by the Rift valley and a belt of forest, which has been 'inhabited for a long time by Nilotic Negroes and dwarfish hunters, who speak Maasai and Nandi languages'. To the east they are insulated by the Akamba from the Galla and Somali and Southwards, more Maasai clans separate them from the Chaga and other Kilimanjaro Bantus

Leakey (1989, p. vii) notes that Kikuyu has "a grammatical structure with fewer exceptions than in most of the others" and therefore very archaic. This Thesis is in agreement with this archaism, for words exist in current usage in Kikuyu that went in disuse in the *Kiamu* dialect of Kiswahili[68]. The Table 2.9 shows archaic *Kiamu* words their Kikuyu counterparts, which are still in use[69].

Table 2.9 Cognitive of the Kiamu and Kikuyu

Ki-Amu	Kikuyu	English
Uriri	Urīrī	Bed
Kimba	Kīmba	Corpse
Nyamati (Crawling animal)	*Nyamū ya thī*	Snake
Nina	*Nyina* (Used only for his/her mother)	Mother

Source: Nabhany (1985),

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[68] Kiamu is spoken In Lamu Island off the coast of Kenya. It is noteworthy that Lamu Is reputed to have a species of cat that is seen only in ancient Egyptian paintings. The cat is extinct everywhere else in the world.
[69] The above Kiamu words have been gleaned from Ahmed Sheikh Nabhany's, works, *Umbuji wa Mnazi* and *Umbuji wa Kiwandeo. Nabhany Is* a Kiamu language expert.

2.3.5. Kikuyu scripts

The Kikuyu had a variety of inscriptions. One symbol documented by Routledge, is stated as being the symbol of the *Anjirū* Clan. It is shown within Table 3.1, Chapter Three. Other symbols, which were also documented by Routledge, were inscribed on property such as beehives. Routledge implied that each clan had its own type. Other symbols were used for

Fig 2.13 The 'Gechandi' gourd   Fig. 214 Inscriptions on *Gechandi*
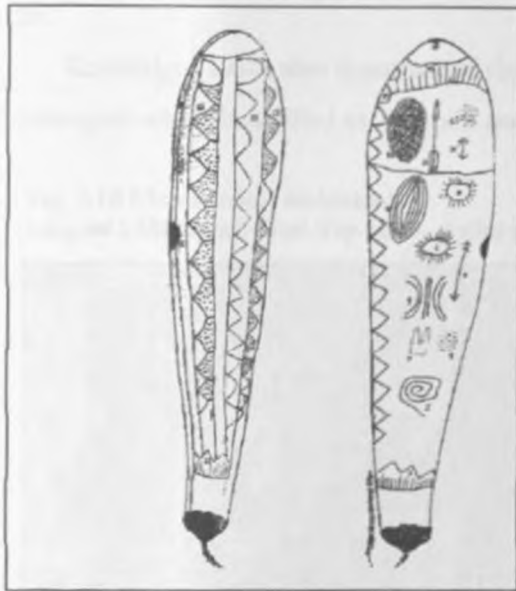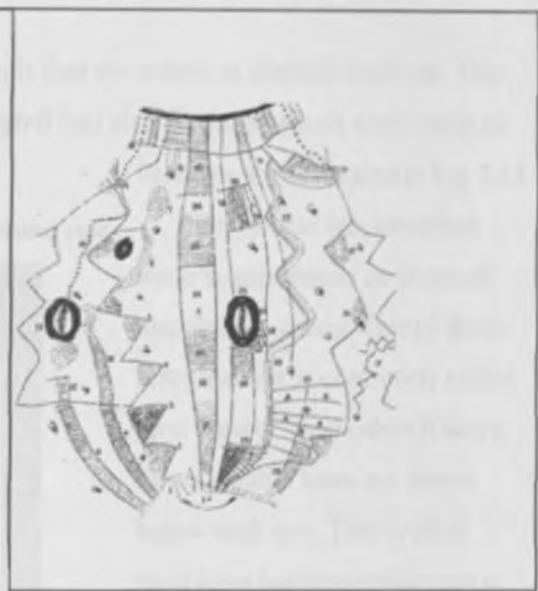
Source Cagnolo, (a) and (b) 1933; (c). Routledge 1910.

branding cattle but none has survived in the available literature.

The *Gīchandī* was a gourd on which certain designs were inscribed. Cowry shells were added on the surface as part of the inscription or story that the user of the *Gīchandī* wanted to tell. The user of this "picture rattle" as Routledge (1924) called it moved around the countryside singing "*gīchandī*." This writer assumes that objects had been sealed in the gourd to make it rattle.

Both Cagnolo (1933) and Routledge (1910) gave the impression that the *Gīchandī* was a vestige of a period when some form of writing was in use. Cagnolo (1933, p.165) was sufficiently impressed by the *Gīchandī* to write about this inscribed instrument in his original spelling,

> "The Gechande is apparently the only example of writing of some
> sort to be found among the Akikuyu, unless one were to call writing the
> cuts Akikuyu make an a wooden stick to count days of work e.t.c.
> Recently an old Kikuyu took to a public meeting a wooden stick on which
> he was able to read the amount of tax paid by him to government on each

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year since it began being collected... Every line of the Gechande... has its proper meaning."

From the above, Routledge alluded to another form of writing – cuts that were made on sticks to count days. The fact that the old man was able to "read" all the taxes paid in the period shows that it was a form of writing that served its purpose. It is noteworthy that the word for letters or numerals in Kikuyu is *ndemwa*, which translates to "those that have been cut."

Routledge (1910) also documented clan symbols that were used to identify beehives. The *Aithiegeni* whom he spelled as *Aziegeni* and the *Anjirũ* had clan symbols, which were made on beehives as, illustrated in Fig 2.15

Fig 2.15 Clan symbols on beehives
Aziegeni [Aithiegeni] **Clan Top row –** *Anjirũ* **clan   Second row**
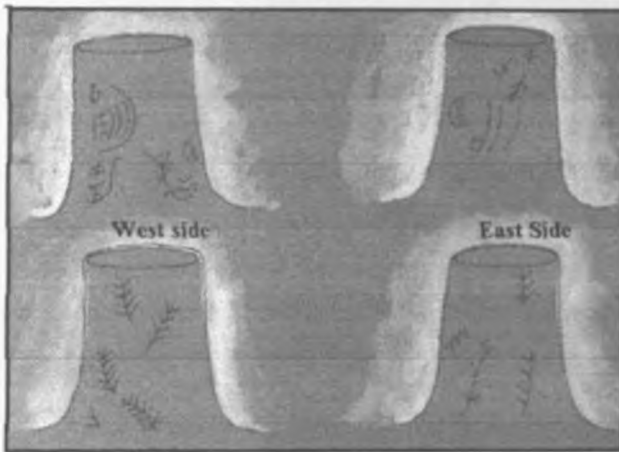
Source: Adapted from illustrations by Routledge, S., 1910.

This writer has identified some scarifications as forms of inscribed meaning. One of these scarifications is commonly called "one eleven" by modern Kikuyu. Three parallel lines are drawn below each eye. This symbol must have had a meaning that is now lost. Like all symbols, what remains to be seen is the signifier, but the signified has been lost in antiquity. The symbol resembles the symbols for numeral three in Egyptian hieroglyphics as indicated in the same table. It was still possible to see a Kikuyu woman with this scarification at the time of writing. This symbol is presented in Fig 2.20.

In conclusion, Kikuyu inscriptions included clan symbols, property markers, 'text' on a musical gourd, niches on a stick to mark days or perform arithmetic, and body scarifications.

2.3.6 The main Kikuyu myth of origin

Kenyatta (1938), Cagnolo (1933), and Gathigira (1933) have all narrated the story of Gĩkũyũ and Mũmbi. It is a story that was told to every Kikuyu child in the past as part of the tribe's history. God made *Gĩkũyũ* and placed him near Mount Kenya at a place called *Mũkũrwe*

wa Gathanga. [70] God saw that he was lonely and gave him a wife, Mũmbi. Gĩkũyũ and Mũmbi were blessed with nine daughters, but no sons. The daughters' names, arranged from the eldest to the youngest were as follows: **Wanjirũ, Wambũi, Njeri, Wanjikũ, Nyambũra, Wairimũ, Waithĩra, Wangarĩ,** and the last one was Wangũi (Leakey 1977). There was a tenth daughter (who was not mentioned by Leakey) who according to tradition was not counted due to an incestuous relationship (Kabetu 1966, p. 1-2). The daughters were always said to be 'nine and the fill' perhaps to imply that the tenth daughter was known but was unmentionable. This researcher is aware that the Kikuyu were averse to counting people to the exact number because it was believed that a curse would befall them.

Gĩkũyũ had to sacrifice to god (*Mwene Nyaga* or *Ngai*) to get husbands for the daughters. In a folk story collected by Cagnolo (1933, p.238) entitled "daughter of the son", it is implied that Kikuyu men could make a decision to go out and raise their status.

> Sixty youths of a certain village heard one day that no girl in the
> world was as beautiful as the daughter of the sun. – If we do not obtain
> her for our own, they said, we shall always be degenerate sons of the
> stock of *ichagatae*[71].

These nine daughters each bore children and their children intermarried. The fact that these intermarriages are not remembered as incestuous may imply that the daughters were not biological siblings in the real sense. Gradually as the people increased, the original daughters of Mũmbi were accepted as the founders of the nine clans of the Kikuyu people (with the tenth as stated above being implied and not mentioned). Without giving details, Leakey states that there are traditions among the Kikuyu that show that the tribe was originally matrilineal.

Leakey's list of Gĩkũyũ's daughters also gives the names of the clans derived from them. There are variations to this list in Nyeri as noted by Routledge (1910) and Gathigira (1933)[72]. Below is a table showing the three slightly differing lists of the daughters of Mũmbi. In Routledge's list, only the clan is given because the girl who headed the clan can be identified by the clan name. However his list goes up to thirteen, which is unique to him. Routledge's odd spelling of some words has also been retained.

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[70] The latter word is often stated as *nyagathanga*, which gives it a feminine twist.
[71] Waweru, a respondent referenced in Chapter Four gave the meaning of *Ichagatae* as "those who lack."
[72] Leakey's study was specific to the Southern Kikuyu, which means that area below river Chania or present day Kiambu.

Table 2.10 Three different lists of the Daughters of Mũmbi

Number of Girls	Leakey's list from the first born to the last born	Gathigira's list of clans	Routledge's List of clans
1	Wanjirũ - Anjirũ	Wanjirũ - Anjirũ	Anjirũ
2	Wambũi - Ambũi	Wambũi - Ambũi	Ambũi
3	Njeri - Aceera	Wanjeri - Aceera	Achera
4	Wanjikũ - Anjiku	Wanjuku (probably a spelling mistake for Wanjikũ) - Agacikũ	Agachiku
5	Nyambura - Ambura or Ethaga	Wambura - Ethaga or Akiuru	Ethaga
6	Wairimũ - Airimũ or Agathigia or Aicakamũyũ	Wairimũ - Agathigia (Airimũ)	Airimu
7	Waithĩra - Athirandũ	Wangeci - Aithĩrandũ	Aizerandu
8	Wangarĩ - Angarĩ or Aithe-Kahuno	Wangarĩ - head of the Angarĩ or Aithe Kahuno clan	Angari – Aithe Kahuno
9	Wangũi - Angũi or Aithiegeni	Wangũi - Aithiegeni	Angui
10		Wamũyũ - Aicakamũyũ	Akiuru – *Mwesaga* - Mburu
11	*Note: Clan names start with 'A'. Routledge's list has the*		Aichakamuyu
12	*names of clans only. Leakey and Gathigira's lists include both the*		Agathigia
13	*names of the girls and the clans they initiated.*		Aiziegeni

Source: Leakey, (1977); Gathigira (1933); Routledge (1910).

2.3.6.1 Other myths of the origin

Middleton and Kershaw (1965) narrate a second myth. According to this myth, the first man, who also created the world, was *Mũmbere*, and he had three sons. These sons were Maasai, Gĩkũyũ and Kamba. He gave them the choice of a spear, bow, or digging-stick: The Maasai chose the spear; the Kamba chose the bow, and *Gĩkũyũ* preferred the digging-stick. "A similar myth says that the three sons were Maasai, Gĩkũyũ and Dorobo; the Maasai were told to hold the plains and keep livestock, *Gĩkũyũ* was told to live by agriculture, and Dorobo to hunt game." Kenyatta (1966, 4) in my people of Kikuyu states that long after the nine clans of 'Gĩkũyũ and Mũmbi,' had been formed, "the people increased and... separated into three main divisions: the Kikuyu proper, the Meru and the Wakamba. The evidence above implies that a tripartite agreement between tribes or subtribes existed in antiquity.

The 3rd myth of origin is from folklore as narrated by Cagnolo, (1933). In this myth, a man waFndered from place to place. Then one day his knee developed a swelling. He made an incision and out came three boys. He raised them as his sons. The boys eventually matured and by some luck, one of the boys learned to domesticate wild animals and became the first pastoralist. The other boy learned to grow wild plants and in the process domesticated the plants. He became the first agriculturalists. The last boy discovered by a stroke of luck the art of smelting iron and making iron implements. He became a '*moturi*', forger of iron. Soon the

boys wanted to marry. Their father went back to his country of origin and convinced some girls to follow him and marry his boys. In a short time they occupied the best parts of Kikuyu country. This myth indicates that the originator of the tribe had migrated from elsewhere.

The 4th is from outside the Kikuyu grouping. It is from the west of present day Kenya. According to Ochieng (Ogot ed. 1976) the Gusii and the Kikuyu have a common ancestry. Their great ancestor was *Muntu* who begot *Ribiaka*; *Ribiaka* begot *Kigoma*; *Kigoma* begot *Molughuhia*; *Molughuhia* begot *Osogo* and *Mugikoyo* among other siblings. *Osogo* is the ancestor of the Gusii and *Mugikoyo* is the ancestor of the Kikuyu, Embu, Meru and Akamba. This myth is summarised in Fig 2.16.

Fig 2.16 The Gusii ancestral lineage that includes the Kikuyu
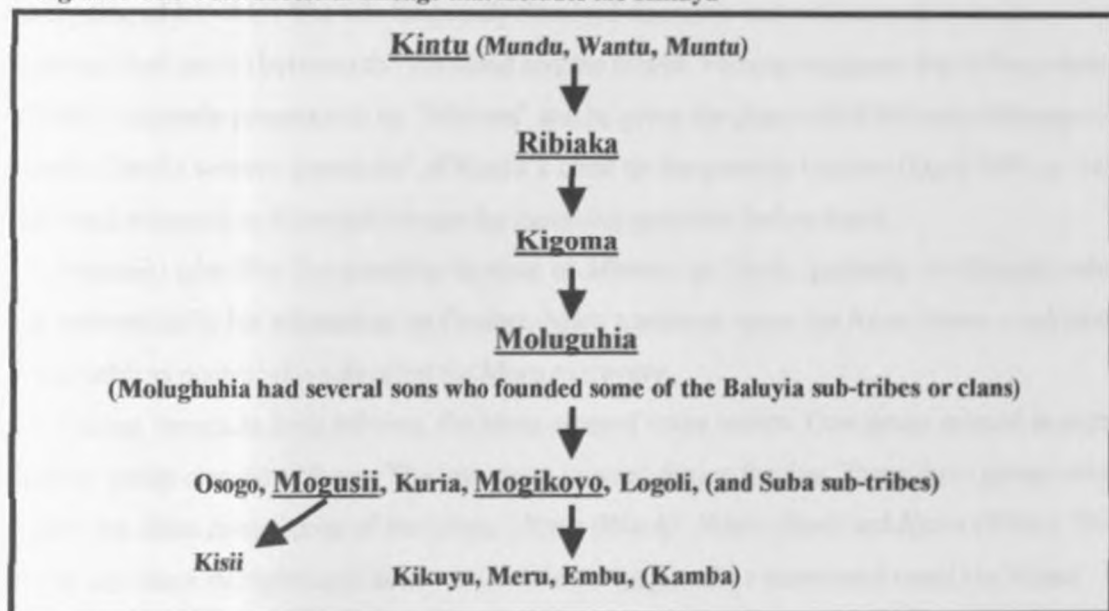
Summarised Information from Ogot, B. A., ed., (1976, p. 86)

Routledge gave a 5th myth of origin in his explanation for the origin of the *Manjiri* age set described above. According to the Myth, god finished making the world and apparently, spoke to the first man Mamba. Mamba in turn spoke to his son Njiri and gave him instructions to separate dry land from the waters. To achieve this, "Njiri dug channels and when he came to the sea built up a bank of sand." Nothing more was said of this myth after the bank of sand was built.

2.3.6.2 Origins of the Meru, Gumba and Chuka

The Meru - In the definitions of this research, the Meru have been identified as a section of the Kikuyu. This group's traditions give more details about their origins than can be gathered

from the myth of origin of the Kikuyu. Mwaniki (nd. p. 132.) narrates that the Meru fled from captivity at *Mbwaa* and went to *Misiri*. Nyaga (1986) on the other hand states that they left *Nthi-Nkuru*[73], and passed through *Maiga-a-nkenye* - which was a place where women were circumcised. On reaching a place called *Nkuruma* and *Nkubiu* some men picked some *buuriu* girls and some cows and left places called *Kariathiru* and *Gachiongo, Kariene* and *kaamu*. According to Mwaniki, when in *Misri*, the Meru were 'created' (nd. p. 132.) but a disagreement followed (in *Misri*), causing the Meru to leave for *Mbwaa*. Fadiman (Ogot ed. 1976 p. 140) describes the origin of Meru as *Mbweni*, or *Mbwaa*, and suggests that it was "a small irregularly shaped Island...on the ocean.... near the mainland..." Apparently humans and animals could be viewed on the other side. Fadiman's informants said that the water used to go to eat grass, a description of low tide. The tide frequently drowned domestic and wild animals such as elephants that moved between the mainland and the Island. Fadiman suggests that *Mbwaa* was probably originally pronounced as "Mbwara" and he gives the place called *Mbwara Matanga* on Manda island's western peninsula" of Kenya's coast as the possible location (Ogot 1976, p. 140). The word *Matanga* in Kiswahili means the mourning activities before burial.

Mwaniki identifies the possible location of *Mbwaa* as North, probably in Ethiopia, which was referred to by his informants as Pissinia. Meru traditions name the *Nguu Ntune* – red cloth - as the ruthless people who subjected the Meru to slavery.

During departure from *Mbwaa*, the Meru crossed some waters. One group crossed at night. Another group crossed at dawn. The last group crossed during the day. These three groups were to form the three colour clans of the Meru – *Njiru (Black); Ndune (Red)* and *Njeru (White)*. The arrival was from the right hand side – *urio* - which Nyaga calls a downward trend via Mount Elgon and Lake Baringo. They then proceeded southwards, before veering eastwards past Kilimanjaro and on to the Indian Ocean. They parted with many groups along the way, among them the Kisii. From the coast, they returned to *Nthi-Nkuru* – old homes (Nyaga 1986).

A human sacrifice needed to be done during the crossing of the river. Three men volunteered to be sacrificed by opening up their bellies. Their names were *Gaita, Muthetu and Kiuna*. One man, a bearer of a stick – *thanju*- stood by to beat them up if they should turn back on the promise (Mwaniki, nd. p. 125). The three volunteers survived the ordeal, and started clans, which go by their names; Gaita - *Antubaita*; the Muthetu - *Amuthetu* and kiuna – *Akiuna*. *Antubaita* and *Amuthetu* clans are also called *Njiru* – black because they did the crossing described above at night. The Ndune clans are also called *Antubathanju* and Akiuna are also called *Nthea* and are associated with the *Njeru* clans that crossed before midday (Nyaga 1886).

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[73] This researcher translates the term to old country.

The three colour clans are more pronounced in Imenti (Mwaniki nd. p.125). According to Nyaga, the Imenti are a former Maasai-Meru group – *Amathai Ameru*. Apparently, one group was absorbed by the Turkana on arrival.

Fadiman (Ogot ed., 1976) wrote that the arriving Meru were called *Ngaa*. Nyaga, (1986) on the other hand said that they were called *Ngaa* because their Godfather was *Mukunga* and their godess-mother was *Ngaa*. The *Ngaa* entered Tharaka area in three divisions- "*Thaichu (Daiso, Thagichu, Daicho,* etc.), a name now applied only to contemporary Tharaka…south of the river Tana….*" The second division may have been *Chagala* (Ki-meru: *Mathagaia, Mathagala, etc.).* The earlier unity of the Ngaa gradually dissolved, and they entered an era recalled in Meru and Tharaka traditions as *Kagairo*- the dividing" (Ogot ed. p. 151).

The *Gumba*[74] of Kikuyu traditions are a group claimed by the Meru as being one of them at some time in the past. But the *Gumba* were derided by the Kikuyu as dwarfs with children's eyes (Routledge 1910).

The Gumba - Regarding the *Gumba*, Fadiman (Ogot, ed. 1976 p.159) raises questions about the authenticity of Kikuyu accounts that they were hunter-gatherer dwarfs. Muthambi, Mwimbi and Igoji traditions, according to Fadiman, have a people called variously as *Gumba, Umba and Umpua.* The Imenti, besides using all theses names to describe them also use *Mbubua, Raruinyiiu, Rarainyiru, Lumbua, Mirama* and Koru. Nyaga (1986) claims that the *Gumba* of Kikuyu and Embu traditions are the same people the Meru call *Uumpwa.*

Both Meru and Kikuyu traditions claim that the *Gumba* lived in pits, which were connected to each other by tunnels. The *Gumba* apparently disappeared into these pits. The Kikuyu, Muthambi and Mwimbi refer to them as dwarfs, but the Imenti describe them as "…tall and muscular rather than slender, and black or brown in colour ("like us")." The *Gumba* had long "shoulder-length hair plaited into a small number of thick ropes," with beards (Ogot ed 1976, p. 59). Nyaga (1986) wrote that the *Gumba* were just Meru who had parted very much earlier and reached Meru from a different direction. Mwimbi traditions on the other hand claim that an earlier group preceded the Umpua. These were the *Ukara* and *Mokuru* (Ogot 1976, p. 163). Nyaga D (1986) gives other the names - *Mwooko, Thamagi* and *Matara* – as other terms that refer to the *Gumba.* The Imenti also remember them as "cattle keepers rather than hunters, tending sizable herds of long horn cattle (Ogot 1976, p. 159)." To Imenti, the *Gumba* were very ordinary people who had chosen to live away from the other settlers.

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[74] The Kikuyu according to Routldge described the Gumba as 4 ft, 6 in. tall, and though some of his informants implied that the Gumba had preceded the Dorobo and Okiek, these two terms including Asi (Athi) were synonymous with Gumba.

The Chuka - Fadiman (Ogot 1976) records that the Chuka traditionally kept their cattle concealed in pits, a trait he believes was learned from the *Umpua*. The Chuka who also claim to have been in the coast *Mboa* are descended from an indigenous people and another group, which was composed, of the migrants from Ethiopia who later formed a group called the *Tumbiri* (Mwaniki, nd). According to Mwaniki, all the people referred to in this research as the Kikuyu, have elements of the Tharaka and Tumbiri within them. While the Meru named the leader who got them out of *Mbwaa* as Koomenjwe, the Chuka stress the "Mugwe" as their leader (Mwaniki nd). Koomenjwe was also called *mũthurui* or *Mwithe* (Nyaga 1986).

Kabeca gives the names *Pisinia, Abyssinia, Tuku, Mariguuri, Baci, Miiru,* and *Misri* as synonyms of *Mbwaa* with some informants stating the above location to be the place of the "Israels." The Embu were called *Kembu* and came as hunters looking for ivory" (Mwaniki, nd. p. 130 - 133). Mwaniki concludes that the available oral evidence demonstrates that the language spoken by the mount Kenya people may be indigenous, from the south or east but the main corps of the people came from the north. (Mwaniki, nd. 135).

2.3.7 Important trees to the Kikuyu

Reverend Cagnolo, (1933, p. 9) documented a selection of trees that he deemed important to the Kikuyu. Some of these trees are listed in this section. The orthography applied is not the one adopted by Italians who were the first white people to establish a printing press in Kikuyu land. Instead it has been standardized because the Kikuyu of today know the trees by the same name. First the Kikuyu name is given, followed by the scientific name in brackets. Cagnolo did not state traditional uses of the trees, but was more concerned with what the Europeans would do with them, especially the ones that could produce timber. Where this writer's respondents had given an indication of what the tree was used for, the use has been stated after the scientific named in brackets.

1. *Mũringa (cordia Holstii)*
2. *Mũtatĩ (Polixias kikuyensis)*
3. *Mũiri (pygeum Africana)*
4. *Mũtũndũ (Neobotania macrocalyx).*

The above are said to be scattered everywhere. The following trees are a selection from the highland forests of Aberdares and Mount Kenya:

5. *Mũtarakwa (Juniperus procera).*
6. *Mũthite (Okotea usambarensis).*

7. *Mūtamaiyū* (*Olea Chrisofila*) wild Olive tree. In the absence of a *Mūkūyū* or a *Mūgumo* tree for sacrifices, a respondent[75], affirmed that the Kikuyu used other sacred tress such as the *Mūtamaiyū*.

8. *Mūirūthi* (*Maba abissinica*).

9. *Mūderendū* (*Teclea spp*). – Used for making spear handles. Leakey (1977, p. 381) notes that this tree was used for piercing lobes.

10. *Mūkindūri* (*Croton Elliotamus*). In the experience of this researcher, this tree is common in all of Kikuyu country.

2.3.8 Kikuyu Religion

The word religion is used here in the western sense of a theology. To the Kikuyu , religion was not a separate aspect of Kikuyu life. Every action by a member had religious significance. There were no atheists and everything a Kikuyu did or did not do had an impact on his relationship with the other tribesmen, god, and spirits of the ancestor.

Ngai is the word for god including an apparently archaic form, *Mūrungu*. *Mūrungū* is a compound word – Mū and Rungu. *Mū* is the prefix belonging to class one nouns for an object with a spirit as outlined by Leakey (1959) above, and *rungu* means "under". This is probably a word with the same origins as the Kiswahili, *Mungu* for God. God was also called "*Mwene-Hinya*... owner of power," or *Mwene-Nyaga*" which Leakey (1977, p.1075) confesses is "owner of brightness" and not "owner of ostrich" as he had assumed before. The deity was also called *Baba*- father. Tate (1904) reckons that the Kikuyu have three gods; one for cattle, goats and riches; another for good wives and healthy children and a third bad one, who brings illness, death or war. The first of the gods is stated by Tate (1904) to be the supreme deity. According to Stanley Gathigira (1986) there was a good God and a bad one. God had a duality a good and bad. Male and female. They also believed that he dwelt on fig trees where "sacrifices are made to him, and His power is manifested in the sun, moon, stars, rain and rainbow, lightning and thunder" (Middleton and Kershaw 1965, p. 61).

The Kikuyu did not have a priesthood in the Western sense. However the *mūndū mūgo*, *(mūgwe in Meru)* played a role that also covered the duties of a priest. The Kikuyu saying that "there is no *kīrīra*. (religion) that does not have its *mūndū mūgo* " [76]confirms this.

Leakey differentiated the *Mūkūyū - Ficus sycamora*, from the *Mūgumo*, which he has identified as '*Ficus natalensis*'. Both the above trees are sacred to the Kikuyu, but according to Leakey, where a *Mūkūyū* was available, it was preferred for commune with god '*Ngai*'. The

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[75] Prof. Mutu wa Gethoi, a historian.
[76] *Gutirī kīrīra gītarī mūndū mūgo wakīo*.

Mūgumo tree could also be used as a 'peace tree.' In Francis Hall's biography (King and Salim, ed. 1971, p. 66) Francis Hall and chief Kinyanjui planted "two limbs" of a *Mūgumo* tree, tied together with wire to symbolise their bond in a peace treaty. Middleton and Kershaw (1965, p. 62) are of the opinion that the *Mūkūyū* was a Maasai guild[77] preference while the Kikuyu preferred a *Mūtamaiyū*. Leakey (1959, p. 7) translates the *Mūtamaiyū* as a wild Olive. Most writers agree that the Kikuyu were monotheists. The Kikuyu believed that God lived on sacred mountains. There were other sacred mountains besides Mount Kenya. - Kinangop in the Nyandarwa (Aberdares), Kiambiruiru and the Longonot crater. See Leakey (1977) for details on Kikuyu religious beliefs.

2.3.8.2 Death and the disposal of the dead

It was a great transgression for a member of the Kikuyu tribe to touch a corpse. In the biography of Francis Hall (King Kenneth, ed., 1971)[78], he (Hall) had to bury victims of disease himself because custom did not allow Kikuyu to touch corpse's p. 51. From Leakey's description below, there were exceptions.

After death, Leakey (1977 p. 988) states that those who had children even if the children had all died were accorded respect during funeral rites that culminated in "a full *Gūkūra* ceremony... which meant among other things that the spirit achieved a status which it would not have had otherwise."

The dead body was taken out to a burial ground called a *kībīrīra* (Leakey 1977, p. 989). Leakey continues that "In every case, the body had to be carefully wrapped up, with legs and hands in the sleeping position, and placed in the *kībīrīra* facing the homestead." Contrary to the belief that the Kikuyu threw all deceased to hyenas, a person of means was accorded a burial. Leakey described it as an expensive affair in view of all the rites that had to be paid for in goats and rams.

Kūmama is an archaic word that means 'to sleep'. Since the corpse was placed in a sleeping position, it therefore became a *kī-mami* – 'lifeless thing that sleeps'. Note resemblance of this word to the word mummy which is used for ancient Egyptian bodies.

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[77] Due to the close association between the Maasai and the Kikuyu, the Kikuyu followed two traditions during important rites like circumcision and marriage. These traditions were referred to as Maasai guild and Kikuyu guilds (Muriuki 1974). Membership was hereditary but one could perform certain rituals to leave ones guild for another. There were minor variations to the procedures followed in the rites depending on which guild one belonged to. Strangers adopted by the Kikuyu were expected to follow the Maasai guild and could not leave it to enter the Kikuyu guild (Middleton, p. 64).

[78] Kenya Historical Biographies 1971 edited by Kenneth King and Ahmed Salim.

2.3.9. The *Ituĩka* 'power handing over ceremony'

In the Kikuyu political system, an entire age set was in power. This is unlike the western concept of government where one person is the supreme leader, with power passing on to a progeny, in the case of a monarchy, or an elected person, in the case of a democracy. When power changed hands, it changed from one retiring generation to a junior one. The ceremony in which this took place was called an *Ituĩka*. Each ruling generation ruled for a period between thirty and forty years before relinquishing power (Kenyatta 1938, p. 189). A generation was either a Maina or a Mwangi. If the one in power was a Mwangi, then the next one was a Maina. These two names remained in rotation in spite of there being a list of nine names that were cyclical as will be shown below. Maina could also be called Irungu (Kenyatta 1938).

Before the *Ituĩka* is discussed in detail, it is important to understand the age set system of the Kikuyu. Leakey (1977, p.1279) states there were three different classes of "Riika" or age set.

1. *Initiation* - There was the age group composed of all men and women who were initiated in any specific year.
2. *Regiment* - The men of the *riika* above formed one of nine divisions necessary for a complete regiment *riika*," and they retained the regiment status even after retiring when nine other riikas would have been formed.
3. *Generation* - A *riika* also denoted "all the males of a single generation," which was either the one in power or the one in waiting.

According to Gathigira (p.30) *Ciĩra* were given power by generations unknown. Gathigira's list does not go beyond seven.

(1) *Ciĩra*, (2) *Mathaathi*, (3) *Ndemi*, (4) *Iregi*, (5) *Maina*, (6) *Mwangi*, (7) *Irũngũ*

Routledge's (1910, p. 9) list, in his own orthography gave the following generation names:

Manjiri – In this age god made the world and the first man called Mamba who had a son called Njiri.
Mandoti – the age of evildoers
Chiera - The people increased greatly.
Maasai - Smearing with red earth became fashionable (no connection with tribe Maasai).
Mathaathi - In this age the Kikuyu came from the Akamba.
Ndemi - Root stem "to cut" - during this age the Akikuyu cut trees.
Iregi - Meaning "the revolters". Some persons now alive [1908] have been acquainted with this generation. The era of uprising against Somalis.
Maina - the generation now dying off [1908].
Mwangi - The generation in middle life [1908].

Mũirungu - The rising generation. The name of the next
generation is not yet known.

In a footnote, Routledge (1910, p. 9) acknowledges that a "Kikuyu authority" placed
Ndemi before *Mathaathi*, implying that he had been careful to follow a predetermined order.
Routledge tells how the "chief Munge, belonging to the *Mwangi*" could only remember four
generations of his ancestors (up to to *Mathaathi*). Routledge concludes that only matters of up
to "a century and half ago" could be remembered. Routledge also states that the five first
generations were given to him by one, MacGregor and that "the tradition of them had not been
met with by us." To this writer, Routledge's first five are not suspicious except for *Manjiri* and
Maasai, for the reason that Leakey (1977) who wrote on the southern Kikuyu and Cagnolo
(1933) who wrote on the Nyeri Kikuyu do not mention them.

According to Leakey (1977), the *Ituĩka* ceremony took many months to arrange. The
generation about to take over, had to pay fees in goats. Every ridge in all of Kikuyu land had to
pay.

The nine names given to the *Ituĩka* as stated by both Leakey (1977) and Cagnolo (1933)
are as follows in their own spelling:

> **Cagnolo** – (1) *Mathaathi*, (2) *Chyera*, (3) *Ndemi*, (4) *Iregi*, (5) *Maina*,
> (6) *Mwangi*, (7) *Choka* (8) *Chororo* (9) *Chuma*
> **Leakey** - (1) *Mathaathi*, (2) *Ciĩra*, (3) *Ndemi*, (4) *Iregi*, (5) *Maina*, (6)
> *Mwangi*, (7)*Mũirũngũ; (8)) *Mũrigaru*, (9) *manduti*.

During the *Ituĩka* ceremony, a ritual took place which is described by Routledge (1910) as
"snake worship." Leakey (1977) refered to Routledges work and dismissed the term 'snake
worship.' The same ritual is discussed by Kenyatta (1938, pp.189-192) in which a young girl is
offered to a *Ndamathia*, an aquatic creature with a "long neck" that has a feather in its tail. The
purpose of offering the girl to the *Ndamathia* was to trick it into coming out so that its "sacred
tail hair" would be plucked. The girl would however be coated with an oil to make her too
slippery for the *Ndamathia* to catch and she would be retrieved unharmed. A "snake worship"
ceremony is supposed to have taken place in 1891 (Routledge 1910), a date that corresponds
with the *Ituĩka* that Leakey says took place. According to Hobley (1922, p.93), a former
District Commissioner, an *Ituĩka* ceremony was held at around the end of "the big famine of
1898-9" at about the time the British founded Fort Hall, now called Muranga. Kenyatta (1938,
p. 196) places it between 1890-98. Kenyatta's estimation is fairly within Routledge's and
Hobley's estimation. Thika town is derived from the word *Ituĩka* (Hobley, 1922) a ceremony,

which took place near the junction between the Thika and Chania rivers. Routledge assumes that to have been the first and continues to say that "Preparation for the second began in September of 1903" (Routledge 1910, p.237-238). Routledge has captured some aspects of the ceremony in the quote below;

> Houses were built for instruction of neophytes... around the homesteads of the chieftainess Wango...preparations took two years. Every hut was in charge of a senior whose duty it was to instruct the neophytes in the mysteries. In each temple were two horns of the "*Ndongoru.*" Some portion of each hut was sacred and anyone touching it was fined. The part considered sacred was changed from time to time.... The snake called Ndamathya lives in the Mathioya River.

During the ceremony, all the generations younger than *Mwangi* were to stay in their houses lest they should look at their seniors in the face. An accidental meeting between the *Mūirūngū* and *Mwangi* required the *Mūirūngū* to run away from the scene. Routledge (1910, p. 238) then gives the next description, which is deemed important to this study as it echoes a similar procession that is recorded in the art of ancient Egypt.

> A procession is formed to the aboard of the snake. The sacrifice which consists of meat, bananas, beers etc., is placed in a goat trough [muharati - canoe][79] and sent on to the water. The horns are blown when the snake is visible, and again when he has finished feeding. Those who blow the horns and feed him are held from behind to prevent their running away.

Apparently the animal became intoxicated and its "hairs" were pulled off and used for charms (Routledge, 1910, p. 238). Leakey, (1977, p.1281) quotes Kenyatta as having said that the *Ituīka* started with the *Iregi* generation. However, from Leakey's own research, the ceremony cannot be stated with certainty as having started at a specific time.

According to Kenyatta, (1938, p.186) these Iregi apparently rebelled against the tyrannical reign of *Gīkūyū*, "grandchild of the original *Gīkūyū*" who established the tribe and according to Kenyatta the first *Ituīka* was part of that rebellion. Leakey disagrees, having never come across such evidence, nor did the elders he talked to share Kenyatta's observation. A similar ceremony took place in Egypt. It was called the *Hebsed* festival. Leakey (1977, p. 1283) states

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[79] Sir Johnstone, (1919, p.99) in his comparative study of the Bantu, gives the name '*kaharati*' as the word for canoe In Kikuyu.

that the *Ituĩka* ceremony *included* ritual sex acts; ritual dances; sacrifices and the ceremonial blowing of war horns.

The importance of the *Ituĩka* is summed up by Leakey (1977, p. 1284) who says states that "The *Ituĩka* was the last but one of the *rites de passage* that a man passed through, the last one being death, at which point he joined his ancestors in the world of departed spirits."

2.4 Kikuyu Material culture

The last section discussed the *Ituĩka*, power handing over ceremony. This section continues with defining the Kikuyu by identifying a selection of the tribe's material culture.

1.4.1   Kikuyu Architecture

Kikuyu architecture was very basic. A woman's hut, a man's hut and a granary were the three kinds of buildings in the homestead. The woman was expected to house her children and animals in her hut. This writer witnessed the cohabitation of a few goats and a cow with people at night in the space reserved for cooking in a woman's hut.

Kikuyu architecture can be described as "wood and mud." These were temporary structures in the western sense but could last as much as twenty years. Middleton and Kershaw however suggest a lifespan of only ten years for "a well-built hut" which is re-thatched periodically.

The hut - A typical homestead had the wife's hut separate from the man's. In case of a polygamous marriage as was often the case, each wife had her own hut and a granary. Initiated boys would each build a hut, but initiated girls continued to live with their mother until they got married. Routledge (1910 p. 66) described the Kikuyu hut as "a strong, comfortable, well built structure," well adapted for the needs of its users. Routledge however faulted the hut for lack openings to allow light and ventilation.

Middleton and Kershaw describe the huts by the "Northern tribes" as similar to the Kikuyu but markedly smaller, "and of poorer workmanship, especially in Chuka." Customarily a hut had three stones for the fireplace. These hearth had to be new for a new hut and a new fire had to be made using the "drilling stick" (Middleton and Kershaw 1965, p. 21). The fire was never to go out completely otherwise purification had to be done.

The woman's hut was divided into compartments to hold her bed, that of her children, and initiated girls. Another section, the hearth was used for cooking and as sleeping quarters for sheep. Kenyatta (1938, p. 83) has illustrated a woman's hut. It shows a special space called *gĩcegũ* for fattening sheep. Another space called *thegi* was used as a store.

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The man's house was called *'Thingira'* where he had his meals and relations with his wife or wives. No writer has described the inside of the hut, which may imply that it was not partitioned. It is noteworthy that a "state house" has been translated as *"Thingira wa iregi"* which can be translated to "hut of the rebels."

The granary - Each woman's hut had a granary beside it. Middleton and Kershaw (1965 p. 21) has described a granary as "a large basket set on wooden legs". The stilts raised the granary from the ground to keep out pests. According to information from informants, the granary was woven with reeds of the *mūkigī* (*Lantana camara*) and thatched with grass like ordinary houses. This traditional appropriate technology was successful enough to have survived to this day. It exists among brick, stone and mud houses in rural areas of Kenya.

2.4.2 Utilitarian Items

The section above has described Kikuyu dwellings. These dwellings were furnished with many utilitarian items fashioned by the Kikuyu themselves. Some of these items are described below, among them being stools, gourds and pots to name a few.

The stool - The stool had a basic design with three legs. This writer has however seen large stools, used by women, with four legs. Some stools had elaborately designed legs. Sketches are at the end of this chapter. Samples exist at the Heritage department, University of Nairobi. Besides stools the Kikuyu used wood to make other items such as handles for beehives, and pestle and mortars, among others (Middleton and Kershaw, p. 22).

Gourds - The gourd plant produced for the Kikuyu a wide variety of sizes. The Kikuyu took advantage of this variety to make various containers. The smallest container identified by this writer was for the purpose of storing snuff. Samples can be seen in photographs taken by Routledge. Larger gourds were used for liquids such as porridge and beer. Gourds were also used to make the musical instrument called the *Gīchandī* that was described by several writers (middleton and Kershaw, 1965, Routledge, 1910, Cagnolo 1933). Boys decorated it with a kind of script (Cagnolo 1933, p.165, Routledge, 1924, p.112) and cowrie shells to represent a story. Calabashes also served to contain the milk during milking (Middleton and Kershaw, 1965, p. 22)

The diviner used gourds to hold the divining paraphernalia, usually sticks, pebbles and shells and during sacrifices to *mwenenyaga*. A calabash (bowl made from a gourd), was used for carrying the sacrificial blood and was raised towards the mountain (Leakey 1977).

Pots - Women potters, as described by Cagnolo (1933), made by the coil method. This agrees with a description by Middleton and Kershaw (1965). Middleton and Kershaw describe how a Kikuyu pot is made, by building the top first in the coil method. The top is then turned over to allow the bottom to be finished. Apparently the Meru make the two pieces separately before joining them later (Middleton and Kershaw, 1965) From this activity of pot making by women, the Kikuyu are the sons and daughters of Mũmbi the potter. Only women were allowed to make pots among the Kikuyu (Leakey 1977) and it was taboo for a man to approach the area where the pots were manufactured. Middleton and Kershaw (1965) described two varieties. The only products are two; a wide-mouthed and a narrow-mouthed. Samples of Kikuyu pottery can be seen at the Heritage department, University of Nairobi. This researcher can attest to having seen at least four varieties of pots at the Heritage department and perhaps a thorough study would reveal more.

Pottery is important for establishing the length of time that a people have settled in an area. The archeological finds at *Gatung'ang'a* have not been categorically identified with the Kikuyu though they were found in Kikuyu territory. These archeological fragments were discovered by Sirianen (Ogot B. A., ed. 1974) and are now archived at the Archeology department of NMK. Sirianen argues that the site must have had continuous occupation by a Bantu speaking people before the arrival of the Kikuyu in the sixteenth century (Ogot B. A. ed. p.106 - 138). This pottery is also said to be similar to *Kwale ware* and was probably made by a group that was ethnically similar to the one that made the Gatung'ang'a ware according to Siriaanen. A line illustration of the reconstructed fragments is in Chapter Four for categorization. This Gatung'ang'a ware is also referred to as 'dimple-based', 'Kwale', 'channeled' (Ogot B. A., ed. 1974, p. 88)

Digging sticks- In spite of the Kikuyu being skilled in metallurgy, metal implements were not used for digging. The sword and the axe were used for clearing bush land but digging sticks were used to till the land. There were two names for the digging stick- *Mũro* and *Mũnyago*. According to Leakey (1977, p.330) *Mũro* was a woman's digging stick though adds that men did use it to dig up yams.

The diminutive noun described by Leakey (class Ten) is used to indicate a small digging stick, *karo* or *kanyago*. According to Middleton and Kershaw, Routledge had described an iron tipped variety of the digging stick as a crowbar (Middleton and Kershaw, 1965). Other Kikuyu tools were the knife and axe.

The Kikuyu shield - The Kikuyu shield was similar to the Maasai one with some of the designs on them being attributed to Maasai patterns (Routledge 1910). Routledge illustrated them and showed the colours and patterns. The patterns on the shields were mainly triangular, or as this writer prefers, pyramidal. There were two kinds of shield – a dancing shield used by male initiates and the defensive shield used in warfare. Routledge (1910 p.183) describes how the dancing shields were used by the Kikuyu in the following words:

> "By constant informal practice an M'kikuyu can impart from the muscles of the shoulder a peculiar quivering movement to these shoulder dancing shields that much resemble the action of the wings of a young bird when anticipating food from the parent and the effect of such in the case of a large number of dancers is most effective"

The Sword- Warrior class males included a sword in the attire. It was held by a belt on the hip and worn on the right side. This can be seen in photographs taken by Routledge (1910) and Cagnolo (1933).

The spear - The Kikuyu used a long bladed spear. However, even a short bladed spear can be identified in photographs taken by the Consolata Fathers. Men, who had retired from warfare, had a cover on their spears called a "Duthu", according to a respondent, Mutu wa Gethoi. This can clearly be seen in photographs (Consolata fathers, 2001).

Gitarūrū and other kitchen utensils - The women had several tools to ease their preparation of food. The *Gitarūrū* was one of them and it is still in current use. It is a round tray that can be put to at least three uses; as a serving tray; as a winnowing tool; as a surface for storing cooked dry food in the granary. There were no decorations on this hand woven item. Other tools in the kitchen were a paddle for mashing food, a whisk for stirring soup, and a long stick also for mashing food.

For more on the material culture of the Kikuyu, the reader is directed to Middletone and Kershaw (1965), Leakey (1977), and the Heritage department at NMK.

Fig 2.17 A "mereimeli"

Source: Adapted into line from a photo by Routledge.

2.4.3 Clothing and ornamentation

The Kikuyu wore leather garments made from goatskin. While the women wore a minimum of three items, the men wore only one toga like garment fastened on the right shoulder. No evidence of sandals has been seen, but they had headgear also made with a variety of animal skins. Below is a description of the attire as it worn by the two genders.

2.4.3.1 Male attire and ornamentation

A Kikuyu male wore a single garment made of a patchwork of skins. From observation in photographs by this researcher, the hair on the skin was not removed. According to a respondent (Mutu wa Gethoi), the one worn by a chief would have a patchwork of exotic skins from the civet, colobus or leopard. John Bowes (1924) described the attire of a medicine man as being made of the skins of wild cats, colobus monkey with iron rattles around his ankles.

Men had no underwear. Male children were practically naked (Middleton and Kershaw 196). Photographs however show that a loose garment was carelessly thrown over the shoulder. Men wore all manner of adornments from earrings, necklaces, armbands, and bracelets to anklets. Males plaited their hair into what Cagnolo (1933) calls pigtails, besides lengthening the hair with string in a manner still practiced by the Maasai. Such hair flowed way beyond the shoulders and was the preserve and pride of warriors.

Women and boys did not indulge in the practice. However, even boys were adorned with jewellery. Routledge described the *Mereimeli, which* was worn around the neck by male pre-initiates. It had a fixed design.

2.4.3.2 Female attire and ornamentation

Women, unlike men were better clothed and their leather had the hairs removed. They had a top garment, almost similar to the one for males called *nguo ya ngoro*. Below this garment, another piece with ankle long "V" shaped tails called a *mũthuru*. was fastened at the waist. Middleton and Kershaw (1965, p.54) describe the three pieces of a woman's dress as a "leather apron", a "petticoat" and a "skin cloak." They add that the Northern tribes, by which he means the rest of the people described in the definitions as Kikuyu, wore only the two lower pieces implying that they were topless. The Mwimbi, a sub-tribe of the Meru, on the other hand are said not to have worn the "under-apron" (Middleton and Kershaw 1965, p. 54).

Fig 2.18 Male cloak and Women's clothing

Nguo ya ngoro, Upper garment.

Mwengũ, The pubic apron is not visible under the "skirt."

Mũthuru, Skin cloak or skirt.

Single male cloak with fur still on.

Nguo ya ngoro

Beaded girdle

Mwengũ

Mũthuru
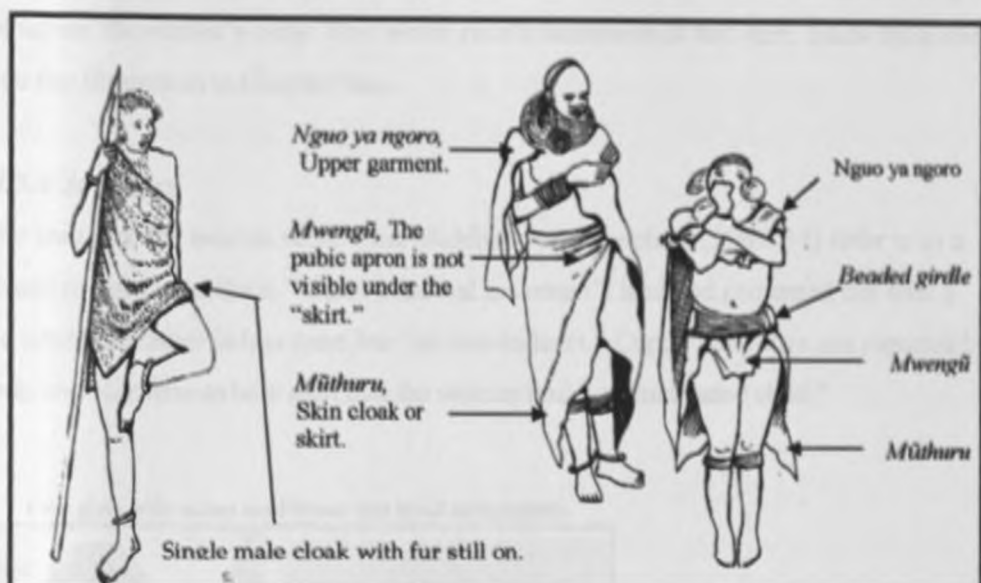
Source: Adapted from photographs by Routledge, (1910).

Women were completely bold and did not have any "head gear." When they retained some hair, it was a circular "tuft" (Middleton and Kershaw 1965, p. 54) at the rear of the head. Very old women retained no hair at all, but Middleton states that hair was allowed to grow on a sick person.

Another more private piece was worn on the inside of the *mũthuru*, to cover the pubic area. This piece also had triangular points that were used to protect her from forced intercourse. According to informants, the two tips were taken between the legs and fastened to the leather straps that held the *mũthuru*. The two ends of the *mũthuru* were lifted and tucked between the thighs when the woman or girl was in a sitting position.

Plate 2.6 Ornamented Kikuyu girl weaving a kiondo.

All the pieces described above were ornamented with beads and samples are available at the Heritage department, Nairobi National Museum. This writer assumes that the more numerous the beads, the wealthier the wearer was than her peers.

2.4.3.3 "Ngoi" baby carrier

Women carried infants and toddlers with a leather garment called *ngoi*. It was a rectangular piece with a strap and a loop on two sides. The first strap and loop was fastened across the breast

Source: From a painting in 'the Akikuyu' (Cagnolo, 1933).

of the mother. With the baby firmly secured on the mother's back, the lower strap and loop was fastened across the mother's belly. This writer recalls imitations of this item, made from khaki cloth. See the Illustration in Chapter four.

2.4.3.4 Jewellery

After initiation the women wore what Middleton and Kershaw (1965, 54) refer to as a "brow-band of beads and discs." Upon betrothal a woman's husband presented her with a necklace while her father in-law gave her "an iron collaret." Copper-ear-rings are reported by Middleton and Kershaw to be a sign that the woman had "an uninitiated child."

Plate 2.7 Two girls with many necklaces and head ornaments

Source: Il popolo Kikuyu (2001).

Fig 2.19 A coiled-wire ear ornament and bracelets

Source: Sketched from a photo by Routledge, S., (1910)

One beaded ornament was placed over the "*mũthuru*" skirt as a sort of ornamental belt. It was formed by stringing beads and connecting the strands at the edges to form a belt. The joints of the strands converged in the hip area. Routledge referred to this item as "*mũnioro wa itina.*"

This researcher identified samples at the Heritage department, NMK. Middleton and Kershaw (1965) calls it a "beaded girdle" which they report, was worn by all women.

Armlets, anklets and ear ornamentation worn by men and women were similar. Embu women are said to have only worn a small earring (Middleton and Kershaw, (1965). The earrings worn by Kikuyu women

Fig 2.20 Girl with beauty marks

Source: developed for this research by the author.

were called *hangi*. Leakey (1977 p.323) reports them as "... circles of thin iron wire on to which were threaded small pink, red, dark, black and white beads." This writer identified samples at the Heritage Department of the NMK, which had only pink beads. Leakey (1977, p.323) estimates the number of *hangi* on an initiated girl to have numbered "30 or more to a bunch" on each ear.

2.4.3.5 Scarification

Scarification as a form of ornamentation was very important to the Kikuyu. Leakey has covered that aspect in great detail in a chapter on beauty. A few kinds of scarification will be mentioned.

Three lines below the eyes. This method of beautification by self-inflicted scars can be seen today on some females from the Nyeri/ Karatina area. A shopkeeper in Karatina was seen to be thus ornamented on 2nd September 2006. While she was not wearing the *hangi* earrings, the marks below the eyes were as illustrated.

Three lines from the eyes across the cheek to the mouth on either side. Leakey describes this style of scarification. This writer has not seen this kind of scar.

Nine raised dots have been seen by this writer on the upper arm of a male in a photograph. The symbolism is not clear, but the assumption is that they are related to the clans of the Kikuyu.

Leakey has described other scars that were caused to form in the pubic area of a girl. These were apparently for her lover to touch since he was not allowed to proceed further before marriage. Informants described other raised dots that girls preferred on their breast area. These had no regular design. Each girl gave directions as to what her preferred design would be. This writer's informant suggested that the girl would most likely have seen a similar design on another girl, thereby facilitating the description.

Middleton and Kershaw have recorded raised scarifications on the abdomen of women. "Among the Northern tribes, especially the Mwimbi, women cicatrized their necks and bodies" (Middleton and Kershaw 1965, p. 54).

2.5 Conclusion

The literature review explained how 'art communicates' and outlined the elements and principles of Art and Design in detail. The art and culture of ancient Egypt was also presented. The review also discussed the *canon of proportions*, the origins of Upper Egypt and Lower Egypt's crowns and their combination after unification. A section was devoted to pharaoh Akhenaten and his co-regent, Smenkhare because the first coincidences between ancient Egypt and pre-colonial Kikuyu (Egypto-Kikuyu coincidences) were associated with them. This chapter advanced the view that Egyptologists see Egypt as a separate culture from 'sub-Saharan Africa. Finally the art of Africa south of the Sahara, including that of the Kikuyu was outlined.

Fig 2.21 Egyptian Canon of proportions
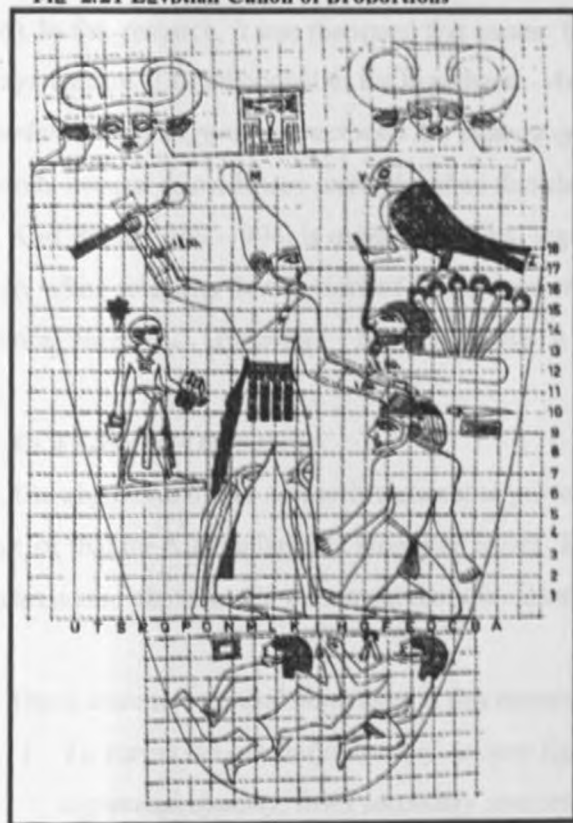
Fig 2.22 Mereruka's wife playing a harp for him. The Woman is yellow while the man is red.

Source: Iversen, (1975)

Source: Baines (1984, p.205).

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CHAPTER THREE

3.0 Methodology

This Chapter discusses the methodology adopted to collect data; to categorise data; to analyse it and finally conclude it in Chapter Five. All data from Egypt is compared with the data from the Kikuyu as the independent variables for categorization of data in Chapter Four.

3.1. Theory-then-research strategy

According to one major school of thought, theory should come first, followed by research. This is often referred to as the "Theory- Then- Research Strategy"(Frankfort – Nachmias 2000, p. 46). In this research, it was theorised that ancient Egypt left residual evidence of contact in Kikuyu culture. This theory led to the hypothesis - *Aspects of Kikuyu language, myths and material culture suggest contact with the culture of ancient Egypt.* Through a qualitative research, several coincidences were identified that show the possibility of such contact.

Karl Poper (1902-1994) is quoted as having argued, "scientific knowledge advances most rapidly when scientists develop ideas (conjectures) and then attempt to refute them through empirical research... (Frankfort – Nachmias 2000, p. 46)."

3.1.1 General Objectives

The objectives of this research were not to prove that the *Misri* of African myths was Egypt, or that the Kikuyu indeed came from Egypt. The research set out to *explore* the two samples stated above and to document the coincidences that resulted from that comparison.

There were two general objectives in this research:

1. To survey *the art and culture of Ancient Egypt from pre-dynastic period up to the eighteenth dynasty,* from secondary sources. This included (1) Architecture, (2) Hieroglyphics, (3) Tomb paintings, (4) Sculpture, (5) Material culture, (6) Myths.

The above survey gathered data that attempted to answer the question - *What aspects of Egyptian art, language and material culture suggest contact with the culture of pre-colonial Kikuyu than earlier thought.*

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2. To survey and appreciate *the art and culture of pre-colonial Kikuyu* from secondary sources. This included (1) Architecture, (2) Inscriptions, (3) Ornamentation, (4) Material culture (5) Myths of origin.

The above survey gathered data that attempted to answer the question: *What aspects of Kikuyu language and material culture suggest contact with the culture of ancient Egypt.*

The above data was available in the form of textual descriptions, drawings and photographs in the case of Egypt. In the case of the Kikuyu, photographs taken by Routledge (1910), Cagnolo (1933) and Consolata fathers (2001) were the major source of pictorial information. The next section outlines the specific objectives.

3.1.2 Specific Objectives
Besides the two general objectives, six specific objectives were determined in order to answer the research questions in more concrete terms. These objectives are stated below.

1. To interview authorities on ancient Egypt and authorities on pre-colonial Kikuyu for primary data.

2. To survey material culture of the Kikuyu stored in the Archaeology and Heritage departments of the National Museums of Kenya - The ensuing data helped to answer Question Two.

3. To compare material on *Pre-colonial Kikuyu culture* before christianisation and westernisation with that of *Egypt from pre-dynastic period to the eighteenth dynasty* as recorded by historians, anthropologists and archivists. The results of that comparison were coded into six categories in Chapter Four. The categories are: (1) Sacred trees; (2) Deities; (3) Hieroglyphics; (4) Pharaohs; (5) Architecture; (6) Clothing and ornamentation - The ensuing data helped to answer Question One and Question Two. The findings in Chapter Four were analysed in Chapter Five and documented as *Egypto-Kikuyu* coincidences.

4. To administer questionnaires to at least forty-five people, fifteen students (15) of art and design, fifteen teachers (15) of art and design and fifteen (15) Kenyans with a minimum of a Form-four education. The questionnaire tested whether others were capable of noting the same coincidences identified by the researcher - The ensuing data helped to answer Question three.

5. To perform deconstruction and structural analysis of two variables from each of the samples; a myth of origin and the names of Akhenaten and Smenkhare were selected for Egypt. The main myth of pre-colonial Kikuyu was also analysed for comparison with the myth from Egypt. Akhenaten and Smenkhare were selected because the coincidences that inspired this research were based on those two names; the two names appear to have a relationship with the words for the concept of 'long ago' among the Kikuyu, Kisii, Luhya and Swahili. See the literature review in Chapter Two, section 2.2.2 for details - The ensuing data helped to answer Question One and Question Two.

6. To interrogate the data and make informed conclusions and recommendations.

3.2 The problem

The five main problems that were identified in this research are:

1. Scholars have not established if the '*Misri*' of legend is the *Misri* of ancient Egypt.

2. There is conflict between Bantu migration patterns as stated by scholars and the story of origin of Kikuyu traditions.

3. The stories of origin of the Kikuyu and related tribes have not been taken to be records of historical value.

4. Western scholars among them Janson (1997) and Adams (1999) do not accept the language, art, material culture and history of ancient Egypt as a record that is relevant to sub-Sahara Africa in general and the Kikuyu in particular.

5. A comparative research between pre-colonial Kikuyu culture and the art of ancient Egypt has not been attempted to establish if a link exists.

3.2.1 The Research Questions

The previous section has stated the problem in a five-point outline. To solve the problem, three questions had to be answered. These were:

1. What aspects of Egyptian art, language and material culture suggest contact with the culture of pre-colonial Kikuyu than earlier thought?

2. What aspects of Kikuyu language and material culture suggest contact with the culture of ancient Egypt?

3.   Which messages in the pictures from ancient Egypt and pre-colonial Kikuyu are also perceivable by others with a minimum of a Form-four education?

In attempting to answer the question above, the researcher's theoretical framework led to the hypothesis that *aspects of Kikuyu language, myths and material culture suggest contact with the culture of ancient Egypt.* Having restated the hypothesis and outlined the problem and the questions, the next section states the objectives of this research in detail.

See section 1.5 for the **Justification.** However, the researcher did not find a similar comparative study and has therefore contributed to literature. Besides, the significance of Egyptology to similar studies has been firmly established.

3.3 Theoretical framework

This research is grounded on an "Afrocentric" philosophy. As defined in Chapter One, an Afrocentric view is written from the perspective of Africans themselves and uses a Pluridisciplinary methodology as suggested by Diop. This researcher suggests the addition of Art and Design in the pluridisciplinary research of past achievements by African peoples. Winters reports that Diop preferred Egyptian (Coptic) as the "the classical language" for Afrocentric scholars. One major pillar of this stand is the *African origin of Egypt.* The next section examines why qualitative methods were selected for this research.

3.3.1 Qualitative Research

There are two main forms of research - Qualitative and Quantitative. A qualitative form was selected for this research due to the historical and comparative nature of the inquiries. Besides, This research falls in the 'humanities', which are qualitative. Mugenda & Mugenda (2003, p.166) notes that qualitative research does not 'gather data by administering instruments to individuals...[but seeks data] that is already available." This research used interviews and questionnaires to augment the archival data that was already available as detailed in the section on primary data. Though the results of the questionnaire were tabulated and presented in a statistical manner, in the overall, the answers sought in this research were not for statistical analysis. However, once the coincidences were identified, they were categorised and quantified. At that point, a statistical approach was possible but not desirable. Twenty-one (21) Egypto-Kikuyu coincidences were identified.

3.3.2 Sources of bias

The researcher acknowledges that he has had an interest in Egyptology for many years. This is what led to noticing some of the coincidences before embarking on a scientific research. This attraction to ancient Egypt may be a source of bias in spite of care having been taken to avoid it. The researcher also acknowledges to being a member of the Kikuyu ethnic group. While this may be seen as a possible source of bias, support for some of the coincidences identified has been sought from other ethnic groups such as the Kisii and the Luhya. This researcher is of the opinion that this research can be replicated in these two communities since their traditions have '*Misri*' (Egypt) as a place of origin unlike the Kikuyu. The Kisii tradition however mentions the Kikuyu as their brethren in the distant past, whose ancestors together with theirs came from *Misri*.

3.4 Methodologies of Art

Methodologies suggested by anthropologists also apply to studies in art history. Schmidt (1973, p. 33) quotes Krausse as having given a methodology for investigating the processes of change in culture. The methodology was stated as drawing upon the following:

> 1. Historical sources (if there are any); 2. Investigations of genealogies; 3. Legends and myths, which reflect a more ancient culture; 4. Investigation of the facts of the culture itself, observing carefully single structure elements and separating the native and the alien elements; 5. Lastly prehistoric finds and excavations in so far as these have been undertaken.

The methodologies suggested by Afrocentric historians show an inclination to those offered above by anthropologists. Cheikh Anta Diop is quoted by Winters (2006)[80] to have suggested a "Pluridisciplinary" approach, which includes linguistics, history and psychology.

Adams (1999, p. 14-17) Lists the following as the recognised methodologies of Art history:

(i) Formalism; (ii) Iconography and Iconology; (iii) Marxism; (iv) Biography and Autobiography; (v) Semiology; (vi) Deconstruction and (vii) Psychoanalysis.

Among the above methodologies, Iconography and Iconology, Semiology and Deconstruction were identified as relevant.

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[80] www.geocities.com

3.4.1 Iconography and Iconology

Iconography is a word from Greek - *graph* (writing) and *eikon* (image). The term implies that in a written text therein underlies an image (Adams 1999). A work of art can be termed iconographic when the symbolic importance is recognizable and is deemed to be of paramount importance in comparison to the work itself. The Palette of Narmer is an example of a work with an "Iconographic message" (Adams, 1999, p. 84). Iconology on the other hand refers to the "interpretation or rationale of a group of works which is called a program."

"**Semiology** is a science of signs" (Adams 1999, p.16) and includes deconstruction, *structuralism and post structuralism*. For a definition of a sign, Adams quotes Ferdinand de Saussure to state that a sign has two basic elements - the signifier and the signified (Adams 1999, p.16), the signifier can be a word, a sound or a picture. The second is what the word, sound or picture refers to. In speech, a word and what it represents are believed by some scholars to be arbitrary. The word p-i-p-e for instance does not look like a pipe but the picture of a pipe is very close.[81]

In this research, all the words of the Kikuyu language; all translations from hieroglyphics; all items of material culture from the Kikuyu and all archaeological material from ancient Egypt have been assumed to be of semiotic significance with embedded meaning.

See section 1.7 in Chapter One for a detailed **Theoretical Framework** and a schematic diagram. However, this thesis is grounded on Afrocentric methods. This approach takes for granted that ancient Egypt is a part of Africa's continuous history

3.5 The populations and the two samples

Ancient Egypt and the Kenyan communities with a *Misri* tradition were the two populations that were identified. From these two populations, the "culture of pre-dynastic Egypt to the Eighteenth Dynasty" and the culture of "pre-colonial Kikuyu" were selected as the representative samples. The reasons for this selection are advanced in the section on variables below in more details.

Determining the unit of analysis was a bigger problem but not unique to this research. Abraham Kaplan called selecting the units of analysis the "Locus problem." Areas described by Nachmias as contributing to a "Locus problem" are "societies and cultures among others" (Frankfort - Nachmias 2000, p.53)" which puts this research in that category. Eventually the

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[81] For more examples on signifieds, see Adams (1999, p. 16).

unit of analysis was determined as the "Egypto-Kikuyu coincidences," which resulted from exploring the two samples described above.

3.5.1 Variables to be interpreted

The previous section outlined the sources of bias. This section gives details on the variables that were interpreted. Two variables were independent. A comparison of the two independent variables formed coincidences, which were the dependent variables. These dependent variables were described in words. This being a qualitative research, emphasis was placed on interpretation rather than quantification of the coincidences.

To meet the two general objectives, ancient Egypt formed one population. When delimiting, the sample was defined as *pre-dynastic Egypt up to the eighteenth dynasty*. The other variables were derived from the *Pre-colonial Kikuyu* culture. This culture was defined as that culture that existed before colonialism until the 1930's when the Consolata fathers documented the culture. The first and second specific objectives described above were met when *scholars were interviewed as explained in the section on primary sources of data*.

To meet the third specific objective, the Literature Review was designed to gather material on the variables described in brief below. These variables were then categorized as findings in Chapter Four and analysed in Chapter Five where conclusions are outlined.

1. **Sacred Trees** – The interviews described in the section on primary sources of data yielded *several plants, which were important to the Kikuyu among them two species* of Sycamore – *Ficus sycamorus* and *Ficus natalensis*. The Sycamore tree was also found to be important to the Egyptians as well.

2. **Deities** – Ancient Egypt was a polytheist society while the Kikuyu were monotheists. They worshipped *Ngai* who was also known as *Mūrungu*. Pharaoh Akhenaten who has featured prominently in this research is associated with monotheism.

3. **Hieroglyphics and Kikuyu inscriptions** – The writing system of the Egyptians could be interpreted pictographically and phonetically. The Kikuyu had inscriptions to *identify property or to tell a story, as reported by* Cagnolo (1933) and Routledge (1910). Some of their scarifications called *ndemwa* - the same word used for writing – seemed to this researcher to resemble scripts.

4. **Pharaohs** – The dynastic period is discussed in Chapter two where important pharaohs, including Akhenaten and his co-regent have bee outlined. However, in the

findings only pharaoh Akhenaten and Smenkhare have been given prominence due to the congregation of data around them.

5. **Architecture** – There was no apparent correspondence between the architecture of ancient Egypt and that of pre-colonial Kikuyu. However, the ancient name for Egypt and that of the 'Meru' seem to correspond.

6. **Clothing and Ornamentation** – This includes jewellery, items of clothing and scarification. As can be seen in a picture in Chapter Four, Akhenaten's ear lobes seem to have been pierced in the Kikuyu manner.

7. **Sculpture** – Sculpture was made from a variety of materials is abundant in Egypt. The Kikuyu had clay figurines for post-maize-harvest rituals but their sculpture was not significant. A part from some inferences on the colour of females in Egypt and the term for yellow in Kikuyu, correspondence between the two forms of sculpture was not apparent.

8. **Reliefs** – Egyptian relief art on stone was very advanced. The Kikuyu did not have a similar technique. However the patterns on the dancing shield were curved in relief. Other insignificant relief patterns were identified on pottery and as scarification on Kikuyu male and females.

9. **Paintings** – While Egypt has numerous paintings on tomb walls, the Kikuyu did not paint except for patterns on shields. It was however possible to note that the Kikuyu word for yellow has associations with the name of a daughter of Gĩkũyũ, and therefore corresponds with the use of yellow in Egyptian paintings to represent women.

10. **Pottery** – Egyptian pottery is visible in photographs of the physical items that are in museums. Petrie (1924) illustrated some Egyptian pottery, which is compared with the Kikuyu pottery archived at the Heritage department of NMK.

11. **Deconstruction and Structural analysis of names and myths** - The fifth specific objective required the deconstruction of Akhenaten and Smenkhare's names. From Egypt, the myth of Isis and Osiris was compared with the myth of *Gĩkũyũ and Mũmbi*.

Briefly, a sample was selected from ancient Egypt - *from the beginning of dynastic rule to the eighteenth dynasty*. The other sample was *pre-colonial Kikuyu culture*. Each of the two samples provided the *independent variables*.

3.6 Sources of Data

In the methodologies of art above, documents were defined by Afrocentrists to include written accounts about the past, including archaeological record *(Winters 2006[82])*. This research recognises Archaeological records from Egypt and the Heritage department of the National Museum as credible documents. For 'things said and done' the myths of both the ancient Egyptians and pre-colonial Kikuyu including words from the living language of the Kikuyu are also documents. This includes ornamentation and scarification.

3.6.1 Primary Data

Besides the secondary data that is readily available, the researcher sought to augment and validate observations with primary data. Three tools were identified to supply the primary data:

1. *Questionnaires* – The sample of respondents was selected from a representative population of Kenyans with a minimum of Form-four education to test their perception of relevant images from ancient Egypt and pre-colonial Kikuyu.

2. *Interviews* – There were two types of informants (i) Scholars in a relevant field and (ii) Knowledgeable members of the Kikuyu tribe, selected by virtue of their advanced age and interest in the culture of the Kikuyu. The interviews were guided by a written paper but were mainly unstructured.

3. *Archival material*- Items of material culture of pre-colonial Kikuyu were identified at the Archaeology and Heritage departments, NMK. The archaeological material was sketched while the ethnographic material was photographed.

The Questionnaires - The researcher subjected forty-five respondents to three questionnaires. Only twenty-eight were returned. The main reason cited was that the

Plate 3.1 Comparable pictures used in 001

Source: Kurt Lange 1968 and Routledg, 1910

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[82] www.geocities.com

questions were too difficult. Non-artists thought there was either a right or wrong answer.

Two of the questionnaires had two images each, one from Ancient Egypt and one from pre-colonial Kikuyu. The pictures represented information that had already been documented by the researcher as evidence of a relationship between the sample from Ancient Egypt and one from pre-colonial Kikuyu. The main objective was to test how much of that relationship was discernible by other people besides the researcher. Details of the questionnaires are as follows:

Questionnaire 001 had a photograph of the sculpture of Akhenaten and a photograph of a pre-colonial Kikuyu male for comparison. The Researcher had identified their hairstyles and earlobe piercing as similar but did not disclose it in the questionnaire.

Fig 3.1   **Comparative picture used in 002**   Plate 3.2
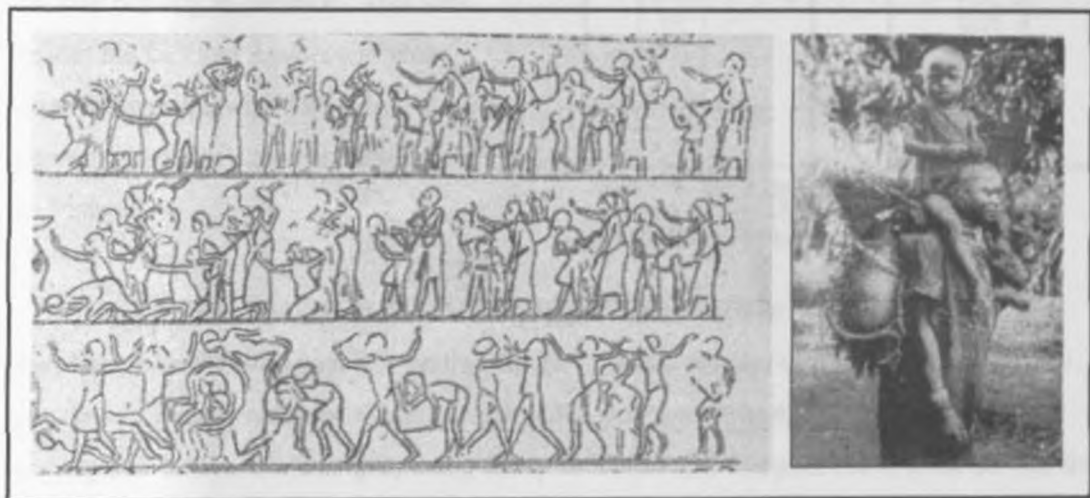
Source: Giles (1970) and Il Popolo Kikuyu (2001).

Questionnaire 002 was a line drawing from a tomb in Amama. The original picture showed Akhenaten facing men and women. Some of the women had bags and children on their backs. A picture of a Kikuyu woman with a *kiondo* (traditional bag) and child on her back was placed beside it for comparison. The image of Akhenaten was deliberately removed, as it was obviously very Egyptian in its 'canon of proportion.'[83] The researcher wanted to test whether the respondents thought the images were comparable. Any other information that was perceived by the respondents was retained for analysis.

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[83] See more information on the canon of proportions in section 2.1.4.1 of Chapter Two.

Questionnaire 003 had three pictures. One of the pictures was an image of a priest of Anubis. The second was a line drawing of a Tigania warrior. The third image was a line drawing of Akhenaten's servants. The Tigania are a subgroup of the Meru. This researcher had noticed a similarity between some aspects of the attire of the Tigania warrior with some from 'servants' and 'priest' of Anubis. The servants and priest had however nothing in common. This was besides the fact that Anubis was also called Amentiu, a word that seems to be a cognate of 'Imenti', another subgroup of the Meru.

Fig: 3.2Comparable Pictures for 003
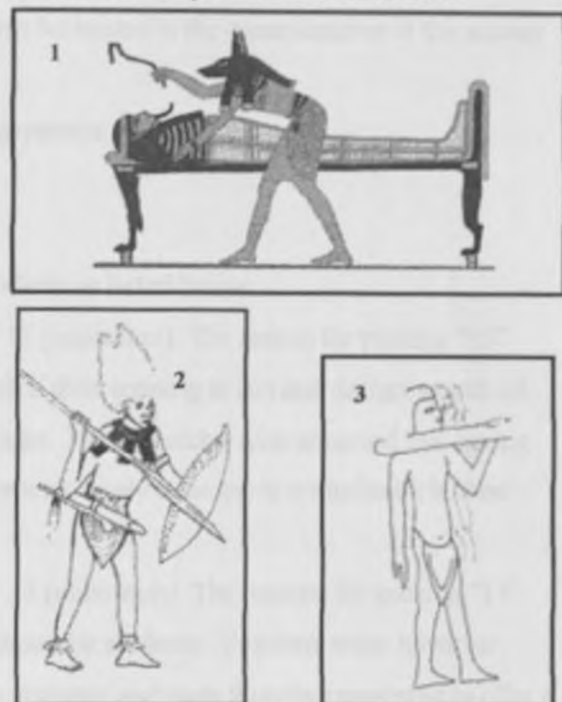
Source: 1. www.touregypt.com;
2. Adams, J., (1967);
3. Gilles F. J. (1970).

Questionnaire 004 was used to collect data on the perception of who is 'Kikuyu' **and Questionnaire 005** was aimed at finding out the 'Kikuyu concept of colour' for comparison with data from ancient Egypt. **Questionnaire 006** was used to identify cognitives across languages in Kenya. For example, using this questionnaire, it was possible to establish that the word *Mbwaa* is similar to words that mean dog or dog like animals in several Bantu languages including Kiswahili. **Questionnaire 007** was for Ethnographers, Egyptian Nationals, or Egyptologists. It tested whether they could detect the coincidences identified in this research. See Appendix for samples of the questionnaires.

3.6.1.1 Primary Objectives of the Questionnaires 001,00 2 and 003

The questionnaires had one main objective - To establish what others see as "similar" in images from the area under study - Ancient Egypt and pre-colonial Kikuyu and to note the level of congruence between what others observed and what the researcher observed.

3.6.1.2 Secondary Objectives of the Questionnaires 001,00 2 and 003

1. To establish if respondents found the research relevant to Kenya (Yes/No).

2.   To establish which organization was believed by most respondents as the most appropriate to increase public awareness on the issues in the questionnaires if the answer to the question above was "Yes."

3.   To record other noteworthy observations.

3.6.1.3 *the Respondents*

The researcher targeted three sets of respondents as listed below:

1.   Students of Art and Design - 15 (minimum). The reason for picking "15" students of Art and Design was to establish if their training in Art and design would aid in a more detailed interpretation of the images. The researcher also assumed that having been trained in visual communication, they were likely to be more enthusiastic in their co-operation than other Kenyans.

2.   Teachers of Art and Design - 15 (minimum). The reasons for picking "15" teachers of Art and Design are similar to those for students. Teachers were however assumed to be more interpretive than their students and were therefore expected to offer a more informed opinion.

3.   Fifteen other Kenyans over 18 years old, with a minimum of a Form-four education were picked to answer the questionnaire as a control group. A control group was deemed necessary because they were not design professionals and their responses were therefore assumed to be free from the influence of Art & Design training making them more generalizable to the majority of Kenyans who are a non artist population.

The names of respondents were not required on questionnaires 001, 002 and 003. Only the age, mother tongue and occupation were deemed necessary in order to look for a correlation between responses, age and mother tongue.

As stated above, Questionnaires 004 collected data on perception of 'who is Kikuyu' from the experts while and 005 established the names of colours. The researcher assumed that older respondents would have a keener interest in culture. Questionnaire 006 surveyed the meaning of some words across several Bantu languages. Apart from question one in questionnaires 001, 002 and 003, which was open, the rest were closed with the possible answers supplied. The respondent had to either tick or circle the desired response. However, a dotted line was included for a possible explanation. Question one required the respondent to state in specific terms the similarities (or lack of them) in the pictures supplied.

3.6.1.4 Method of administering the questionnaires

In the case of students, the questionnaires were administered to a group of fifteen at the same time. This saved time, both in briefing and administration. The teachers and non-teachers sampled had the questionnaire at their convenience. Non-teachers were from any profession as long as the respondent was over 18 with a minimum of Form-four education.

3.6.1.5 Analysis of the Questionnaires

After the questionnaires had all been filled, the process of coding began. This involved the categorization of the responses and their placement in tables to facilitate analysis. Question one in questionnaires 001, 002 and 003 was coded according to the themes that emerged from the open responses. The rest of the questions were coded according to the closed responses that had been supplied

Briefly, questionnaires 001, 002 and 003 were designed to establish whether the respondents could also perceive the comparable features that were noted by the researcher. Questionnaires 004, 005 were used as guides for unstructured interviews. 006 was used to gather data from various Bantu languages for comparative analysis to establish relevant cognitives. 007 was used to get more information from experts about perceived coincidences.

3.6.2 Interviews

Mugenda & Mugenda (2003, p.83) define an interview as "an oral administration of a questionnaire or an interview schedule." Mugenda also states that interviews provide in-depth data (Mugenda & Mugenda 2003).

Besides the fact that one can get information that may not be available in questionnaires, questions in an interview can be rephrased and clarified. The convenience of the interviewee can also be taken into account and probing can go beyond what was earlier envisaged. Mugenda states that when real friendship is established, any negative aspects of the interviewee can be easily identified and taken into account.

The sample for interview was small making the method described above advantageous because re-visits were possible at minimal cost. This researcher found that very few people are interested in the past. It was impossible to identify an Egyptologist resident in Kenya even after contacting the Egyptian Embassy. However, several informants were identified as resourceful for the research.

3.6.2.1 Scholars in relevant fields

Two professors of History, one anthropologist and one lecturer in Art and Design were identified as experts in the area of Kikuyu culture. An Engineering Professor was consulted for his nationality – Egyptian. Below are details on these experts.

Prof. G. Muriuki- He is a renowned historian and the author of "A history of the Kikuyu from 1500 AD to 1900 AD." Among the information sought from him was his opinion on this researcher's definition of the Kikuyu including answers to why a history of the Kikuyu before 1500 AD has not been written. He however differed with this researcher on the ability of scholars to trace the history of the Kikuyu to a period earlier than 1500 Ad.

Prof. Mutu wa Gethoi - This professor stated that he is a "Cultural historian". His opinion on the same matters was sought. He is, like this researcher of the opinion that linguists and Anthropologists should work with historians for a more efficient advancement of knowledge. Information on material culture of the Kikuyu was sought, including names of vegetative material.

Dr. Maina - He is a lecturer of Design at the *School of the Arts and Design*, UON. His opinion on the definition of the Kikuyu was also sought among other questions.

Prof Rostom – He was interviewed briefly to gauge his views on the research design from an Egyptian National's point of view.

Prof Mathu – He was interviewed to get his opinion on the identity of the Kikuyu.

The data gathered from the above interviewees is reported in Part A of Chapter Four.

3.6.2.2 Non-scholarly experts of Kikuyu culture

Non-scholarly experts on the Kikuyu were difficult to find. This researcher assumed the age of the interviewees to be important, since longevity would have exposed them to more aspects of pre-colonial culture. Details of the two interviewees are outlined below.

Mrs. Elizabeth Muthoni is a retired nurse, now farming. She has the advantage of having started primary school when numerous Kikuyu still wore leather garments. Having seen the "*mūro*" digging stick in use, her knowledge on other material culture was sought.

Mr. Waweru stated his age as eighty-two at the time of the interviews. He appeared knowledgeable in terminologies that are now lost to the younger generation such as the names

of colours in Kikuyu. He could remember a generation or two of a *Gumba* man who married a Kikuyu woman, and whose progeny are Waweru's neighbours in his own ancestral land.

The data that resulted from interviews with the above is reported in Part A of Chapter Four. The section below outlines the objectives of these interviews.

3.6.2.3 Objectives of the Interviews

Scholars and non-scholarly experts were selected for three reasons, which form the objectives of the interviews. These are outlined below:

1. To find out the definition of the Kikuyu and if the Kikuyu Embu and Meru had a political union in pre-colonial times.
2. To clarify some of the information in books.
3. To add new information to that already available in books.

3.6.3 Archival data

Archival records of the Kikuyu were found to be numerous at the Heritage department of NMK. Information from the curator revealed that no serious study has been done on them besides labeling and entering scanty information on catalogue cards. Despite the valuable collection, academic books are not available on most of the items. Items such as pottery, clothing and ornamentation, which had only been previously seen in Cagnolo's (1933) and Routledges' (1910) books, could be handled sketched and photographed. Jewellery, leather garments and pottery were retrieved and documented by illustrating and photographing. The next Section below identifies the sources that provided the secondary data in this research.

3.6.4 Secondary sources of data

The sources of secondary data were publications and the Internet on the disciplines of Egyptology, Art and design, Ethnography including history of the Kikuyu.

Middleton and Kershaw (1965), Leakey (1977), Cagnolo (1933) and Routledge (1910) had among the most useful publications. Muriuki (1974), Kenyatta (1938) and Gathigira (1933) provided material on the Kikuyu from an African interpretation but not an Afrocentric standpoint. Their publications are lacking in photographs and illustrations but their records afforded this researcher an opportunity to read alternative material that had been written by Kikuyu scholars.

3.6.4.1 Objectives of secondary sources

The secondary sources supplied material for a comprehensive literature review. These sources of secondary data were libraries (listed below) and publications from private or the researcher's own collection.

Libraries that were consulted:

1. The library of the *School of the Arts and Design, UON.*
2. *The Jomo Kenyatta Memorial Library* at the main campus, UON.
3. The Africana section of *Macmillan Library, NCC.*
4. The *Institute of African Studies Library*, UON, in the compound of NMK.
5. *The National Archives* library, KNA

Though outdated, the Africana section of Macmillan library has many books on Egyptology, including the priceless Sir Flinders Petrie (1924) collection. The National Archives library has many books on the Kikuyu by Missionaries, District commissioners and other scholars.

During the survey, comparable data was identified for further scrutiny. The objectives of secondary data were to survey the two independent variables of pre-dynastic; *Egypt up to the Eighteenth Dynasty* and *Pre-colonial Kikuyu culture* in a Literature Review.

3.7 Interpretation of the data

During sorting of the variables into the categories in Chapter Four, any data that did not have supporting images or words from Egypt was left out. However, if data was supported by an image from Egypt but only words from the Kikuyu, it was included. This was in acceptance of the fact that many writers on the Kikuyu did not include pictures but relied on descriptions alone. It has also been noted above that paintings and sculpture, as genres of art were not in abundance among pre-colonial Kikuyu and hence the need to rely on the 'word'.

3.7.1   Presentation of the data

In Chapter One and Two Illustrations accompany the text wherever appropriate. This is an art related research and much of the data was available as pictures and objects that could be illustrated. Training in Art and Design emphasizes the use of illustration to accompany text.

3.7.1.1 Chapter Four

Chapter Four is in five sections to ease the presentation of the data. Below is a brief outline of the sections.

Part A – The data is a presentation of the results of the interviews with scholars and non-scholarly experts of Kikuyu culture.

Part B –This section presents the data that resulted from a visit to the Archaeology and Heritage departments of the Museum.

Part C – In the opening of each section a table with two columns introduces the variables. The column on the left presents data from Egypt while the one on the right presents the data from pre-colonial Kikuyu.

Part D – The data in this section of Chapter Four presents the results of the questionnaires. The data is presented in prose with the percentages in brackets.

Part E – This part presents the data that resulted from deconstruction of the names of Akhenaten, Smenkhare. It also presents the data that resulted from the structural analysis of the myths of origin - one from Egypt and one from the Kikuyu.

Table 3.1 Sample Presentation of data in Chapter Four

Egyptian	Kikuyu
Hieroglyph of wineskins The hieroglyph for the sound 'ms' is also referred to as the symbol of wineskins, from which it is derived. Symbol of wine skin, which stands for the phonetic sound Source: Baines (1984).	**Anjiru symbol** The symbol below ends in nine lines. Routledge (1910) sketched this symbol, which he attributed to one of the nine clans of tl the *Anjirũ*. Symbol of the *Anjirũ* clan Source: Sketched from Routledge (1910).

Source: Developed for this research by the author.

3.7.1.2 Chapter Five

Chapter Five analyses the data that is presented in Chapter Four. The data that can be presented pictorially has been placed in tables in order to show the similarities of the data more graphically. Below are samples of tables.

Though the sections in this chapter have been placed in almost an identical order as those in Chapter Four, there are slight differences. There is more interaction between the sections in

Chapter Five than in Chapter Four. The data has in any case tended to concentrate around certain sections further unifying this chapter.

Table 3.2 Presentation of textual data in Chapter Five.

	Thoth	Compound words	Other associations
Egypt	God, heart of Ra – Depicted as a man with Ibis head or a baboon.	Thothmes – names of four Pharaohs, all relatives of Akhenaten.	The arts; Science; wisdom; seat of intelligence; Scribe of the gods; god of the moon
Kikuyu	*Thathi* – a tonic *soup*	1. *Mathaathi* – a generation name. 2. *Irigithathi* – a first-born. A 'state house' in Kikuyu is *Thingira wa iregi*.	1. *Ndemwa* – alpha-numerals associated with the phrase – *kuma ndemi na Mathaathi* 2. Ndemi – 'those that have been cut'

Source: Developed for this research by the author.

3.8 Limitations of the research

The sections above outlined the nature of the variables, the sources of primary and secondary data and how that data was interpreted. For **Delimitations**, see section 1.10 in Chapter One This section outlines the limitations faced by this researcher.

There were several problems that were foreseen early in the research. These were:

1. The area of Egyptology was new ground for people expected to assist. A few who were approached either for assistance or guidance could not appreciate the significance of the research, apparently because – there are already enough problems in Kenya for thesis.

Table 3.3 Sample Presentation of pictorial data in Chapter Five.

Pre-eighteenth dynasty Pharaonic attire	Wananga's wife's attire	Eighteenth Dynasty soldier	Queen of Punt's soldiers attire	The *Mwengũ* from Ethnography
a	b	c	d	e

Source: Developed for this research by the author.

2. In the case of Egypt, the research had to rely on two-dimensional images throughout in books as opposed to seeing the artifacts themselves, which is the ideal. This is due to the geographical distance of Egypt. In the case of the Kikuyu, the ethnographic collection at the National Museum lacks some artifacts that were shipped to London in colonial times.

3. A visit to Egypt would have been ideal but the cost and time would not have allowed it. Such a visit would have enabled the researcher to view (1) architecture, (2) tomb paintings, (3) sculpture, and to experience the land of Egypt. Such an experience is assumed to be beneficial to research. This research was therefore done entirely in Kenya.

Two major limitations were not foreseen until after the research was underway. Some effort was made to overcome some of them as explained below.

1. Lack of assistance from the Egyptian Embassy was an unforeseen limitation. The Cultural attaches could only speak Arabic and not much English. The Ambassador himself was too busy to be of assistance.

2. The researcher had no previous training in Anthropology, Ethnography, Linguistics and Archaeology. His training in Art and design was adequate for the interpretation of material of anthropological and ethnographical nature. This was not the case for linguistic and archaeological data. An attempt at improving the interpretation of linguistic observations was made by reading the writings of linguists such as Landar (1966) *Cultural linguistics*; Bynon (1977) *Historical linguistics*; Steible (1967) *Concise Handbook of Linguistics*; Parlett (1967) *A Short Dictionary of Languages* and Cook (1997) *Inside Language*. However, the science of Archaeology did not benefit from such reference due to its complexity. Archaeological material was therefore only recorded and not interpreted.

3.8.1 Institutional and Ethical Limitations

The School of Design and University Libraries did not have comparative research similar to this one. Art History is on the MA programme but not Egyptology. Books on this subject were outdated but more reliable than the Internet. An *Atlas of Ancient Egypt* (Baines 1984) was found to be invaluable. The latest book on ancient Egyptian art that was available for this research was Adams(1999). *No ethical limitations were apparent.*

4.0   Categorization of Data

This Chapter presents the findings and is arranged according to the objectives which are outlined in Chapter Three. It is divided into five parts; A - (authorities on Egypt and Kikuyu); B - (material from Archaeology ad Heritage NMK); C - (Art and culture of Egypt and Kikuyu) and D (data from questionnaires). Part presents data from the analysis of word from both samples.

4.1 Part A – Authorities on Egypt and the Kikuyu

This researcher did not identify an authority on ancient Egypt. The Egyptian Embassy's attaches were conversant in Arabic and not English. The Ambassador was too busy with diplomatic affairs to be available for an interview. A second attempt to get help at the embassy was made, this time by leaving five questionnaires to be filled by any English speaking Egyptian. These questionnaires, which were to be posted to the researcher, were never seen again. The researcher followed up the matter with an Egyptian national teaching at the Engineering department, in the College of Architecture and Engineering, UON. His opinions are recorded after those of the Kikuyu authorities. Only authorities on the Kikuyu were interviewed in an in-depth manner.

There were four professors and two non academic respondents on the Kikuyu. Material gathered in this Part therefore helped to meet part of the specific objective number one:

To interview authorities on Ancient Egypt and pre-colonial Kikuyu.

4.1.1 Prof. Mutu wa Gethoi - first respondent.

Professor Mutu wa Gethoi, 69 years old at the time, stated that he is a "Cultural historian." He was asked to comment on the origin of the Kikuyu and the *Kikuyuness* of the list of tribes in the questionnaire, besides providing information on the important trees to the Kikuyu.

1. **The definition of Kikuyu** - Prof. Mutu wa Gethoi, a cultural historian and expert on the Kikuyu agrees with the proposition that the list of tribes that this researcher proposed as "Kikuyu" represent the Kikuyu people though he had reservations about the *Kikuyuness* of some of them. Like Waweru, he believes that only the Ndia, Chuka and Gichugu may be included with absolute certainty. The rest have developed a separate identity. Like Waweru, he

was categorical that the Kamba were not part of the Kikuyu, and that his own respondents had alluded to a parting of ways many generations ago.

2. Important trees to the Kikuyu – This respondent was very knowledgeable on the names and uses of trees by the Kikuyu. Information from him confirmed the writings of Middleton and Kershaw (1965) and Leakey (1977). This information is in Part C, in the section of sacred trees.

Other information - Prof Mutu contributed new Kikuyu terms to this research. Elderly men, who had retired from warfare, had a cover on their long bladed spears called a *Duthu*.

4.1.2 Prof. Muriuki G. – second respondent

Dr. Muriuki is a history lecturer at the University of Nairobi. He is the author of '*A history of the Kikuyu- 1500 to 1900' (1974)*. He has also contributed to articles on the history of East Africa (Ogot ed. 1976).

1. Origins of the Kikuyu

Dr. Muriuki was interviewed on 28th - 09 – 06. According to Muriuki, it is impossible to go beyond 500 years of Kikuyu history. Consequently, he considers *Tene* and *Agu* generations to have started around 1400 AD, about one hundred years before Vasco Dagama landed at Mombasa (in 1497). This was not in agreement with the assumptions in this research - that if Akhenaten and Smenkhare correspond with *tene* (long ago) in Kikuyu and *Kare* in Meru, then the history of the Kikuyu can be traced to at least three thousand years ago. Muriuki believes that the Kikuyu came from "Cameroon, near Lake Chad," and moved into Kenya through Congo, Zambia and South Africa, before veering northwards into present day Kenya where they faced a hostile Somali at the Shebele river, in (today's) North Eastern Kenya and stopped further movement. In their advance towards mount Kenya they "pushed the Igembe and Tigania leaving some of their people behind." They then moved East into Tigania, Embu, Mwea, Murang'a *(Mukurwe wa Gathanga)*, North into Nyeri, Mukurweini, Kahuhia, Maragwa and finally they expanded into Kiambu.

2. The definition of Kikuyu - According to Muriuki, only the people of Muranga (Metumi), Nyeri (Gaki) and Kiambu (Karura) are Kikuyu. In his opinion, and in spite of the intelligibility of the languages, not even the Ndia considered themselves Kikuyu and certainly not the Meru. Muriuki gave the meaning of *Maina*, a generation set, as being derived from

kuina, to sing or dance. *Mwangi*, another generation set is derived from *kwanga* - "rapid expansion".

3. Possible origins of the words Kiambu and Embu - This researcher had conjectured that the Embu and people of Kiambu derive their names from the word *mbu* – which means to make a distress call. Since the Kiambu people were at the frontier in defensive villages at the turn of the last century, perhaps the Embu too had been frontier people in the distant past. On this question; whether 'Kiambu' is derived from *Mbu* - a distress call, Muriuki was categorical that there was no connection. A certain man named Mbuu moved his family- the *Mbari ya Mbuu* (Mbuu's clan) from Murang'a into present day Kiambu, thereby giving his name to the location. Dr. Muriuki attributes the GEMA[84] union to politics of independence. He does not believe that the Kikuyu, Embu and Meru had any affiliation before the coming of white settlers.

4.1.3 Dr. Maina Sylvester – Third respondent

It appeared to this researcher that the origin of the Kikuyu was based on a cell structure; three groups which developed from an earlier set of three groups and eventually split into more sets of groups with the same triad structure. See Part C of this chapter. Maina's help was sought in a bid to understand the origins and advantages of modern cell structures in politics. Cell structures

According to Dr. Maina, modern cell structures were probably popularized by the communists to avoid persecution while still carrying out their activities as efficiently as possible. If three people met in a house, it would seem like a normal visit and would not attract the attention of the authorities, yet political matters could be discussed. In this house, one of them would be the leader of the cell. After their deliberations, Each of them would visit another home where together with two other members they would form yet other cells of 'three.' If in the newest cell there were a new member who had not established a cell in which he was the leader, he would promise to go out and recruit two members of his own cell.

The advantages of this cell structure was that commands could be sent to all members of the cells through meeting inconspicuously in many meetings, in homes without forming a crowd.

Briefly, cell structures were able to maintain secrecy; were easy to manage and easily developed into movements. The Kikuyu divisions of Muranga (Metumi), Nyeri (Gaki) and Kiambu (Karura), appeared to this researcher to be evidence of a surviving cell structure from a period before colonialism..

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[84] Gĩkũyũ Embu and Meru Association

2. Definition of the Kikuyu

Maina considers the Kikuyu of Muranga to be "very Kikuyu." He groups the Kiambu, Nyeri, Embu, Ndia and Gichugu in the same category of " Kikuyu."

He however considers the Kamba as "a bit Kikuyu" and did not have any of the listed communities in the category of "not Kikuyu."

Regarding intelligibility of the language of Kikuyu however, He grouped the Muranga, Kiambu and Nyeri communities as speakers of the "true Kikuyu language" with the Kamba as the least Kikuyu after the Meru.

4.1.4 Prof. Mathu G.W. - fourth respondent

1. Origins of the Kikuyu

Professor Mathu accepts the origins of the Kikuyu as stated by Prof. Muriuki. He does not ascribe the coincidences to contact between the Kikuyu and the ancient Egyptians.

2. Definition of the Kikuyu

In his definition of the Kikuyu, Mathu sees the Muranga as 'very Kikuyu', followed by the Nyeri Kikuyu, the Ndia, and the Kiambu in that order. Regarding the intelligibility of the language, the order changes because he is from Kiambu, and therefore Kiambu takes the first position. This is followed by Muranga, Nyeri and finally Ndia. The Kamba, Meru and subtribes do not feature either in the perception of *'Kikuyuness'* nor in the 'intelligibility' assessment because in his opinion, they are not Kikuyu.

The question of why the attire of Pharaohs and Egyptian soldiers seems to resemble the attire of female Kikuyu was put to him. The Professor sees the similarities as merely *functional* but also as a sign of *matrilineal descent"*. The professor argues that the Egyptian society practiced *"matrilineal descent where female were dominant,* just as happened among the Kikuyu though at one time the practice was over thrown by *patrilineal descent... "*

4.1.5 Kimani E. (Mrs.) - fifth respondent

Mrs. Kimani is a 68-year-old at the time; retired nurse, now farming. She has the advantage of having started school when numerous Kikuyu still wore traditional leather garments. She confirmed that a woman had three pieces of leather garments; the upper garment - *nguo ya ngoro*; the private garment; *Mwengŭ* and the skirt – *mŭthuru.* Having seen the *mŭro* digging stick in use, her knowledge on other material culture was sought. She was interviewed on 8th July 2006.

1. *Sacred trees* - According to Kimani, the *Mũũmbũ* tree was used for ceremonial purposes where a *Mũkũyũ* and a *Mũgumo* were missing. A *Mũũmbũ* and a *Mũhũtha* look like a *Mũkũyũ* but the former was not used for ceremonial purposes. According to Kimani, a *Mũkũyũ*, *Mũũmbũ* and *Mũhũtha* were fed to goats when not designated as sacred.

2. *Thanju* sticks - Kikuyu men and women can often be seen holding onto sticks in pictures. These are called *Thanju*. When girls were initiated, besides a new set of clothes they were given two sticks. There are many kinds of such sticks. According to Kimani, Kikuyu herders and elders used two main varieties of sticks. The one used by elders was about 6ft long and was also used for herding cattle. The one that was used strictly for herding goats was about four feet long, the logic being that it would not hurt goats as much as if it were longer and heavier. Table 4.1 is a summary of the trees described by Kimani, and their uses.

3. *Ngoi* – **baby carrier** - The *Ngoi*, was a traditional garment fashioned for the purpose of carrying a baby. It was originally a leather garment that was later made of cloth in periods after colonisation. It was used for comfortably carrying children on the backs of women and girls. The garment had two flaps, one at the top to support the baby's neck and another one below to support the baby's bottom. There were two straps. The top strap went under one armpit and was fastened on the opposite shoulder through a loop that was also on the *ngoi*. The lower strap went round the mother's waist and was fastened with a loop on the opposite side. Young girls placed the top strap on the forehead. According to Kimani, this resulted in the dropping the baby when the girl played with other children. This researcher saw a khaki *ngoi* in use when he was a small boy. One of the clans of the Kikuyu is called the *Angoi or Athiegeni*.

Fig 4.1 A *Ngoi* leather baby carrier

Top strap went under the armpits and was fastened in the opposite loop. Young girls passed the strap over their fore heads.

Bottom strap went under the waist and was fastened in the opposite loop.
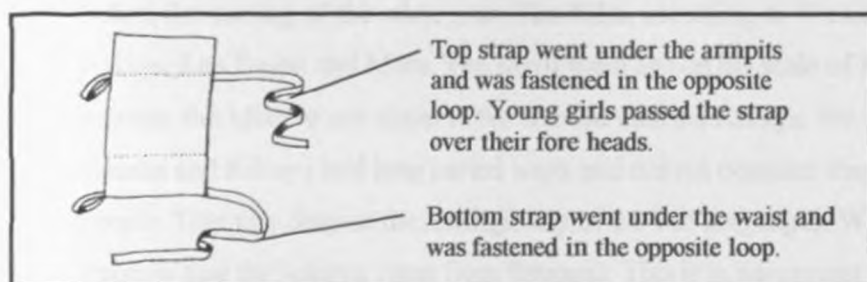
Source: Developed for this research and illustrated by the author.

Fig 4.2 Manner of using the Ngoi baby carrier   **Fig 4.3 Baby comfortably in a *ngoi*.**
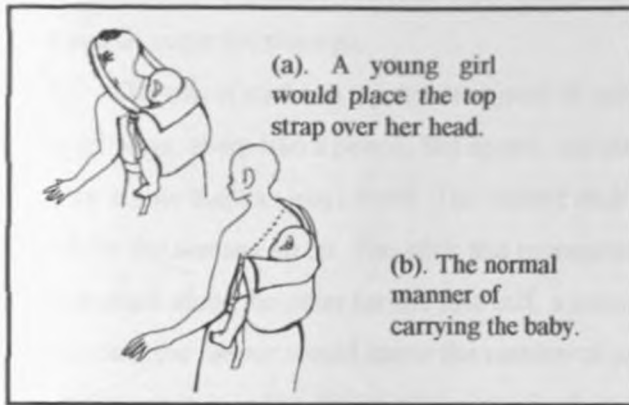
(a). A young girl would place the top strap over her head.

(b). The normal manner of carrying the baby.

Source: Developed for this research
and illustrated by the author.

Source: Adapted from
Routledge (1910)

4.1.6 Mr. Michael Waweru – sixth respondent

Mr. Michael Waweru is an 82-year-old farmer from the district of Maragwa.

He says that he was born on 24th December 1926. He was interviewed informally on various dates. The reason for selecting him as a respondent was due to his vast knowledge of Kikuyu culture and his life at a time when vast changes took place within the tribe. By his own admission, he actually met Father Cagnolo (1933), the writer of 'the Akikuyu', a much-quoted book in this research.

1.   **The definition of Kikuyu** - Waweru was categorical that the Embu and Ndia were Kikuyu in every way, *including how they perceived themselves.* Mr. Waweru was also categorical that the Embu, Kikuyu and Meru had some sort of political union before the coming of the white man. The Ndia, according to Waweru, are more Kikuyu than Embu and Meru. The Meru were last on his scale of *Kikuyuness*. In his opinion, the Mbeere are closer to the Kamba than the Kikuyu. He was firm that the Kamba and Kikuyu had long parted ways and did not consider themselves as one people. This was despite the intelligibility of the two languages. Waweru believes strongly that the Kikuyu came from Ethiopia. This is in agreement with the thinking of Mutu wa Gethoi.

2. **The symbol or sign system** - The Kikuyu had sign systems that could give warning, record events or identify property. Some examples are given below.

a)   The use of dry banana leaves as a warning to indicate that "you should not graze in this area." Another warning method was the use of *ndongu* fruits at several corners of a planted

field as an indication that the land had been "doctored" by a *Mundu Mugo*.[85] Harm would befall you if you disregarded the sign.

b)   The use of sticks to represent objects or concepts. A stick was shaped at the tip in a variety of ways; sharp like a pencil; flat tipped; chiseled shaped etc. The first stick may represent a cow that has just calved. The second stick may represent a dowry that has started to be paid for the son and so on. The stick that represents the cow that calved would be inscribed with one mark along the stem for the first calf, a second one for the second calf and so on. After several years the farmer would know the number of calves that were born to that cow, and by some differentiation in the design of the inscribed mark, he could tell the colours of the calves and perhaps some other finer detail. The second stick may be inscribed with a mark each time a dowry installment was made, and the mark may have been shaped in such a way as to indicate the amount.

c)   Use of a knotted rope as a diary. There were two ways of using a rope. If a person needed to do something on the tenth day, he could make ten knots on a string, and untie one knot every day. On the other hand the person could start without knots and tie a knot every day. The tenth knot would signify the appointment day.

Fig 4.4 Snipping goat's ears as a form of for identification

Source: Developed for this research from the interview.

e). Snipping the ears of livestock in a way, unique to each owner as identification marks. Three examples are illustrated in fig 4.4 as described by Mr. Waweru. Waweru was aware of the symbol - III - that was scarified just below the eyes of Kikuyu women especially from the Nyeri area. This symbol is discussed in the section on hieroglyphs due to its similarity with

the hieroglyph for numral 3. M. Waweru confirmed that only women applied the 'III' below each eye. Men applied the three lines that run from side of the eyes, and along the cheeks to the tip of the mouth on either side, as described by Leakey and illustrated in Fig 4.10. He however could not tell what they meant.

2. Names of Colours in Kikuyu - Waweru further added to the knowledge of this researcher by stating the Kikuyu word for 'blue' and 'purple', a feat that other respondents were unable to accomplish – *Mbirũirũ* for blue and *Gakarakũ* for purple.

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[85] *Mũndũ mũgo* was a medicine man. A practioner of witchctraft was called a *mũrogi*.
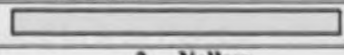
The word *Mbirũirũ* at first looked like a corruption of Blue. However, in reference to Tate's text, Middleton and Kershaw (1965) confirm the archaicness of the word by stating that a mountain called **Kĩambirũirũ** is one of the abodes of god *Ngai*.

It appears that yellow and orange were perceived as the same colour, called *ngoikoni*. Except for grey – *kĩbuu* or *kĩmũhũ* and green - *nyeni*, the names of the other colours are in common use in Kikuyu today. These are, white – *Mwerũ*; black – *mũirũ*; red – *mũtune*. Table 4.2 presents the concept of colours among the Kikuyu[86].

Table 4.1 Some trees and their uses

Mũiri	The leaves were boiled and inhaled to treat colds. The wood made good hoe handles.
Mũgio and Mũrũrũ	The bark was stripped to make string
Mũũ	Was good for posts
Mũkoigo	Fed to goats and had very durable timber for building
Mũkũngũgũ	Used to make shamba border posts called *gĩtoka* with live trees.
Mũtũndũ	The thick liquid from this tree was used to treat wounds.
Mũtathi	Herbal but what was treated not clear.
Mwatha and Mũthakwa wathi	Leaves were mixed and boiled to treat swollen lymphatic glands of cattle.
Mũgono, Mũhũtha or Mũtathi	Used to make *Thanju* – herding and elders sticks.
Mũkũyũ, Mũũmbũ	Sacred but fed to goats when not designated as sacred.
Mũhũtha	Looked like a *Mũkũyũ*, never used for ceremonies but fed to goats.

Source: Developed for this research from the interview.

Table 4.2 Concept of colour in Kikuyu language

1. Purple *Gakarakũ*	2. Blue *Mbirũirũ*	3. Red *Mũtune*
1. Orange *Ngoikoni*	2. Yellow *Ngoikoni*	3. Green *Nyeni*
1. Black *Mũirũ*	2. Grey *Kĩbuu, kĩmũhũ*	3. White *Mwerũ*

Source: Developed for this research from the interview.

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[86] Note that *Mũtune, Mũirũ* and *Mwerũ* are also clan names among the Meru, and on this list, they are the only colours with the *Mu* prefix that denotes, according to Leakey (1959) an object that has a spirit.

In conclusion, Mr. Waweru helped to clarify that the Kikuyu and Northern tribes, as they were referred to by Middleton and Kershaw (1965) were part of an ancient confederacy. Waweru's assistance in crystalising the Kikuyu sign systems and the concept of colour was invaluable. Table 4.3 is a summary of the definition of the Kikuyu based on the thinking of the three respondents above.

Table 4.3. Defining the Kikuyu

	Very Kikuyu	Kikuyu	Least Kikuyu	Not Kikuyu
Prof. Mutu wa Gethoi	Nyeri, Mūranga, Kĩambu	Embu, Ndia, Gĩchũgũ	Mbeere, Embu, Ndia, Gĩchũgũ, Tharaka, Chuka, Meru and Subtribes	Kamba
Dr. Muriuki	Nyeri, Mūranga, Kĩambu			Embu, Ndia, Mbeere, Gĩchũgũ, Tharaka, Chuka, Meru and Subtribes, Kamba
Dr. Maina	Mūranga	Kĩambu Nyeri Ndia Gĩchũgũ Meru and sub tribes	Kamba	
Prof. Mathu	Mūranga	Nyeri	Ndia	Kĩambu
Mr. Waweru Michael	Nyeri, Mūranga, Kĩambu	Embu, Ndia, Mbeere and Gĩchũgũ,	Tharaka, Chuka, and Meru (Tigania, Igembe, Imenti, Miutini, Igoji, Mwimbi, Muthambi).	

Source: Developed from the interviews by the author

4.1.7 Prof. Rostom – seventh respondent

Prof. Rostom was selected because he is an Egyptian national and easily accessible. In his admission he is not inclined towards cultural matters. However, this researcher still put the questions that were in questionnaire 008 to him. Prof. Rostom agreed that there was similarity between the attire of an Egyptian pharaoh and a soldier from Punt and the attire of Kikuyu women. While the coincidence was remarkable, he would not speculate on the reasons. The following question was put to Rostom; how many such coincidences would be considered statistically significant in such a research?

In Rostom's opinion, even two (2) would be very significant because "it is not up to one researcher but several PHD theses through UNESCO." This would get most of the information out.

4.1.7.1 Concluding remarks

A relationship was noted between the words *Ngoikoni* for yelow, *Ngoi* for carrying a baby and *Angoi* as a clan. In sculpture and paintings women in Egypt were painted a yellow colour to differentiate them from men. It is noteworthy that women in Egypt were depicted in a yellow or orange colour in paintings and sculpture. An initiated Kikuyu girl was called *Mũiretu*. Cagnolo (1933) when discussing circumcision stated that the Egyptians were called *Retu* to differentiate them from the uncircumcised.

4.2 Part B - Archaeology and Heritage departments of NMK

This part records the findings of material from the Archaeology and Heritage departments of NMK. In the Archaeology Department, the *Kwale* pots that were found and recorded by Ari Sirianen and also mentioned by Muriuki G[87], were sought. Also sought was a sample of the *Gatung'ang'a* pots recorded by Muriuki. In the Heritage department, items of adornment and clothing were sought, including samples of the pottery that was in use at the onset of colonization. This was done to meet objective two:

To document relevant material culture of the Kikuyu stored in the Archaeology and Heritage departments, NMK.

4.2. 1 Archaeology Department – Kwale and Gatung'ang'a ware

Many shards, some of them only a few centimeters square were labeled as either *Kwale* or *Gatung'ang'a*. This researcher found them to be insignificant for this study. Consequently, only two large samples, designated *Kwale* and *Gatung'ang'a* respectively were recorded. These are described below and illustrated in Fig 4.5 and 4.6.

4.2.1.1 Kwale ware

A reconstructed pot termed Kwale ware and was found and sketched. It had two lines running around the pot about 4 cm from the top of the rim. A gap of about 2.5 cm spaced these two lines with another four at about the point where the pot started to bulge. Most of the pot was reconstructed with plaster. It seemed, from the embedded shards, that only fragments were available to the archaeologist. The approximate height of the pot could not be determined as the

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[87] Muriuki G. (1974, p. 110) states that "The population that made the pottery found at Gatung'ang'a, Usangi Hospital, Pare Hills [etc.] ... Sirianen argues, [were] ethnically the same as the making the Kwale ware."

entire lower half was missing. On the lines that run around the pot were vertically oriented grooves (angled – not vertical) described by this researcher as serrations. A linier design that looks like a logogram was inscribed on the largest shard. An illustration of the reconstructed pot is in Fig 4.5. Below is a description of the Gatung'ang'a ware.

4.2.1.2 Gatung'ang'a Ware

The pot was reconstructed from many shards. Most of the pot had been recovered with only the bottom section missing. The total height was estimated to have been about 39 cm. The mouth was 31 cm in diameter with a thickness of 8 mm. Shallow serrations run long the rim, probably made with a finger.

4.2.3 Heritage department, NMK

Several items attributed to the Kikuyu were observed and recorded; a drinking horn; a cow bell; an anklet with two large bells; a knife with a rough handle; a scoop for use with a pot and a pair of tweezers among many other utilitarian objects. However, to stay within the scope of the research, only items of clothing, adornment, and pottery were deemed relevant for Chapter Five.

4.2.3.1 Clothing and Ornamentation

Material in this area was abundant. Some of the leather garments were new at the point of acquisition while others were tattered. The jewellery was in excellent state of preservation. Some of it was sealed in polyethylene paper to protect them from disintegration and loss. All items had a reference number with which further information could be retrieved from a filed card. This researcher was more interested in clothing and pottery but nevertheless, the jewellery was noted and recorded by camera.

a.) Jewellery – The Kikuyu used a variety of beads to make their jewellery. This material included: Bone; wood; calabash; cowrie shells; bamboo. These were stringed or wired together or alternatively threaded onto leather to make belts or neck ornaments. Some leg ornaments had bells to make jingling sounds during dances. Wooden beads were linier with the hole on the thin end. Some were intricately identical thus displaying a form of standardization during manufacture.

- *Anchor shaped earring* – In view of the controversy regarding the Meru origin (or some sections at least) from the coast, one earring looked like an anchor.

b.) Clothing - the clothes described by the early writers, (Middleton and Kershaw (1965), and Kenyatta (1938) among others were found to be archived at the Heritage department. The larger items, cloaks and adult women's top garments *(nguo ya ngoro)* and skirt *(mūthuru)* were either too large for photographing or severely torn. However, this researcher found several young girls' *Mwengū* (pubic apron) and *Mūthuru*. These were photographed. For purposes of clarity, the skirt is illustrated in line but the *Mwengū* is presented as a grayscale photograph in order to show its intricate beadwork.

- **Beaded Pubic Apron**- This small garment was made in soft leather and beaded in linear designs. Each one of the aprons had a different beaded pattern. One had red and white beads. Another one had rows of white beads only. The one illustrated in this research was bedded in white and blue beads. It was 25 cm wide and 30 cm long. It had a strap on one side and a loop on the opposite side for fastening around the waist. According to respondents, the apron was tucked between the legs, and the roughness of the beads would hinder penetration during the *'ngwīko'* – the permitted fondling between unmarried couples[88].

- **Beaded skirt** – The beaded skirt was tied around the waist to hide the *mwengū* out of view. It seems to this writer from photographs that girls could avoid three pieces of dress by wearing a long upper garment. This is seen in a photograph of initiates in Cagnolo (1933) and used in the Part C of this research. The skirt illustrated in the Appendix was 90 cm wide and 81 cm long. It was made from three pieces of soft leather, which was beaded intermittently in two rows (see illustration) at the two seams. These women's garments confirmed what was apparent in pictures – animal hairs were scraped off a woman's leather garment. A man's garment on the other hand retained the hair.

4.2.3.2 Pottery

There were many pots in the department that were attributed to the Kikuyu. This researcher selected the unique among them as a form of delimitation. Of the selected pots, one was the ordinary everyday pot seen in Kikuyu homesteads. The pots were given the

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[88] See Kenyatta 1938 for details of this practice. According to Mutu wa gethoi, *mwengu*- "is rooted in the verb *kuengura* and noun *ku-enguria* which literally connotes "expose." The rightful owner of the woman had to untie *Mwengu* to facilitate intercourse. It was taboo for sex before marriage, and punitive action was taken against the man. Furthermore, the girl with a child out of wedlock might have to be a second wife to an old man.

identification marks as follows: (a) Common pot; (b) Fat storage pot and (c) Soup pot. The last pot (d) was named after the location it came, from - Nyeri.

a.) **Common pot** - This particular specimen had a height of 33 cm and a width of 32 cm at the widest point on the bulge. The mouth had a diameter of 24 cm and the neck, from the rim to the dimpled pattern was 9 cm. The thickness of the rim was 1 cm thick. The pot, whose reference number could not be found, was in perfect condition.

b.) **Fat storage pot** – This was a slightly shorter pot. It had a narrow neck and looked more like a bottle than a pot. Due to its structure, it could not support itself unless it was made to lean on the wall. It had a height of 27.5 cm and was 22.5 cm at the widest point on the bulge. The mouth had a 5 cm diameter with a rim thickness of 6 mm. The pot was jet black. According to the information on the catalogue, it was acquired in 1971 from an eighty-year-old woman who used it for the storage of 'goat or cow fat.'

c.) **Soup pot** - This was peculiar for its one hook-like-short-horn that was at the same level as the two symmetrically placed handles. With a height of only 22.5 cm, it was the shortest of the pots. Its 8 mm rim was cracked. Its mouth had a diameter of 15 cm. It was also jet-black. Information from the catalogue attributed its origins to a potter from Gesha (Ngesha) near Tigoni who used it for making *thubu* (soup).

d.) **Nyeri Pot** – In 1966, a farmer from Nyeri went to Kitale and handed over this pot to Mr. E. J. Brown. The farmer wanted the pot to be stored at the Museum for posterity. The pot is unique when compared with the other Kikuyu pots. The workmanship is excellent and the pot seems to have been intended for cooking for a large gathering. Compared to its size, the pot appeared very light to this researcher. The mouth was 24 cm wide and the total height was 40cm with 34 cm at its widest point. The rim was 1 cm thick.

4.2.3.3 Dimple based Kwale ware – Archaeological evidence

This researcher sought to compare the shards from both Kwale and Gatung'ang'a. Due to a lack of training in archaeology, the data did not make sense. The sketches that were made during the inquiry have been rendered below in detail and may be of use to another researcher.

Fig 4.5 Kwale Pot

- Each line has serrations
- Pot reconstructed with plaster.
- Section with design is the real potshard.
- Width of rim – 24 cm
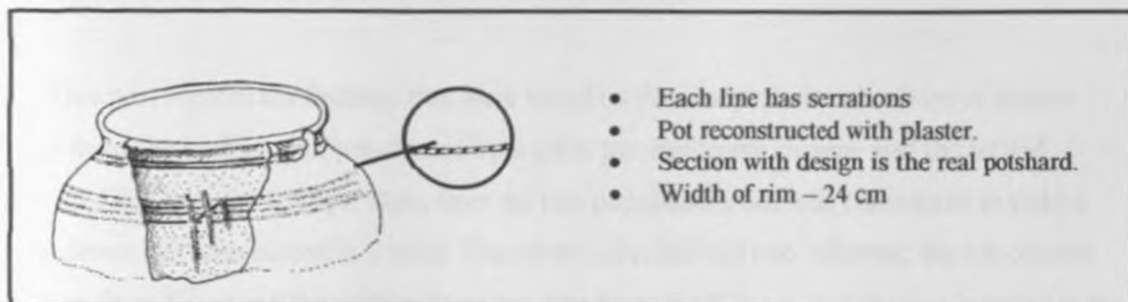
Source: Original object from Archaeology Dept., NMK, Ref: KW FS 68- Kwale, District, illustrated by the author.

Fig 4.6 Gatung'ang'a pot

- Pot was reconstructed from Shards. The base was missing.
- Approximate height of complete pot – 39 cm

Shallow intaglio patterns along the rim.
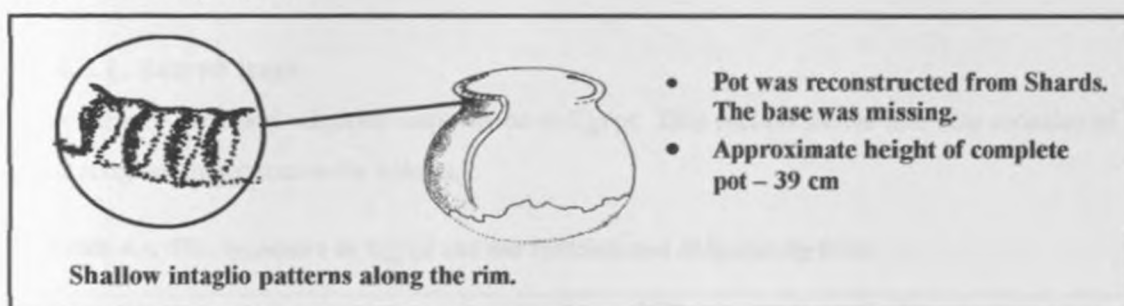
Source: Original object from Archaeology Department, NMK., Ref: Location 27-H-1 & 2. Illustrated by the author

In summary, the Kikuyu had skilled pot makers. Only four of the many pots available at Heritage department were selected and identified as; (a) Common pot; (b) Fat storage pot and (c) Soup pot; (d) Nyeri pot, which seemed to have been made by a skilled craftsperson, most likely a woman since only women were allowed to make pots among the Kikuyu.

Fig 4.7 Nyeri Pot

34 cm at the widest point
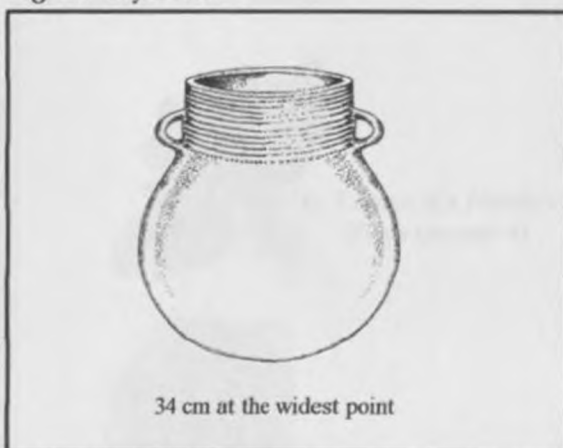
Source: Original object from Ethnography, NMK. Ref: 1966 – 105, Illustrated by the Author
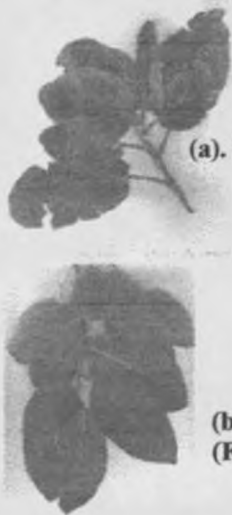
4.3 Part C – Data from the Literature Review

This part records the findings that were based on the study of art and culture of ancient Egypt from the beginning of pre-dynastic period to the eighteenth dynasty and the art and culture of Pre-colonial Kikuyu. Data from the two populations that was considered to yield a coincidence has been placed in a table. The table is divided into two columns; the left column has data from Egypt and the right column has data from the Kikuyu. A picture is included in the data from Egypt as a rule. On the Kikuyu section of the table a picture is only included where a relevant one can be found to support the qualitative data. Below is a summary of the variables that were identified under the different sections.

4.3.1. Sacred trees

Sycamore trees had religious importance in Egypt. This section shows that two varieties of figs had religious importance to the Kikuyu.

Table 4.4. The Sycamore in Egypt and the *Mūkūyū and Mūgumo* fig trees

Egyptian	Kikuyu
1. Sycamore tree Hieroglyphic texts allude to Sycamore trees as being sacred. Ellison (2006) [89] states that the god Ra was associated with the Sycamore tree while Osiris was associated with the Willow.	***Mūkūyū* and *Mūgumo* trees** Two trees stand out as important in religious ceremonies. These are the *Mūkūyū (Ficus sycamora)* and the *Mūgumo (Ficus natalensis)*. According to Leakey (1977), the Kikuyu are called Kikuyu in association with the *Mūkūyū*.
  A sacred tree and a man (Pharaoh ?) suckling from the tree.	 **(a). Leaves of a *Mūkūyū* (Ficus sycamora)** **(b). *A Mūgumo* (Ficus natalensis)**
Source: www.touregypt.com	Source: Scanned from real leaves by he author

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There is a hieroglyphic text that can be translated to read; "Two 'Sycamores of turquoise [growing] 'on the eastern horizon where the sun god rises each morning," *(Ellison 2006)*. Hatshepsut, the Queen regent in the reign of Thothmes III, imported Sycamore trees from Punt during a visit. Hathor's title was the "Lady of the Sycamore", " Thothmes III, was nursed at the breast of "his mother Isis (a god)" in the form of a Sycamore tree (Ellison 2006).

Sanehat in the reign of Amenemhat title had a title - 'son of the Sycamore,' (Petrie 1924, Vol I, p.159).

Sycamore trees - "They are the...temples of the Kikuyu paganism" *(Cagnolo* 1933, p.27). The word *Gĩkũyũ* means "The Big Fig Tree" (Leakey 1977). *Mũkũyũ* was preferred to the *Mũgumo* for religious ceremonies, the later being used where a *Mũkũyũ* was not available (Leakey, 1977). King and Salim (1971 p. 55) give an account of Francis Hall and [chief] Kinyanjui who planted "two limbs" of a *Mũgumo* tree, tied together with wire to symbolise their bond in a peace treaty in the 1890's.

Mũtamaiyo (Olea chrisofila) an Olive tree was used for the same purpose as a *Mũkũyũ* or *Mũgumo* where the latter two were not available. However, Leakey (1977) states that this Olive

Plate 4.1 Dancing around the sacred *Mũgumo* tree.
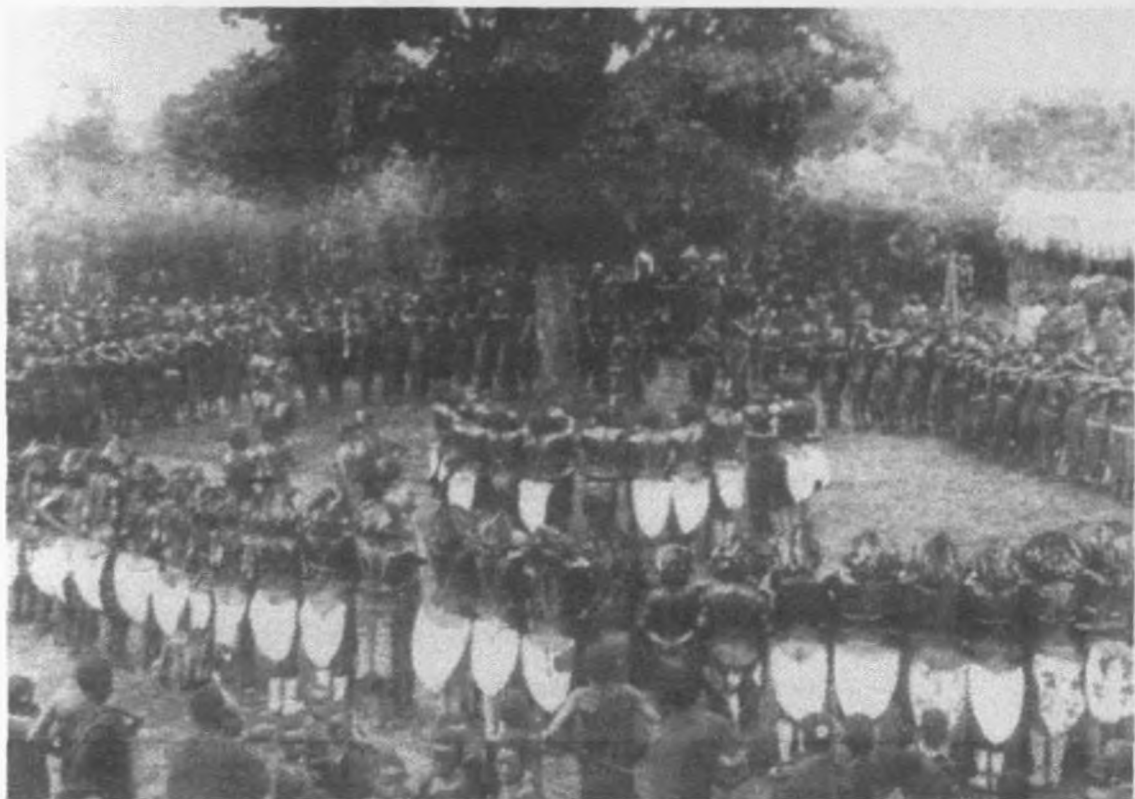
Source: Consolata Fathers (Il Popolo Kikuyu), 2001.

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tree was the female in the sacred tree family, implying that it may have been venerated even where a *Mūkūyū* or *Mūgumo* were available.

4.3.2   Deities

Egypt was a polytheistic society before Akhenaten came to power and introduced monotheism. Images of Egyptian Deities were widely illustrated in hieroglyphic texts. Pre-colonial Kikuyu were monotheistic. This section presents data that is related to Egyptian deities. Illustrations on pre-colonial Kikuyu have been based on photographs taken by the early European missionaries and settlers such as Cagnolo (1933) and Routledge (1910).

Table 4.5 Thoth and *Mathathi*

Egyptian	Kikuyu
2. Thoth – He was depicted as a man with a baboon or an ibis head and was the scribe of Osiris, another deity, (Baines J. 1984). Source: www.nem.nu	*Mathaathi* - One of the nine ruling generation *Itwĩka* names[90] of the Kikuyu is a compound word, which can be deconstructed to *ma* (*of* or *belonging to*) and *thathi*. Mathaathi is often associated with the term *ndemi, which* is related to *ndemwa* – a term used for inscriptions and also means 'those that have been cut.'

Several Pharaohs in Egypt were known as Thothmes, having compounded their names with the god Thoth. These were Thothmes I (1514 –1502 BC), Thothmes II (1504 – 1489 BC), Thothmes III (1490 – 1436 BC) and Thothmes IV (1444 – 1412). All were ancestors of Akhenaten with Thothmes IV being his immediate grandfather. Thothmes II selected his son by a concubine as co-regent. The son took the title Thothmes III. The real Queen of Thothmes II, Hatshepsut later usurped power and ruled till her death as co-regent of Thothmes III. Hatshepsut imported Sycamore trees from Punt during this period of co-regency.

In Egypt, Pharaohs were referred to as 'the god' who made people. Aldred (1968 p.27) quotes an instance when Thutmosis [Thothmes] III was referred to as 'a god [through] whose guidance men live, the father and mother of mankind, unique, peerless."

Among the Kikuyu, *Mathaathi* is one of the nine cyclical ruling generations. *Mathaathi* is usually associated with *Ndemi* and compounded in the phrase, *kuma Ndemi na Mathaathi*

(from *Ndemi* and *Mathaathi*) to mean very long ago. A numeral or letter is called *ndemwa*, a word that is derived from *ndemi*, which can be translated as 'those that have been cut.'

Another *Itwĩka* name, (number 4 above) *Iregi*, can be translated as 'rebels' or those 'who refused,' from the verb, *rega* – refuse. When compounded with *Thathi* to form the compound *Iregithathi*, the literal meaning is 'those that refused or rebelled against *Thathi* and currently means 'a firstborn.'. Leakey (1977, p. 1060) states that *Thathi* is a 'tonic soup.' A state house has been called a *thingira wa iregi*[91] in Kikuyu, which translates to "hut of the rebels."

Table 4.6 **Mut (Maat) and *Maitũ***

Egyptian	Kikuyu
3. Mut – She was the goddess of truth and Justice who gave the breath of life to the gods. Her hieroglyph was a feather. Source: www.thenileandegypt.com	***Maitũ*** - This is the word for mother. Elderly Kikuyu women often had a feather strapped to their foreheads especially during dances.

The goddess Mut is said to be different from the goddess Maat also spelled Mayet. Their names sound the same, and their attributes seem related. Maat's hieroglyph was a feather, which is shown on funerary scenes on the opposite side of the scale where a priest of Anubis weighs the heart of the deceased. Ions (1973), *states that* the deceased was allowed to move on to the other world on condition that the soul balanced with the feather of Maat on a scale during the burial ritual performed by Anubis, the priest of embalming. On the other hand Mut was said to be Amen Ra's wife (Collier p.85).

Maitũ is 'mother' in Kikuyu. When the word is accepted as a compound, it yields two morphemes – *ma* for truth and *itũ* to mean 'ours' - our truth. The word for mountain is *Kĩrĩma*. When the word is deconstructed, it yields two morphemes: *Kĩrĩ* and *Ma. Kĩrĩ* means 'it has' and *kĩama* – of truth.

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Table 4.7. Anubis Kenti Amentiu and the Imenti sub-tribe of the Meru

Egyptian	Kikuyu
4. Anubis or Kenti Amentiu – He was the funerary god from Abydos (Ions 1973), depicted wearing a mask of the jackal (dog). He was also called Inpw, or Kenti Amentiu. Source: www.thenileandegypt.com	**Imenti** – This is a sub-tribe of the Meru. The Meru state that they came from a place called Mbweni, or *Mbwaa* (Ogot B.A. ed, 1976). The Meru also say that they were all "*Imenti*", but when they left *Mbwaa* some became the *Tigania* (Nyaga 1986). The word *Mbwaa* has the same root in both Kikuyu and Kiswahili as shown below: *Mbwa* (Kiswahili) – dog; *Mbawa* (Kikuyu) - wild dog.

Anubis was also called Inpw (a translation from the consonantal hieroglyphic script), or Kenti Amentiu... lord of the Westerners..." The West ... was the abode of the dead, ... the setting sun, and the 'westerners' were therefore the dead (Ions 1973, p. 128). Anubis performed the opening of the mouth ceremony on mammies as seen in the picture. He also weighed the heart to see if it would balance with the feather of Maat. The Oxford Pallette of pre-dynastic Naqada III era is probably the earliest representation of Anubis (Davis 1989), earlier than 3000 BC (Baines 1984). An image of Anubis as a dog or jackal was found in the supposed tomb of Smenkhare, KV55 including the symbol of "nine captives..." (Collier 1970, p. 209). The traditional burial grounds of the Egyptians were on the western side of the Nile where these priests of Anubis worked.

On the part of the Kikuyu, Leakey (1977, p .989-990) states that a dead person had no shadow and the spirits needed to eat "through the medium of small carnivores (*ciihũ*)." These animals were never killed because it was believed that they were the messengers of the dead and were "sent to fetch the offerings made to the dead."

Amentiu is similar to Imenti, a division of the Meru who are treated in this research as a part of the Kikuyu. The Meru and Imenti state their place of origin as *Mbwaa*, a word that is similar to *mbwa* for dog in Kiswahili. *Mbwa* has cognates in other Bantu languages.

Kiswahili - *Mbwa* (dog); *mbweha* (jackal).
Kikuyu - *Mbawa* (wild dog); *mbwe* (jackal).
Meru - *Kuru* (dog).

Nabhany (1985) states that *Mbwae* stands for Carnivals in the Kiamu dialect of Kiswahili. He gives *Mbwawa* as the standard Kiswahili word for the same concept.

Muthambi, Mwimbi and Igoji traditions, according to Fadiman, have a people called variously as *Gumba, Umba* and *Umpua*. Anubis's name Inpw is phonetically similar to *Umpua*.

The name of the supreme sun god Ra was compounded with other gods in Egypt in what Ions called (1973) - Atum-Ra, Aten-Ra and Re-Harakhte. Akhenaten worshiped the sun god as Aten-Ra. An Egyptian myth says that Ra selected the spouse of his priest as a wife. She bore three sons, who were the first three pharaohs of the Fifth Dynasty. From then, all pharaohs were deemed to be sons of Ra (Ions 1973, p.45). "Ra's reign was the 'First Time', when men and gods lived together on earth. Ra-Harakhte "was almost another title for Aten," (Giles 1970, p. 18), Akhenaten's god. Ra-Harakhte crossed the sky in a royal barge (boat). Ra was associated with the Sycamore tree. As Atum-Ra he had only one detachable eye (Ions 1973). In Egypt a deceased pharaoh was thought to join Ra thus turning into Osiris (Ions 1973). When a pharaoh was buried he was worshipped in his funerary temple.

Middleton and Kershaw (1965, p. 61) translate *Mwenenyaga* as "possessor of brightness." Apart from the word *riũwa* for sun in Kikuyu, some words seem to be compounds with the suffix or prefix 'Ra" *such as mbĩrĩra (mbĩ-rĩ-Ra)*, a burial ground. Below are more words that appear to be compounded with Ra.

1. *Kĩrĩra (kĩrĩ - Ra) - kĩrĩ* means it has. The compound word can therefore mean 'it has Ra.' According to Leakey (1977) a woman's brother was needed to give permission for the piercing of the ears of a first born - *irigithathi*. His fee of seven goats and a ram was paid after initiation. This ram were referred as *"Ndũrũme ya kĩrĩra,"* - the ram of instruction.

2. *Thingira (thingi-Ra)* - This is a hut that is set aside for the head of the house. *Thingi* means celibacy or virginity. A 'state house' as translated by Kikuyu radio stations is *Thingira wa iregi* – "hut of the rebels."

3. *Rathima (Ra-thima)* - "to bless". This time Ra appears as a prefix. *Thima* may be related to *ũgima*, the word for 'wholeness' or 'well-being'.[92]

4. *Ndũgĩra* - These were ear ornaments that were put in the pierced cartilage of the ear as sign that the young boy could begin to receive *Kĩrĩra* - religious instruction (Leakey 1977).

The Imenti call the *Gumba* dwarfs of Kikuyu traditions "*Mbubua*, ... and *Koru*" (Ogot B. A. 1986, p. 159). Note that *koru* is phonetically similar to *kuru* – the word for dog in Ki-meru. Nyaga (1986) stated that the Embu and Kikuyu refer to *Uumpwa* people as *Gumba*.

Table 4.8 Khnum the potter God and Mũmbi the potter and mother

Egyptian	Kikuyu
Khnum- He was thepotter God of creation who made people. Source: www.nemo.nu	**Mũmbi** – Mũmbi means the potter or creator. She was the Wife of Gĩkũyũ and the originator of the tribe. She was the mother of the nine daughters of Gĩkũyũ.

Khnum the creation god of Egypt made children on a potter's wheel with clay from the Nile. He was depicted with a ram's head. He gave each child a *ka* - soul (Collier 1970, p.69). In the myth of origin of the Kikuyu, Mũmbi was the mother of the daughters of Kikuyu and therefore the mother of all Kikuyu. These Nine daughters were the heads of the nine clans of the Kikuyu. These clans are collectively referred to as *Nyumba ya Mũmbi* - the house of Mũmbi. A potter is also called Mũmbi in Kikuyu.

Table 4.9 Ra the sun god and *Riũwa* for sun

Egyptian	Kikuyu
6. Ra – He was the sun god, often compounded with other gods in what Egyptologists call solarisation (Ions 1973, Ions p.24). In Akhenaten's reign, only Aten-RA was to be worshipped. Source www.crystalinks.com	*Riũwa* – the sun in Kikuyu appears to have been compounded with certain words as a suffix. Religion is called *Kĩrĩra*. If a correspondence with the Egyptian word is assumed, *Kĩrĩra* would mean 'it has Ra' after deconstruction. According to Leakey (1977), medicine men of the Angare clan directed their prayers to the sun.

Table 4.10 Horus the falcon god and *Ihuru*, bird of prey

Egyptian	Kikuyu
Horus – He was associated with the sun god Ra, "born every morning ... swallowed every night and reborn daily" in a continuous cycle (Ions 1973, p.24). Source: www.thenileandegypt, com	*Ihuru* - This is an unidentified bird species of prey in the Kikuyu language. *Hūra* in Kikuyu is the verb 'beat.' *Kūhūra*; to beat as in fighting.

Horus was a god depicted as a man with the head of a falcon; a falcon itself with a symbol of the sun on the head or a pharaonic crown. Horus was a Pharaoh's "protective deity" and several statues of pharaohs exist with a protective falcon featured at the back of the pharaoh (Baines p. 162). A falcon is in the eagle family. In the Kikuyu language, there is a bird called *ihuru* that was not identified by this researcher. Some informants claimed that it resembled an eagle, while others claimed it was a crow.

Giles F.J. (1970) has a text associated with Horus that was transliterated from hieroglyphics to the Roman alphabet as, HORAHA - "fighting hawk." The Pharaoh was seen as Horus son of Ra, who became Ra himself upon death (Ions 1973 p.45). Another hieroglyphic script was transliterated as "Horu-miri - toui" by Maspero (1924 p.25) to mean - Horus friend of both lands. *Mūrata* in Kikuyu means 'friend'.

4.3.3 Hieroglyphics

The Kikuyu did not have a writing system. However, some scripts identified on a musical gourd called a gīchandī (Cagnolo, 1933), suggest that the Kikuyu may have come across a literate society or were themselves literate at some stage in their history.

Below is a selection of hieroglyphs that were identified by this researcher as significant in meeting the objectives of the research.

Table 4.11 Muy – Hieroglyph for water and *Maĩ*

Egyptian	Kikuyu
Muy – This hieroglyph was a zigzag line that represented water. ⋀⋀⋀⋀⋀⋀ **Source: Baines (1984).**	**Maĩ** – This is the Kikuyu word for water just like in Arabic. The zigzag line below that was part of the design on a *Gĩchandĩ* and numbered 17 by Routledge (1910) was given the meaning "the boy explains to someone that he has had much rain" **Source: Routledge (1910).**

The symbol that represented the phoneme /n/ was called Muy, a zigzag line that that stood for water in the pictographic and ideographic system. It is not explained how this hieroglyph that begins with the 'm' syllable came to represent /n/. *Mai* is also the Arabic word for water just as in Kikuyu. An extract from the images on a *gĩchandĩ* shows a sign similar to the Egyptian 'muy,' which according to Routledge's informants had something to do with 'much rain.'

Table 4.12 Hieroglyph for the phoneme 'K' and *Kĩondo*

Egyptian	Kikuyu
Hieroglyph for 'K' phoneme The image below is the hieroglyph for the phonetic sound 'K'. Egyptologists referred to it as a string basket. **Source: Baines J. 1984**	*Kĩondo* – This is the name of a traditional basket. The *Kĩondo* is an item of material culture of to the Kikuyu and Akamba.

It is assumed here that the sound represented by the hieroglyph above is the phoneme /K/ as in 'Kin', a "velar plosive" according to linguists (Cook 1997- p. 70). This will distinguish it from /q/ in the next section. In a picture from the era of Akhenaten, several women who appear to be captive have what looks like *Kĩondo* baskets with children inside. An extract of that picture below, shows women carrying *Kĩondo* in the Kikuyu manner - on their backs.

A *kĩondo* was an important item to a Kikuyu woman. This researcher has observed that even in present times a bride is given several *kĩondo* as gifts by female relatives from both families.

Fig 4.8. Egyptian women carrying *Kĩondo*-like luggage
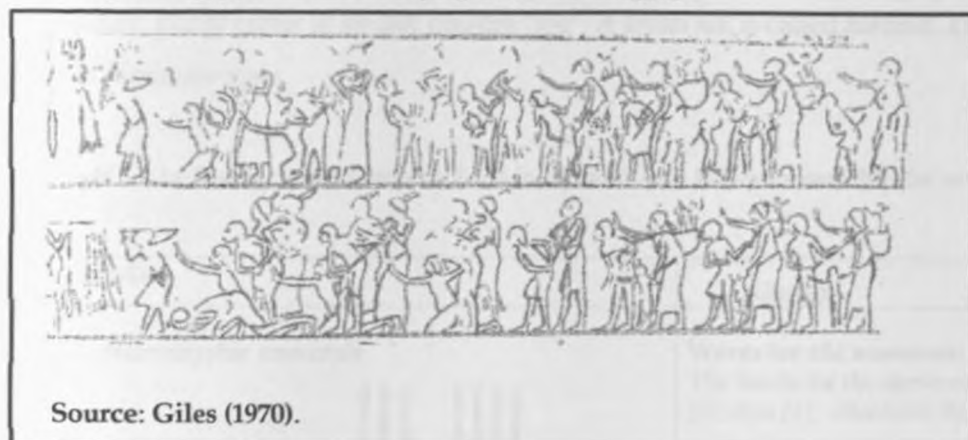
Source: Giles (1970).
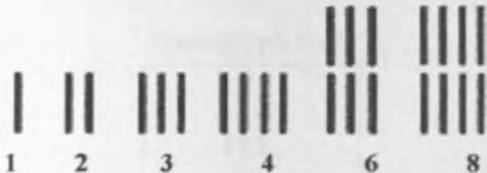
Table 4.13 Hieroglyph for the phoneme 'q' and *Kĩrĩma*

Egyptian	Kikuyu
Hieroglyph for the 'q' phoneme The hieroglyph shown here represented a 'hill' according to Egyptologists. In a phonetic script it represented the phoneme 'q.' **Source: Baines (1984)**	*Kĩrĩma* – This word means a mountain in Kikuyu. When the word is deconstructed, it becomes a compound word – *Kĩrĩ* (It has) and *Ma* (truth). *Kĩ* also denotes a large thing.

It is assumed here that the /q/ phoneme represented by the hieroglyph above is the "Arabic uvular plosive /q/ as described by Cook (1997, p. 66) to differentiate it from the /k/ phoneme in the text on the 'string basket' above. Kikuyu language does not distinguish between the "velar plosive /k/ and the 'uvular plosive /q/. The former is the natural consonant in Kikuyu. The hieroglyph above also carried the semantic for hill. Egyptologists made the choice of 'hill' rather than 'mountain' as the referent of the hieroglyph above.

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A later culture in lower Nubia was called "Kerma," a word that appears to have the same root back as *kīrīma* – 'a mountain' in Kikuyu. The Kikuyu held mountains to be sacred. Kerma in lower Nubia spawned what is called the Kerma culture, and was later overthrown by the new kingdom rulers, starting with Kamose and his brother Ahmose who were relatives of Akhenaten. The *kī* prefix in *kīrīma* denotes 'big'. A small hill is called *karīma*. The *ka* prefix denotes diminutiveness.

Table 4.14 Hieroglyphic numerals for 3, 4, 6, and 8 and Kikuyu words for the same

Egyptian		Kikuyu
11. Hieroglyphic numerals III IIII I II III IIII III IIII 1 2 3 4 6 8 Source: http://www.scit.wlv.ac.uk		Words for the numerals: 3, 4, 6 and 8. The words for the above numerals are: *ithatū* (3), *inya* (4), *ithathatū* (6), and *inyanya* (8).

Egyptian numerals were represented by strokes, with the number of strokes corresponding to the numeral - one stroke for numeral "one"; two strokes for numeral "two" etc. "Six" is represented by doubling the three strokes that represent numeral "three". In the same way, numeral "eight" is represented by doubling the strokes that represent numeral "four".

In the Kikuyu morphemes that represent the numerals three, four, six and eight, a similar pattern can be observed. Three is *ithatū*. Six is *ithathatū*. It seems that that the original word before the natural effect of language change took place was *ithatū-ithatū* for six. This is a repetition of the word for three - *ithatū*. Similarly, eight is *inyanya*, which was possibly *inya-inya*, a repetition of the word for four - *inya*. The Arabic word for eight is *tamanya*.

Regarding the ability of the Kikuyu to store information in some form of writing, Cagnolo (1933) gave the example of a man who went to a public meeting with a stick that was inscribed and the man was able to read the amount of tax he had paid to the government since the taxes were introduced.

Table 4.15 Number Three in Egyptian and Kikuyu myths

Egyptian	Kikuyu
12. Egyptian Myths about number three Three strokes represented numeral 'three' in hieroglyphics. One of the notable myths about *number three* was about a wife of a priest of Ra who was selected by the god Ra. After Ra's union with her she bore *three* sons who were to become the first three pharaohs of the Fifth Dynasty. Thereafter all pharaohs were considered to be actual sons of Ra. (Ions 1973, p. 45)	**Kikuyu Myths about number three and scarification** Some Kikuyu women applied three lines just below the eyes as beauty marks. According to Lambert (1956), the Kikuyu proper were divided into three groups – Metumi (Muranga), Gaki (Nyeri), and Karura (Kiambu)
Hieroglyph for '3' III Source: http://www.scit.wlv.ac.uk	**Girl with three lines below each eye** Source: Developed for this Research from the interviews by the author.

Fig 4.9 A priest of Anubis performing a ritual on a dead body.

Source: www.thenileandegypt.com

Fig 4.10 Facial designs on a Kikuyu male.

Source: illustrated by the outhor from descriptions by Leakey 1973 and Tate 1904

An Egyptian myth involving number three was about the serpent Apep. Apep was the an enemy of Ra. Apep was said to be evil and "an enemy of the dead." A relief in the British Museum shows a deceased pharaoh with the help of his *three sons* attempting to "placate

Apep"(Ions 1973, p. 58). The priest of Anubis in Fig 4.9 has a mask that ends in three strands. This is similar to an ornament worn by Tigania warriors, who together with the Imenti are sub-tribes of the Meru.

Myths involving number three were numerous among the Kikuyu and subtribes as discussed in Chapter Two. A few are listed below, mainly from Middleton and Kershaw (1965).

1. **Three sons** of Mumbere, the creator of the world were Maasai, Gĩkũyũ and Kamba. Another story says that the **three sons** were Maasai, Gĩkũyũ and Dorobo.

2. **Three groupings** of the Meru form the main clans; *Njiru* (the black people), *Njeru* (the white people) and *Ntune* (the red people). The Tigania who are section of the Tigania had an ornament around the neck (Fig 4.11) which was very similar to a part of Anubis head dress.

3. **Three** groups formed the Kikuyu proper – Metumi (Muranga), Gaki (Nyeri), and Karura (Kiambu).

4. **Three** men are the fore fathers of the meru. Their descendants are Antubaita, Amuthetu and Akiuna (Mwaniki, n.d.).

5. **Three lines on either cheek** were described by Tate (1904) as patterns of adornment on Kikuyu males between the eye and the ear called *miokia*; three quarter circles (Tate 1904). These can be contrasted with those on a woman as illustrated above.

From the above it is clear that Number three was a mythical number. This attribute appears to have been true for both Egypt and the Kikuyu and was probably of religious

significance.

Fig 4.11 Two Tigania warriors with a neck ornament ending in three decorated strands.
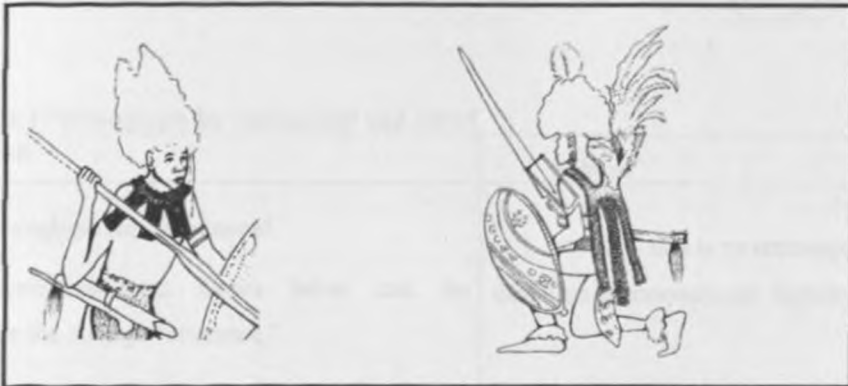
Source: Adamson 1967, p. 94 and 104.

Table 4.16 Hieroglyph of wineskins and the *Anjirū* clan symbol

Egyptian	Kikuyu
13. Hieroglyph of wineskins The hieroglyph for the sound 'ms' is also referred to as the symbol of wineskins, from which it is derived.	***Anjirū* clan symbol** This symbol ends in nine lines. It was sketched by Routledge (1910). He attributed the design to one of the nine clans of the Kikuyu - the *Anjirū*.
Source: Adams, L. S. (1999)	Source: Sketched from Routledge (1910, p. 21)

The symbol of the wine skins shown above ends in three lines, which are joined at the top in a knot. It also represents the sound 'ms' as can be seen in the cartouche for the name Thothmes, Ramesses and other words embedded with 'ms.' The cartouche shown in Fig 4.12 spells the name Thothmes III, with the symbol visible at the bottom left.

Figure: *4.12 Cartouche of Pharaoh Thothmes III.*
The symbol of wineskins is visible at the bottom left to represent 'ms.'

Source: Baines 1984

Table 4.17 Hieroglyph for 'utterance' and *atīrīrī*

Egyptian	Kikuyu
14. Hieroglyph for 'utterance' The horizontal oval shown below was the hieroglyph for the concept "utterance." Source: Baines (1984)	*Atīrīrī* – this is an utterance to indicate intention to communicate verbally.

The hieroglyphic symbol above had three semantic values: (1) The mouth as a body part; (2) the concept of 'uttering' and (3) when hieroglyphics became part of a consonantal writing system, the symbol represented the phoneme /r/. This 'Utter' in English and *Atĩ-rĩ-rĩ,*, are close in intonation. *Afĩrĩrĩ* is spoken by a Kikuyu before a statement as if to alert the listener that "I am about to utter something." A language in Kikuyu is called *Rũthiomi*, a word that starts with the phoneme /r/. Leakey (1977) was of the opinion that Kikuyu was of substantial ancientry.

Table 4.18 Fish as a royal symbol and *Mũthamaki*

Egyptian	Kikuyu
15. Fish – A royal symbol In 3118 BC (Millard 1981), King Menes moved from the south of Egypt and conquered the Delta. Before this conquest, Egypt was not a single state but two independent nations – Upper and Lower Egypt (Ions 1973). **Mudfish** **Symbol of King Menes** **Adapted to line from Adams 1999**	*Mũthamaki* – The term was reserved for leaders of sections of Kikuyu or leaders of war councils (Leakey 1977). The is a compound. When deconstructed, it yields the prefix *Mũ*, which, according to Leakey indicates the existence of a spirit followed by *thamaki*, a fish. This then is a personified fish.

After King Menes unified the two independent kingdoms of Upper and Lower Egypt in 3118 BC (Millard 1981), all future leaders of Egypt would henceforth carry the title of 'lord of two lands, *Niswi bity* (Colier 1970) as transliterated from hieroglyphs. King Menes' symbol was a mudfish. *Niswi* was the archaic Kiswahili word for fish according to Mohammed Sheikh Nabhany (1985, p. 4). In the Bible, God is referred to as Jehovah-Nissi[93]. Pharaohs were "good gods" as explained in Chapter Two and the term *Niswi* was probably exported to Palestine by the Jews during the exodus. As Nabhany states, *Samak* means fish in Arabic and was borrowed by Kiswahili *(samaki)*.

Fish is called *Kiũngũyũ* in Kikuyu and *ikũyũ* in Kikamba. Sir Johnstone (1919) remarked that the root of the word Kikuyu seems to have come from fish though Leakey (1977) indicated that it came from *Mũkũyũ*, a fig tree. In the Literature Review, an instance where a pharaoh was

referred to as a Sycamore in the story of Sanehat has been stated. Fadiman (Ogot, ed. 1976) stated that the Meru newcomers encountered people whom they called *Athamagi* among other names, in the mount Kenya area. *Athamagi* is a word that corresponds to Kikuyu *Athamaki* (plural for *Muthamaki*) and *samaki* in Kiswahili all of which appear to have the same root.

4.3.4 Pharaohs

The reign of pharaoh Akhenaten lasted from about 1378 to 1362 (Collier 1970). As discussed in Chapter Two, a similarity of the suffix in his name (aten) and the words for long ago in Kikuyu - *tene* was noticed early in the study. Later, among other observations, it was noted that the name Mutemwaya has correspondence with Kikuyu words as explained in this section. Mutemwaya was Akhenaten's grandmother on his father's side. Further, Akhenaten introduced what artists call 'the Amarnan style' where subjects including him are shown with elongated features. Often, Akhenaten is depicted on reliefs performing rituals to the sun-disk Aten, in the company of his wife.

Akhenaten 's father was Amenhotep III, and his grandmother, who has been discussed in the section on vegetation, was called Mutemwaya. Three groups of front runners precede the royal chariot in the picture. The sun's rays, which are a characteristic of reliefs that depict Akhenaten end in a hand that holds the *ankh*, symbol of life. This research was inspired by Akhenaten when the researcher observed the close resemblance between his name and the word for long ago, *tene* in Kikuyu. Akhenaten was called Amenhotep before a name change and he had a son in law by the name Smenkhare. In Kiswahili, *Zamani za Kale* means long ago, and it seemed to this researcher that *Tene, Zamani and Kale*, could be associated with Akhenaten and his co- regent. Further, the Meru say *Kare* for long ago, a word that sounds like the suffix in the name Smenkhare.

Akhenaten's name has been translated by Giles (1970) to mean 'I please Aten.' In Kikuyu, *kena* is the word for 'be happy.' The Kikuyu had an age set (*riika*) called Tene, and it was associated with *Agu* in the phrase, *Tene na Agu* (Muriuki 1974). This was another way of saying 'very long ago', just like in the phrase *ndemi na Mathaathi* that has been mentioned in the section on Thoth.

The prefix in Akhenaten's – Akhen - sounds like the word *Ikenia*, a certain highly prized ornament, purchased from the Akamba as described by Routledge (1910). Furthermore, Akhenaten is said to have had only daughters and no sons. Six Daughters are attributed to him and his wife Nefertiti unlike the nine attributed to Gīkūyū, founder of the Kikuyu tribe.

Another aspect of the Kikuyu that can be related to Akhenaten's name is about dowry negotiations for marriage. Leakey (1977) states that "Among the various items - other than livestock that had been enumerated in the agreement was one ram, 'ya mugambo wa tene' (of the voice of long ago).

Kikuyu warriors were divided into Right hand (*Tatiene*) and left hand (*Kirienye*) regiments (Leakey 1977). The term *Tatiene* corresponds to *Tene* and *Kirienye* corresponds to *Kare*.
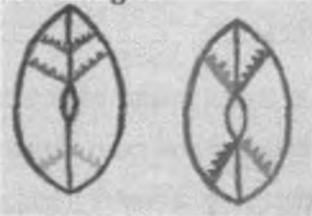
The Kiswahili word for long ago, *Zamani* appears to be a compound word - *Za* (of) and *Amani* (peace) in Kiswahili. The period that Akhenaten and his father were in power is said by Egyptologists to be one of the most peaceful periods in Egyptian history (Giles 1970; Collier 1970). Other derivatives of the suffix *Aten* identified as significant are listed below:

(1). *Tana* (a river and a district in Kenya),
(2). *Tana* (a lake in Ethiopia).
(3). *Mũtana* – A generous person in Kikuyu.

As stated elsewhere, Akhenaten's grand mother was *Mutemwaya*, (Collier 1970) a word that corresponds to the Kikuyu word for woman - *mũtumia*, and another sacred tree - *mũtamaiyo*.

4.3.5 Architecture

Table 4.19 Pyramids and the Meru

Egyptian	Kikuyu
16. MR – consonants for pyramid in the hieroglyphic text. **Pyramids forming a pattern** Source: www.culturefocus.com	**Meru** – A community that has been included in the definition of Kikuyu. **A selection of shield designs of the Kikuyu with pyramidal designs** Source: Routledge 1910

Egyptian and Kikuyu architecture was not comparable. However, Some patterns on shield designs were pyramidal in nature. Egyptian Motifs on the shield designs of the Kikuyu have mainly triangular designs as shown in the picture. The motif is very common in Africa. It also appears on the *gĩchandĩ* 'picture rattle' whose designs were described as hieroglyphs (Cagnolo 1933).

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As explained in both Chapter One and Two, the Kisii and the Luhya have traditions that give *Misri* as their place of origin. Collier (1970) states that a pyramid was represented by the consonants MR in the Egyptian writing system that did not have vowels. Giles (1970) gives the name of Egypt as *Ta-Meri*. There is a similarity between the word Meru and *MR*; between *Misri* and *MR*.

Baines (1984, p. 227) records that the viceroy of Kush who had two deputies residing at Aniba and Amara respectively governed a part of lower Nubia. The word *Amara* is similar to Meru or Ameru, as the people prefer to be called.

4.3.6 Clothing and ornamentation

Table 4.20 Akhenaten hairstyling and Kikuyu man's hair style

Egyptian	Kikuyu
Akhenaten's Hairstyling	Kikuyu man's hairstyle
Source: Kurt Lange 1968	Source: Routledge 1910

The Kikuyu mode of dress and hairstyle seemed at first glance to be similar to that of the Maasai. The Kikuyu and the Maasai lived in close proximity with each other and therefore shared much more in common. As Leakey observed, the Kikuyu had a 'Maasai' guild, which differentiated itself from the 'Kikuyu *karinga*' or pure Kikuyu through observance of different rituals during ceremonies. Below is a selection of findings that are based on the mode of dressing and ornamentation.

Images of Pharaoh Akhenaten are in abundance as wall reliefs, and sculpture. In the Table 4.20, Akhenaten's hairstyle was a 'pig tail.' A Kikuyu of pre-colonial times is placed beside him for comparison. This hairstyle has been observed on the coffin of Tutankhamen (Adams 1999). Maina S. J. M. (2000) has called the Maasai version of this hairstyle, '*il papit*'.

According to a respondent,[94] the *Mwatha* tree was used by the Kikuyu to shape the *ndebe* - the round pieces of wood that enlarged the hole in the earlobe. According to Routledge (1910 p. 31), the lobe was pierced a few months preceding circumcision. For up to four months, "...Rings of gradually increasing size are inserted. The hole enlarges to accommodate the largest orange."

Routledge (1910 p. 31.) explained that the ear cartilage was pierced to support three quills in an erect position. If a fourth hole was made it carried another ornament because quills were not worn "projecting horizontal." These quills were called *Ndūgīra.*'

Table 4.21 Triangular pieces of dress

Egyptian	Kikuyu
Triangular pieces of dress Akhenaten's servants were depicted wearing a triangular garment. **Akhenaten's servant; a relief from Akhetaten (Amarna).** Source: Petrie 1972	**Triangular pieces of dress** Routledge (1910) described a "peculiar" triangular garment worn by Kikuyu initiates. Adamson (1967) painted a Tigania warrior in a similar triangular garment. **A Tigania warrior in triangular garment** Source: Adamson 1967

The relief picture on the left of Table 4.21 was discovered at Amarna, formerly the city of Akhetaten (Petrie 1972). It shows an unfinished limestone curving of a servant wearing a triangular garment that is common in pictures depicting Akhenaten's servants. Fig 4.14 shows one of several 'palanquin' bearers carrying Akhenaten and his Queen (who have both been omitted). The other picture in Fig 4.15 shows a Kikuyu male imitate in a triangular garment. Adult Kikuyu men also wore the triangular garment during a dance that involved both men and women around the sacred tree.

Routledge (1910) stated that the triangular garment was a Maasai fighting costume. The Tigania used it as a war costume as shown in a picture adapted from a painting by Adamson (1967). Kikuyu initiates wore the triangular garment during circumcision ceremonies to become *Anake* and were treated with a lot of respect. According to Middleton and Kershaw (1965), boys were called *Muma* (a word that signified 'those who had come out') upon circumcision and thereafter.

Table 4.22 Soldier's attire and Woman's dress

Egyptian	Kikuyu
19. Soldier's attire	**Girls pubic apron - *mwengũ***
When Hatshepsut visited Punt, her exploits were recorded in her funerary temple at Deir el-Bahri. The soldier shown below accompanied the queen of Punt in that visit. His skirt appears to be a brief wrap around with a 'Kikuyu type' pubic apron showing in front.	A Kikuyu initiate was given new clothes including a beaded pubic apron called a *mwengũ*. The long top garment worn by the girls below conceals the *mwengũ* from view.

A *Soldier* from Punt, a vassal state of Egypt

Source: Adams (1999).

Newly initiated girls in their new garments and ceremonial sticks.

A beaded pubic apron worn by girls after initiation Source: Ethnography Dept , NMK.

In Hatshepsut's reign, soldiers appear to wear what was a pharaoh's attire but with the front triangular piece being more sharply pointed (Petrie, d1924). The common male skirt in Egypt according to pictures (Baines 1984) was a knee-length skirt with a knot on the waist and a bottom line that was apparently straight. By the time of Akhenaten's reign, this skirt was an ankle length robe. Women on the other hand wore a full dress with straps starting under the breast to the shoulders. This caused the breast to be depicted sometimes as sticking out on the right or left of the strap, depending on the direction she was facing.

Middleton and Kershaw (1965, p.54) describe the three pieces of a woman's dress as a "leather apron", a "petticoat" (also called an "under apron" by the same writers), and a "Skin cloak". This researcher's informants identified the leather apron as the 'top' garment called *nguo ya ngoro* in Kikuyu. The petticoat or under-apron was called a *mwengũ* while the skin cloak was called a *mũthuru*. A *mũthuru* was an ankle long "V" shaped garment, fastened at the waist and ending in tails at the ankles. The two ends of the *mũthuru* were lifted and tucked between the thighs when the woman or girl was in a sitting position.

The *mwengũ* was a beaded triangular piece with two pointed tips that were used to protect the girl from forced intercourse when they were tucked between her legs and fastened to the leather straps that held the "under apron" – *mũthuru*. The under Apron is catalogued in the Heritage department, NMK as a "pubic apron."

Fig 4.13 An Egyptian soldier

Source: Petrie (1924).

Table 4.23 Pharaonic attire and Kikuyu female attire

Egyptian	Kikuyu
20. Pharaonic attire As seen in pictures, (Banes J. 1984), Pharaoh's attire had a triangular peace of garment that was blunt at the tip. It was mostly covered by a wrap-around as seen here. Perhaps due to the heat, men were often not covered from the waist upwards. **King Mycerinus (Menkaure) in typical royal attire.** Source: Sketched from Adams 1999	**Female attire** A Kikuyu married woman had attire that resembles the pharaonic one. The attire was in three pieces as described for girls in the previous section. **Chief Wananga's Wife in traditional Woman's dress.** Source: Sketched from Routledge 1910

Fig 4.14 Akhenaten's Palanquin bearer

Source: Sketched from Giles 1970.

Fig 4.15 Young man in triangular garment

Source: Sketched from a photograph by Routledge 1910.

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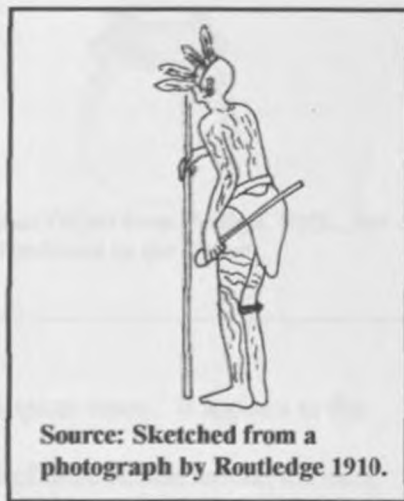
As explained in Chapter Two, nobles first wore leopard skins in the early dynasties. Pharaoh Menkaure (Mycerinus) belonged to the fourth dynasty (Baines 1984). By the eighteenth dynasty, the skirt had been lengthened to hide the front "pubic apron

A Kikuyu married woman had the same three pieces as described for girls; (1.) *Nguo ya ngoro* – literally to cover the heart. This was a 'top' by todays parlance and was knotted over the right shoulder; (2.) *Mũthuru* – an ankle length wrap-around with two corners, each one ending on the outer side of the leg. This tip was lifted over each leg and wrapped around the thigh when in a sitting position; (3.) *Mwengũ* – this garment was described as a triangular piece by respondents. From the illustration of Wananga's wife, it is clear that the garment could take a shape that was not triangular.

Briefly, the Pharaonic attire and that Chief Wananga's wife seem comparable. However, while the pharaoh's were topless, Kikuyu women had an upper garment.

Table 4.24 Egyptian and Kikuyu Pottery

Egyptian	Kikuyu
Egyptian pots – The illustration below shows only two of a set of five Egyptian pots that were illustrated by Petrie (1924). Both pots look a little like the Nyeri sample apart from the missing handle on each one of them.	Nyeri Pot – The Nyeri pot is described in the part B. It appears to share design features with Petrie,s pots ewspecially (b).
Egyptian pots	**Nyeri Pot**
a b	
Source: http://nefertiti.iwebland.com/pottery/ Illustration attributed to Petrie F., 1924	Source: Original Object from *Heritage*, NMK., Ref: 1966 – 105 , Illustrated by the Author

Petrie referred to the pots in Table 4.24 as 'false necked Aegean vases.' It appears to this researcher that both of Petrie's pots have signs of the existence of lines etched around the neck. On the other hand, the Nyeri pot displayed skillful workmanship and felt very light for its size – 40 cm high and 34 cm at the widest point. Another tall Kikuyu pot was only 33 cm high.

4.4 Part D – Data from questionnaires

This part presents the data collected from questionnaires. The questionnaires tested whether others could identify some of the coincidences that had been noted by the author. The questionnaire had three pages - *001,00 2 and 003*. Another intention was to gauge whether the respondents would be interested in further information and from whom.

4.4.1 Objectives of the Questionnaires 001,00 2 and 003

The questionnaires had one main objective - To establish what others see as "similar" in images from the area under study - Ancient Egypt and pre-colonial Kikuyu and to note the level of congruence between what others observed and what the researcher observed. Out of the forty-five questionnaires, only twenty-eight were returned. People who were not artists complained that the exercise was too difficult. They seemed to believe that specific answers were required. As a result, five teachers (18%), seventeen students (61%) and six none artists (21%) with a minimum of a Form-four education responded to the exercise. The secondary objectives were as follows:

1. To establish if respondents found the research relevant to Kenya (Yes/No).
2. To establish which organization was believed by most respondents as the most appropriate to increase public awareness on the issues in the questionnaires if the answer to the question above was "Yes."

4.4.1.1 Summary of the results of Questionnaire 001

For the images of this questionnaire, see Plate 3.1 in Chapter Three. The respondents were required to state "what is alike in the pictures above" besides stating the sex of the individuals in the pictures, their possible geographical place of origin and the languages that they possibly spoke. The choice of locations was pre-stated as America, Africa, Asia, Europe, Kenya, Uganda, Tanzania or other. No language choices were given. See the appendix for details.

Out of 28 respondents, all said that there was similarity in the two figures. However, seven said that the two were both females (25%); eleven said that one was a female and the other a male (39%), and nine (32%) correctly said that the two were both males. Nineteen (67%) stated that the character on the left either spoke Egyptian, Amharic or Arabic. The Kikuyu male was not perceived as a Kikuyu except by one respondent (4%). Six (21%) said he was a Turkana; Three (10%) said he was a Samburu, nine (32%) said he was a Maasai.

4.3.1.2 Summary of the results of Questionnaire 002

For the images of this questionnaire, see Fig 3.1 and Plate 3.2 in Chapter Three. The respondents were required to state, "what is alike in the pictures above." They were also required to state the period that the pictures were likely to have been drawn or photographed with the choice of 70, 500, 1000, 2000, or 3000 years ago. The respondents were also asked to state possible geographical place of origin and the languages that were spoken. The choice of locations was pre-stated as America, Africa, Asia, Europe, Kenya, Uganda, Tanzania or other. No language choices were given. Finally, the respondents were asked to state where they would prefer to find more information on the pictures if they desired.

Most of the respondents saw a similarity between the two images in the manner of carrying loads with ten (35%) stating that women were carrying children. Only eight (28%) identified the woman in the photograph correctly as a Kikuyu, with four stating that she was a Maasai (14%). The rest said either a Turkana, Kamba or even Pokot. Eighteen (64%) however correctly noted that the image in the photograph was not more than 70 years old. A similar number noted that the drawing from Egypt was more than 2000 years old.

4.4.1.3 Summary of the results of Questionnaire 003

For the images in this questionnaire, see Fig 3.2 in Chapter Three. The images for comparison were three, two from Egypt and one from the Kikuyu. The respondents were required to state, "what is alike in the pictures above" including all the other questions in questionnaire 002.

The triangular garment was easily recognized as being common to two images. Only one respondent (4%), a teacher, noticed that the lower part of the headgear on Anubis was similar to the headgear of the Tigania warrior. Fourteen respondents were able to state correctly that the picture of Anubis was at about 3000 years old. Eighteen (64%) believed that the Tigania warrior was 500 years old or more. Joy Adamson's book of Kenyan tribes was published in 1967, an indication that the Tigania at times dressed like that in the past decade or two. Nineteen (68%) perceived that the priest of Anubis was more than 2000 years old.

Where to go for more information - In questionnaire 002 and 003 above, the respondents were required to state if they desired more information by a "yes" or a "no" answer. Those who desired more information were to pick their preferred disseminator from a list of choices: Colleges; Museums; Archives; Books or Other. The results are summarized in Table 4.25. The first column indicates if the respondent was a teacher (T), a student (S) or (O) other Kenyan

with a minimum of form 4 education. Column 2, 3, 4, 5 and 6 also specify the questionnaire that the respondent was referring to - 002 or 003. Only one mark was allowed per respondent per item. For example, a respondent who stated in both questionnaires 002 and 003 that colleges should give the information got only one mark. Blank spaces indicate that there was no response for this question.

Table 4.25 If your answer to question 4 is "Yes," who should give information on the above pictures?

1. Respondents	2. Colleges	3. Museum	4. Archive	5. Books	6. Other
1- O					
2- O		Ref 003			
3- O		Ref 003	Ref 002		
4 - O			Ref 002	Ref 003	
5 – O	Ref 003		Ref 002		
6 - S					
7 - S	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003 - T.V
8 - T	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003 – Electronic media
9 - T					
10 - O				Ref 002, 003	
11 – S	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003	Ref 002, 003 – The Internet
12 - S					
13 - S			Ref 002		
14 - S		Ref 002	Ref 003		
15 – S					
16 - S			Ref 003		
17 - S	Ref 003				
18 - S		Ref 002			
19 - S		Ref 002			
20 – S					
21 - S		Ref 002		Ref 003	
22 – S			Ref 003		
23 – S					
24 - S		Ref 003	Ref 003		
25 - S				Ref 002, 003	
26 - T					Ref 002 – The internet
27 - T		Ref 002, 003		Ref 002, 003	

1. Respondents	2. Colleges	3. Museum	4. Archive	5. Books	6. Other
28 - S			Ref 002, 003		
Totals	5	11	12	8	4

Source: Developed for this research by the author.

Briefly, only those trained in the arts were enthusiastic about filling the questionnaires. Twenty-eight (62%) of the expected forty-five questionnaires were returned. More people preferred Archives and Museums than any other media. Only four (14%) suggested the electronic media.

4.5 Part E – Data from structural analyses

This part meets objective five that sought to analyse and deconstruct words, and myths from the two samples: *Egypt from pre-dynastic period to the eighteenth dynasty* and *pre-colonial Kikuyu*. The data that is relied on here is of a linguistic nature, and the researcher admits to having no formal training in that area. Care has however been taken to state only those findings that can be supported by the rest of the research. In giving linguistic evidence, Landar (1966, p.155) suggests "*diminution of unguarded enthusiasms.*" This will ward off evidence that is "idiosyncratic." Landar's sentiments have been taken into account.

The myth of Osiris and the names of Akhenaten and Smenkhare were selected for analysis to get data from the Egyptian sample. For the Kikuyu, the common myth of origin was selected for analysis. This part was set into three headings:

(1). Analysis of the myth of origin of Egypt.
(2). Analysis of the main myth of origin of the Kikuyu.
(3). Analysis of the names of Akhenaten and Smenkhare.

In the structural analysis and deconstruction, interpretation was not limited to the Kikuyu ethnic group. Where an interpretation was found to be relevant to the rest of Kenya in particular and East Africa in general, it was noted because it can be followed up in future research.

The analysis of the Egyptian sample attempted to find correspondence with Kikuyu culture and vice versa. An analysis of the myth of Osiris of Egypt follows in the next section with important words in bold type. The words have later been set out in matrices, followed by a qualitative analysis.

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4.5.1 Analysis of an Egyptian myth

This myth has been paraphrased from a lengthy version by Ions (1977, p. 58-59). Many superfluous details have been omitted and only the skeleton that was part of the basic story was retained. Original phrases that were retained are indicated in quotes.

Table 4.26 Analysis of the names of gods in the myth of Isis and Osiris

	Names	Description	Roles	Relationships	Deconstruction
Gods	Osiris	Good, kind god, teaches and civilizes Egyptians and others.	Ruler, teacher, god of agriculture	First born of Geb, brother and husband to Isis	Unable
	Isis	Depicted as a winged godess, concerned about her brother	Queen, godess, Instituted marriage, weaving etc.	Grand daughter of Ra, and daughter of Geb	Unable
	Geb		As Father to Isis and Osiris	Father to Osiris and Isis. One of the nine gods of On.	Unable
	Ra		Supreme sun god	Great grandfather of Isis and Osiris	Unable
	Nepthys		Helped to reconstruct the body of Osiris	Brother to Isis and Osiris, one of the nine gods of On.	Unable
	Anubis		Helped to reconstruct the body of Osiris		Unable
	Thoth		Helped to reconstruct the body of Osiris		Unable
	Horus		Helped to reconstruct the body of Osiris	Son of Isis and Osiris	Unable
	Set	Set god of the barren desert, Evil, covetous.	Killed Osiris; Dismembered the body when it was found	Brother to Isis and Osiris, one of the nine gods of On.	Unable

Source: Developed for this research by the author.

4.5.1.1 Isis and Osiris

This myth was common in ancient Egypt with many variations. See a summary of the myth of Isis and Osiris in Chapter Two (section 2.2.13). Below is a tabulation of the main characters in the myth.

The following are the main points of the myth.

1. Geb was the father of Osiris.
2. Isis was the sister of Osiris.
3. Osiris married his sister Isis.
4. Osiris succeeded his father on the throne.

5. Osiris was a good King who taught his people how to grow crops; how to build towns to "regulate the flow of the Nile. "
6. Osiris left his sister who was also his wife, Isis, on the throne and went to civilise the world.
7. He went along with many musicians and minor gods.
8. Isis was assisted by Thoth to govern.
9. Set, god of the barren desert coveted the throne.
10. Osiris the King was eventually killed by Set and the coffin cast into the sea where it washed ashore at Byblos.
11. The king of Byblos provided Isis with a ship for the return trip to Egypt with the coffin.
12. Byblos King's eldest son escorted Isis back to Egypt.
13. Isis conceived by her dead husband.
14. Set discovered the coffin and chopped the body into fourteen pieces then scattered them all over Egypt.
15. Isis looked for the parts for preservation.
16. Isis reconstructed her husband with the help of the gods, Thoth, Nephthys, Anubis and Horus.
17. Osiris chose to remain in the land of the dead and continue his kingdom there.
18. Isis married her son Horus.
19. Horus ruled the fathers earthly throne.
20. Osiris became god of the dead.
21. Every ten days (the end of an Egyptian week) Isis poured libation on the tomb of Osiris.
22. A temple at Denderah has a symbolic scene illuminated by the sun.
23. The Island of Birgeh became a legendary burial place of Osiris.

Table 4.27 Analysis of the myth of Isis and Osiris

	Names	Description	Roles	Relationships	Deconstruction
Man	Osiris	Good, kind god, teaches and civilizes Egyptians and others.	Ruler, teacher, god of agriculture	First born of Geb, brother and husband to Isis	unable
Wife	Isis	Depicted as a winged godess, concerned about her brother	Queen, godess, Instituted marriage, weaving etc.	Grand daughter of Ra, and daughter of Geb	Unable
Female Children	none				
Male Children	Horus		Helped to reconstruct the body of Osiris	Brother or Posthumous Son of Isis and Osiris.	unable
Place 1	Denderah Temple	Have symbolic relief scenes of the Isis and Osiris myth. Sun's rays strike relief from roof.	Temple		unable

	Names	Description	Roles	Relationships	Deconstruction
Place 2	Island of Birgeh	Sacred island has sacred grove with trees among them the 'methide' tree.	A place for pilgrimage, sacrifices, ritual.		unable

Source: developed for this research by the author

Isis bore a son with the King of Byblos and yet she was a Godess. While this family of gods forms a set of nine, four relatives of Isis and Osiris were also gods as part of the ennead a group of nine related gods - (1) Atum-ra; (2) Shu; (3) Tefnut; (4) Geb; (5) Nut, (6) Osiris; (7) Isis; (8) Seth; (9) (Ions, 1973) Nepthys. Thus they are able to procreate by marrying from within besides being able to perform miracles.

4.5.2 Analysis of the Main Gĩkũyũ and Mũmbi Myth.

Almost every Kikuyu over forty years old knows the myth origin of the Kikuyu including this researcher. However, for the purposes of this research, versions of it were referenced from Leakey (1977), Cagnolo (1933), Botignole (1984), and Gathigira (1933). As was done with the myth of Isis and Osiris, many superfluous details have been omitted.

4.5.2.1 Gĩkũyũ and Mũmbi

Ngai Made one man called Gĩkũyũ and placed him at a place called *Mũkũrwe⁹⁵ wa Gathanga. Ngai* then carried him to the top of Mount Kenya where no man had been before. The males who married Gĩkũyũ's daughters have no names, a fact that reinforces the matrilineal decent besides implying that they were of a lower status than the girls who took them in. For details on this Myth, see the Literature Review.

Table 4.28 Analysis of the myth of Gĩkũyũ and Mũmbi

	Names	Description	Roles	Relationships	Deconstruction
God	*Ngai, Mwene Nyaga*	Lives on top of Mount. Kenya. Is also called *Mwene Nyaga* (owner of Ostriches?)	Creates the man and woman. Gives them land. Blesses them with nine daughters	He is giver of everything and protector.	*Ngai*- the one who divides. The word so probably from the root *gaya* - divide.
Man	Gĩkũyũ	The only male created	Father of the whole tribe.	The man and sacred *Mũkũyũ* tree share the same word root.	*Gĩ-kũyũ* - the big fig tree
Wife	Mũmbi	She is the potter and creator. Shares creation role with God.	Mother of the tribe and head of the House.		Mũmbi- the creator
Female Children	Wanjirũ Njeri Wambũi Wanjikũ Nyambura Wairimũ Waithĩra Wangarĩ Wangũi.	The Girls are the heads of the households. Their mother is the Creator	They start the nine clans, which do not increase beyond nine.	Wanjirũ is the eldest and therefore by African traditions, the head of the girls. Wangũi is the last born.	
Male Children	None			Men come from outside to marry the daughters of Mũmbi. After prayers. They have no names	
Place 1	Kirinyaga	Snow capped Mountain, where prayers are directed.	Abode of *Ngai*, sacred mountain.		It has 'Nyaga.'
Place 2	Mũkũrwe wa Gathanga (or Nyagathanga)	A place with many figs (mikũyũ, which share a name with Gĩkũyũ. The first homes are built here.			Mũkũrũ- elder Wa Nyagathanga Wa – of Nyagathanga- those from gathanga. Certain trees (Albizia

Source: Developed for this research by the author.

4.5.3 Analysis of the Names of Akhenaten and Smenkhare

For details on these co-regents, see the Literature Review. The analysis starts with the name of Akhenaten before his conversion to an adherent of Aten, and ends with Tutankhamen's. The latter ruled after Akhenaten and Smenkhare. Table 4.29 presents the analysis of the words in a matrix. The Kikuyu language has been explored to identify

corresponding words. The data that accumulated from the analysis has been placed in the most appropriate category. Though the scope of the research is limited to the Kikuyu and their land, the relevant data that covers other areas in East Africa has been documented.

Table 4.29 Analysis of 'Akhenaten' and 'Smenkhare'

Pharaonic Names	Kikuyu Names	Kikuyu generation names	Arising concepts	Place names
Amenhotep IV Changed name to the one below	Maina (male - Kik) Kimani (male - Kik)	Maina (kik) Mbaine (Meru)	*Amani* (Peace - Swa) *Zamani* (Lon ago - swa)	Tel-el-Amarna (Egypt - The site of Akhenaten's city)
Akhenaten	Tene (A Kikuyu ancestor) Watene (A Kikuyu name)	Tene na Agu	*Tene* (Long ago - Kik & Kam) *Utana* – Generosity (Kik)	Tana (River and district, Kenya) Tana (Lake, Ethiopia) *Kantana* (Laikipia)
Smenkhare	*Ngarī* (male- Kik) Wangarī (female- Kik)	——	*Kare* (Long ago (Meru) *Kare* (Long ago - Swa) *Ūkare* (meanness - Kik)	Kwale (places in (Ken & Tanz) Kilwa (Tanz) Oldonyo Kare (mount Kenya in Maasai)
Tutankhaton Changed name later to Tutankhamen	Mwangi (Male - Kik)	Ntangi (Meru) Mwangi (Kikuyu)	*Kutanga* (Move about - Swa) *TangaTanga* (Roaming - Swa)	Tanga (Tanz) *The following are place names in Kikuyu land.* Gatanga Katanga Gatung'ang'a Ting'ang'a Nyagathanga Ithanga
Source: developed for this research by the author.				

Key: *Swa – Kiswahili*   *Kik - Kikuyu*   *Kam - Kamba*   *Tanz - Tanzania*

The names Amenhotep, Akhenaten, Tutankhamen and Smenkhare have, by coincidence, corresponding place names all over East Africa from the Congo to Kenya and Tanzania. Akhenaten's name also has corresponding place names from as far north as Ethiopia to Kenya and his earlier name - Amenhotep - has also been shown to be associated with 'peace' in Kiswahili. The next chapter presents the conclusions and recommendations

5.0 Conclusion and Recommendation

This Chapter concludes the findings in Chapter Four. The conclusions are based on *the Hypothesis, the research questions and the General objectives.*

5.0.1 Conclusions on interviews with Experts on the Kikuyu

Defining the Kikuyu – All five (5) respondents felt that the Kikuyu of Muranga, Kiambu and Nyeri were "more Kikuyu" than the others. The Embu, Ndia, and Gichugu were closer to the Kikuyu than the Meru and subtribes. All the respondents were unanimous that the Kamba were not part of the Kikuyu but always in the periphery. Only one of the respondents was categorical that Nyeri, Muranga and Kiambu were *the* only true Kikuyu.

Fig 5.1 The Most Kikuyu and the least Kikuyu
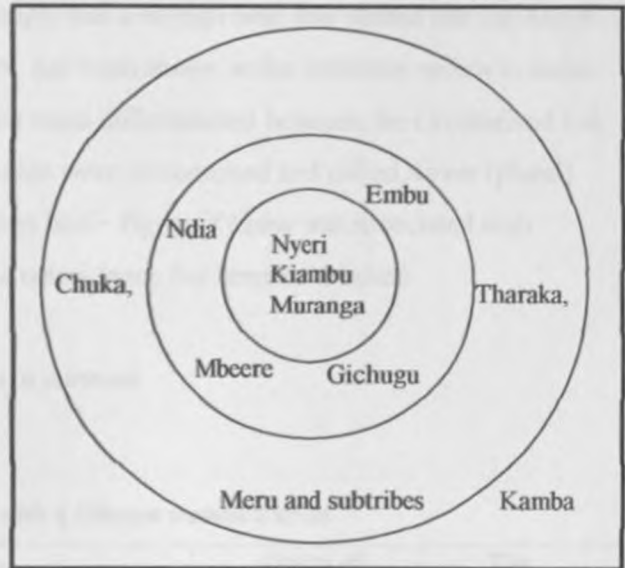
Source: Developed for this research from the interviews.

5.0.2 Conclusions on The Kwale and Gatung'ang'a pottery

Apart from satisfying the curiosity of the researcher, nothing remarkable was noted either between the two samples or in support of any coincidence between the two ancient cultures of Egypt and Pre-colonial Kikuyu. This can be attributed to the researcher's lack of knowledge in interpreting archaeological material. However, the terms Kwale and Gatung'ang'a are significant. See the conclusion on Akhenaten and Smenkhare.

5.0.3 Evidence of a royal family from the Literature Review

Evidence of a royal family in the mount Kenya area comes from the Meru whose traditions state that they found *Athamagi* in the location of the Mountain area (Ogot, ed., 1986). The word has the same root as the plural *Athamaki* for *Mūthamaki* – ruler in Kikuyu. Other names ascribed to the *Athamagi* were *Ukara* and *Mwoko* (Meru); *Mūkūrū* (in Mwimbi);

Mūkūrū, Mūgūkūrū and *Aruguru* allied to *Mwoko* (in Tigania). *These words* share the root with *Mūkūrūwe wa nyagathanga* – the legendary first homestead of the Kikuyu.

Evidence from Egypt shows that between the 7th and 10th dynasty, reigned pharaoh Khety who also went by the name Uah-Ka-ra and mentuhotep (Petrie 1924). This second name is similar to the *Ukara* that the Meru found in Mount Kenya area.

5.0.4 Ngoikoni – Yellow colour in Kikuyu
The 1st Egypto-Kikuyu Coincidence

The words *Angoi, Ngoikoni* and *Ngoi* imply that a foreign land was visited and the *Angoi* clan is associated with that foreign land. *Retu* has been shown in the literature review to mean 'Egyptians' as stated by Cagnolo (1933). The word differentiated between the circumcised folk and the uncircumcised. Because Kikuyu women were circumcised and called *Airetu* (plural) they can further be associated with that foreign land - Egypt. Yellow was associated with women in Egypt. The foregoing shows that a coincidence has been established.

5.0.5 Pharaonic attire and the Kikuyu woman
2nd Egypto-Kikuyu Coincidence

Table 5.1 Comparison of Egyptian dress with a Kikuyu woman's dress

Pre-eighteenth dynasty Pharaonic attire	Wananga's wife's attire	Eighteenth Dynasty soldier	Queen of Punt's soldiers attire	The *Mwengū* from Ethnography
a	b	c	d	e

Source: Collated from illustrations in Chapter Four where sources are stated.

The evidence of this coincidence is tabulated in the above table. Adult Kikuyu woman of status in (b) above retained the pre-dynastic pharaonic attire shown in (a). The young female initiate wore a garment similar to the one worn by the Eighteenth dynasty soldier shown in (d) at least in the design of the pubic apron piece- the *mwengū* (e).

An Egypto-Kikuyu coincidence between the attire of Kikuyu women of status and that of pre-dynastic pharaohs; the pubic apron of young female Kikuyu initiates and that of the soldiers of the Queen of Punt has been established.

5.0.6 Egyptian and Kikuyu pottery (C.N.E)

Table 5.2 Comparison of Petrie's pots with the Nyeri pot

Petrie's Pot (a)	Petrie's Pot (b)	Petrie's reconstructed Pot (a)	Petrie's reconstructed Pot (b)	Nyeri Pot
1	2	3	4	5

Source: Collated from illustrations in Chapter Four where sources are stated. Reconstruction are by the author.

Though the Nyeri pot (number 5) does not have as long a neck, the 'family traits' are apparent. The material above was not strong enough to establish a coincidence, but it was noteworthy.

5.0.7 Egyptian and Kikuyu Sacred trees
3rd Egypto-Kikuyu Coincidence

3rd Egypto-Kikuyu Coincidence

Trees had religious importance in ancient Egypt as well as among the Kikuyu. It was shown that the Egyptian sun god Ra was associated with the Sycamore and that Queen Hatshepsut made an expedition and imported Sycamore tree seedlings from Punt. The royals used the tree as a title of honour as indicated on a tablet found in Akhetaten, - "the book of the Sycamore and the Olive." To the Kikuyu, the *Mūtamaiyū* (*Olea Chrisofila*), an olive tree was *the female sacred*. Akhenaten's grandmother *Mutemwiya* (Colier 1970) had a name similar to the Kikuyu word for an Olive tree. Writers on the Kikuyu state that the originator of the tribe was called Gĩkũyũ which translates as "The Big Fig Tree" in Kikuyu language (Leakey 1977).

From the foregoing, the **3rd Egypto-Kikuyu Coincidence** between the sacred trees of the Egyptians and those of the Kikuyu has been established. The data has also congregated around Akhenaten.

5.0.8 Thoth and *Mathaathi*
4th Egypto-Kikuyu Coincidence

The God Thoth has been linked to pharaoh Thothmes (Akehnaten's Grandfather), and *Mathaathi* (a generation of the Kikuyu). *Mathaathi* is usually associated with *Ndemi* another generation name, implying that the two followed each other in succession. The two appear in the phrase *Kuma Ndemi na Mathaathi* (from *Ndemi* and *Mathaathi*[96]) to mean very long ago. The phrase includes the concept of 'writing' in its semantic field because the word *Ndemwa*, in Kikuyu means 'letters of the alphabet' or 'numerals.' The word *Ndemwa* also means 'those that have been cut,' a quality of the ancient hieroglyphics that were cut in stone. The God Thoth was associated with writing.

The above data is congregating around Akhenaten's ancestors. The **4th Egypt-Kikuyu Coincidence** between the words Thoth and *Mathaathi* has been established.

5.0.9 Maat (Mut, Mayet) and *Maitũ*
5th Egypto Kikuyu Coincidence

Mut (Maat) was godess of truth and justice. In Kikuyu, the word that shares some of Maat's and Mut's attributes is *Maitũ* - 'mother' in Kikuyu. This compound word yields two morphemes – *ma* for truth and *itũ* to mean 'ours' - our truth. As indicated in Chapter four, the word for mountain is *Kĩrĩma* another word with two monosyllabic morphemes: *Kĩrĩ* and *Ma*. *Kĩrĩ* means 'it has' and *Ma* means truth. It can be argued that a mountain was 'the seat of truth.' Furthermore, the Kikuyu council of elders that heard disputes much like a court was called *Kĩama*. The word is a compound of two morphemes, *Kĩa* and *ma* – "of truth."

From the above, the **5th Egypto-Kikuyu coincidence** has been established. The data has included mention of Akhenaten's grandmother Mutemwiya.

5.0.10 Anubis (Kenti Amentiu) and the *Imenti*
6th Egypto-Kikuyu Coincidence

The names of the funerary god Anubis *Kenti Amentiu* of Egypt, are echoed among the Meru in the name Imenti.

The traditional place of origin of the Meru is called *Mbwaa* and Fadiman (Ogot 1976) has associated it with a place called *Mbwara Matanga*, the latter being the word for mourning in Kiswahili. *Mbwaa*, the place of origin of the Meru shares a root with the words *Mbwa*, *Mbawa*, *Mbweha* and *mbwe* which are all 'dog like animals' in Kikuyu, Kiswahili and other Bantu languages. Anubis (depicted as a dog) was the funerary god of Etgypt.

From the foregoing, the 6th Egypto-Kikuyu coincidence has been established between Anubis, Kenti *Amentiu*, the funerary god of Egypt and the *Imenti*, a subtribe of the Meru.

5.0.11 Khnum the potter god and Mũmbi the potter
7th Egypto-Kikuyu Coincidence

In Egyptian mythology, Khnum the potter god was the creator of humanity. Mũmbi the potter of the Kikuyu was the mother of all Kikuyu. Both Khnum and Mumbi started and perpetuated a human communities. Mũmbi's daughters took over the role of their mother to perpetuate the tribe. From the foregoing, the 7th Egypto-Kikuyu coincidence between Khnum the potter god of Egypt and Mũmbi the potter and mother of all Kikuyu has been established.

5.0.12 Ra the sun god and the word *Riũwa – sun in Kikuyu*
8th Egypto-Kikuyu Coincidence

Analysis of the Kikuyu language has shown that some words are compounded with Ra the sun god of ancient Egypt. This indicates that sun worship was practiced in antiquity. The *continued veneration of the sun by medicine men of the Angare clan is further evidence*. Ra then can be said to be the modern Kikuyu word *'riũwa'* for the 'sun..'

The 8th Egypto-Kenyan coincidence between the sun god Ra and words in Kikuyu language that have the affix Ra has been established.

5.0.13 The Hieroglyph Muy and *Mai*
10th Egypto-Kikuyu Coincidence

Mai for water in Kikuyu is probably a word of Semitic origin. It is similar to Arabic (*mai*). Muy was water in ancient Egypt and was represented by a zigzag line. From the foregoing, the 10th Egypto-Kikuyu coincidence between the Egyptian hieroglyphs, *muy* for water and the Kikuyu term *mai* has been established.

5.0.14 String basket Hieroglyph for /k/ and *Kĩondo*
11th Egypto-Kikuyu Coincidence

There is no evidence that a word beginning with the phoneme /k/ originally stood for the word *Kĩondo* in Egypt. However there are women in a painting standing before Akhenaten with Kiondos on their backs. From the foregoing, the 11th Egypto-Kikuyu coincidence between the string basket - Hieroglyph for the phoneme /k/ - and the *kĩondo* basket of the Kikuyu has been established.

5.0.15 Hieroglyph for the phoneme /q/ and *Kĩrĩma*
12th Egypto-Kikuyu Coincidence

A sloping line drawing of a hill has been shown in Chapter Four to represent the phoneme /q/ In hieroglyphics. A hill in Kikuyu is *Karĩma* (small) and mountain is *Kĩrĩma* (big). Since a Nubian dynasty had a capital called 'Kerma' (Adams 1999), it is likely that a hill was called 'kerma' in ancient Egypt or probably a word that shared a root with the Kikuyu word, *Kĩrĩma*.

The 12th Egypt-Kikuyu coincidence is therefore apparent between the Egyptian hieroglyph for phoneme /k/ and the Kikuyu word for mountain or hill.

5.0.16 Hieroglyphs for numerals for 3, 4, 6, and 8 and Kikuyu words for the same
13th Egypto-Kikuyu Coincidence

The hieroglyph for numeral 3 was a beauty mark. for Kikuyu women. The repetitious nature of the hieroglyphs for, six and eight corresponds with the repetitious morphemes in Kikuyu that are used for the numera six and eight in spoken language.

The visual character of the Hieroglyphic numerals and the linguistic nature of the Kikuyu words for the same numerals have therefore established the 13th Kikuyu-Kikuyu coincidence.

5.0.17 Number three in Ancient Egypt and Pre-colonial Kikuyu
14th Egypto-Kikuyu Coincidence

Table 5.3. Importance of Number three to Ancient Egyptians and the Pre-colonial Kikuyu.

Hieroglyph for Three - Egypt	Three Beauty lines - Kikuyu girl	Three Beauty lines - Kikuyu male	Three strands on Tigania war dress	Three strands on priest of Anubis head dress
a	b	c	d	c

\Source: Developed for this research from the findings in Chapter Four by the author.

Number three appears to have religious and mythical significance to the two populations and the associations with this number are too numerous to exhaust. The 14th Egypto-Kikuyu

coincidence has been established in reference to the importance of number 'three' to the ancient Egyptians and the pre-colonial Kikuyu.

5.0.18 Hieroglyph to represent the compound 'ms' and the *Anjirū* Clan symbol
<u>15th Egypto-Kikuyu Coincidence (weak)</u>

There is a weak relationship between the symbol of the wineskins, and the *Anjirū* clan symbol. It is not clear what else the hieroglyph may have represented besides wineskins but the *Anjirū* clan symbol probably represented nine sets of people who formed the Kikuyu tribe. A weak **15th Egypto-Kikuyu coincidence** between the two symbols has therefore been established.

5.0.19 Fish as a royal Egyptian symbol and *Mũthamaki*
<u>16th Egypto-Kikuyu Coincidence</u>

Sir Johnstone (1919) remarked that the root of the word Kikuyu seems to have come from fish. Leakey (1977) indicated that the word Kikuyu came from *Mũkũyũ*, a fig tree. The story of Sanehat (Petrie 1924) indicates that a pharaoh was referred to as a Sycamore. Since the Pharaoh was also associated with a fish, the sycamore could also have been a synonym for fish. This makes both the *Mũkũyũ* (a Sycamore) and *Kiũngũyũ* (a fish) synonymous with leadership in Kikuyu.

To the Meru, the *Ikara* apparently had the alternative name *Athamagi*, which is similar to the Kikuyu word *Athamaki* (rulers) and *thamaki* (fish).

From the forgoing, the **16th Egypto-Kikuyu coincidence** between a fish as a symbol of leadership and the Kikuyu term *Mũthamaki* for a leader has been established.

5.0.20 Hieroglyph for 'utterance' and *afĩrĩrĩ* (CNE)

The Hieroglyph for oval hieroglyph for "utterance" did not have a strong correspondence with terms in the Kikuyu language, but this researcher identified it as worth documenting.

5.0.21 Akhenaten and *tene* – long ago in Kikuyu
<u>17th Egypto-Kikuyu Coincidence</u>

Amenhotep was the other name of Akhenaten, before a name change. Akhenaten may have had an impact on the Kikuyu. The table below tabulates the data in this conclusion

Table 5.4 Associations of Akhenaten and Smenkhare

	Akhenaten	Smenkhare	Amenhotep	Mutemwaya
Egypt	Pharaoh of eighteenth dynasty.	Akhenaten's co-regent.	Akhenaten's name before a name change; his father's name.	Akhenaten's grandmother.
Kikuyu	1. *Tene* – a generation name. long ago 2. *Mũtana* – generous person 3. *Tatiene* – right hand war regiment. 4. *Ikenia* – a prized ornament. 5. *Kena* – to be happy.	1. *Kare* – long ago in Kimeru. 2. *Mũkarĩ* – a mean person 3.*Kirienye* – left hand regiment.	*Maina* – a generation name.	1. *Mutumia* – a woman. 2. *Mũtamaiyũ* – an Olive tree.

Source: Developed for this research from the findings in Chapter Four by the author.

Akhenaten is the most important historical figure in this research. Coincidences involving his names, his co-regents name and those of his family members are many. It has also been shown in Chapter Four that a picture exists with Akhenaten facing women who carry objects in the Kikuyu manner - on their backs. The **17th Egypto-Kikuyu coincidence** between this pharaoh and the Kikuyu is therefore established.

5.0.22 Akhenaten's hairstyle and that of a Kikuyu Male
18th Egypto-Kikuyu Coincidence

As highlighted in Chapter Four, Akhenaten's hairstyle bore similarities with that of a Kikuyu male photographed by Routledge (1910). The hairstyle is also common to the Maasai who, according to Dr. Maina call it *il papit*. The **18th Egypto-Kikuyu coincidence between** Akhenaten's hairstyle and that of some Kikuyu youth in pre-colonial Kenya has been established.

5.0.23 The pyramids, the Meru and Kikuyu motifs
19th Egypto-Kikuyu Coincidence

A pyramid was spelled as MR in ancient Egypt in the consonantal system of hieroglyphics. Below are other issues related to pyramids.

- Ancient Egypt was also called called **Ta- Meri** at one time.
- There was a location in to the south of Egypt called **Amara.**

- MR and Ta-Meri, Amara have a similarity with the word Meru, a section of the Kikuyu. The Meru claim to have come from Misri, a term referring to ancient Egypt.

In conclusion, **the 19th Egypto-Kikuyu coincidence** has been established between the word 'Meru' and the land of the Pyramids.

5.0.24 Worship of Ra and ear piercing
<u>20th Egypt-Kikuyu coincidence</u>

The quills that were put in a pierced upper ear by the Kikuyu were called *Ndũgĩra.*' The suffix Ra in the word *Ndũgĩra* indicates that this word, like the others given in the text on the god Ra is probably a vestige of sun worship. Ear piercing was associated with receiving '*kĩrĩra*'- religious instruction. In the *18th Egypto-Kikuyu coincidence* above, it was mentioned that Akhenaten's ear lobes were pierced. From the above, the act of ear piercing was once associated with the worship of Ra, thereby suggesting a connection between pre-colonial Kikuyu and ancient Egypt in the **20th Egypto-Kikuyu coincidence**.

5.0.25 Triangular pieces of dress
<u>21st Egypt-Kikuyu Coincidence</u>

Triangular pieces of dress among Akhenaten's servants, Kikuyu initiates and Tigania warriors have been presented in Chapter Four. Below are the coincidences associated with the triangular dress.

Table 5.5 Some aspects of the triangular garment

Relief from Amarna	Akhenaten's servant	A Tigania warrior	A Kikuyu initiate
a.	b.	c.	d.

Source: Developed for this research from the findings in Chapter Four by the author.

Table 5.5 shows four triangular dresses in ancient Egypt and among the Kikuyu.
    a). A relief from Armana in ancient Egypt during the era of Akhenaten.

b). A servant of Akhenaten.

c). A Tigania Warrior.

d). An image of a Kikuyu initiate.

From the above table **21ˢᵗ Egypto-Kikuyu coincidence** is the triangular garment worn by
Akhenaten's servants in Egypt as an official dress. The same design was a ceremonial item with
religious significance among the Kikuyu and a wardress among the Meru subgroup called
Tigania.

5.1 Conclusions according to the hypothesis

The hypothesis states that: *Aspects of Kikuyu language, myths and material culture
suggest contact with the culture of ancient Egypt.*

The data in this theses agrees with the hypothesis.

5.2 Conclusions according to the research questions

This study has shown that several aspects of Egyptian culture show contact with Pre-
colonial Kikuyu. Aspects of Art that helped to underline the possibility of contact were
paintings, reliefs, sculpture and hieroglyphics. Language as transliterated from hieroglyphics
also supplied significant amounts of data. This data helped to answer the research questions
whose conclusions follow below.

5.2.1 What aspects of Egyptian art, language and material culture suggest contact
with the culture of pre-colonial Kikuyu than earlier thought?

Paintings, reliefs and hieroglyphics suggest this contact. Sculpture that was available in
photographs also added to the data. The one that shows Akhenaten's hair and earlobe is an
example. The material culture of Egypt was seen in the paintings, reliefs and sculpture. Below
is a table to summarise the information that was supplied by the different media.

Table 5.6 Material culture of Egypt

Paintings	Reliefs	Sculpture	Hieroglyphics
1. Image of a Sycamore sacred tree 2. Images of deities 3. Images of royalty 4. Clothing, hairdressing and jewellery on deities and royalty 5. Activities of the ancient Egyptians 6. Architecture	1. Images of deities 2. Images of royalty 3. Clothing, hairdressing and jewellery on deities and royalty	1. Images of deities 2. Images of royalty 4. Architecture 5. Models of human activities of the ancient Egyptians	1. Various symbols for: a. Water (muy) b. "string basket" c. wineskins d. hill e. Numerals from one to nine f. utterance; symbol for the sound Ms g. Menes symbol for fish. 2. Transliteration of Myths, festivals and history of Egypt by Egyptologists.

Source: Developed for this research by the author

5.2.2 What aspects of Kikuyu language and material culture suggest contact with the culture of ancient Egypt?

Aspects of Kikuyu culture that suggest contact with the culture of ancient Egypt were noted as the language, items of clothing, scarification and manner of worship. Specifically the sacred trees of the Kikuyu were found to be the same as those of ancient Egypt. Data that indicates correspondence between the two samples is shown in the table below.

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Table 5.7 Myths and traditions of origin

Kikuyu language	Religion	The lost script	Myths and traditions of origins	Clothing and hair dressing
Kikuyu morphemes either as whole words or deconstructed to the basic Morphemes were compared with Egyptian transliterations of hieroglyphics for: a) Deities b) Trees c) Hieroglyphic symbols d) Numerals e) Names of royals	The circumcision rituals, dances and words associated with ear piercing were found to be religious. The main Sacred trees were identified as two varieties of figs and an olive tree: a) *Mūkūyū*, b) *Mūgumo* c) *Mūtamaiyū*	The following symbols were evidence of a lost script: 1. The *Anjirū* clan symbol. 2. The *Athiegeni* signs on beehives. 3. Symbols on the *gīchandī* gourd.	There were several myths of origin including the main 'Adam and Eve' story listed as '1' bellow: 1. Gīkūyū and Mūmbi. 2. Tradition of Meru origin from *Mbwaa*. 3. The *Ituīka* handing over ceremony. 4. The story of the daughter of sun	The following aspects were found to be comparable with the culture of ancient Egypt: 1. The traditional woman's dress 2. The traditional fighting dress of the Tigania; the triangular garment used by initiates; the triangular garment used to dance around the sacred. 3. Male hairdressing and ear piercing.

Source: Developed for this research by the author

From the above, Kikuyu culture and the culture of ancient Egypt appear to have had some contact.

5.2.3 Which messages in the pictures from ancient Egypt and pre-colonial Kikuyu are also perceivable by others with a minimum of a Form-four education?

The messages in the pictures were not perceivable to a majority of the respondents. As seen by the researcher. Some training or interest in Egyptology is necessary.

5.3 Conclusion on the Analysis of the myth of Isis and Osiris

like the nine daughters of the Kikuyu, the family of Osiris has nine members with Osiris as the benevolent brother and Set as the barren and Evil one. Osiris and Set seem to echo the findings in this research that associate Akhenaten with 'kindness' and Smenkhare with 'meanness,' if the two are assumed to represent Osiris and Set. The story of origin of Egypt and that of the Kikuyu are however not comparable.

5.4 Conclusion on the analysis of the Myth of Gĩkũyũ and Mũmbi

If the Gikuyu the founder of the tribe was an Egyptianised ruler, then his daughters were also daughters of the sun. The man marrying one would then be raising his status and not the other way round. A Kikuyu folk tale collected by father Cagnolo (1933, p.237) is entitled ' the daughter of the sun." See Chapter Two where young boys want to marry the daughter of the sun in order to raise their status from the "degenerate sons of the stock of the *ichagatae*." In conclusion, the myth of Gikuyu and Mumbi was crafted from ideas and concepts of Ancient Egypt

5.5 Conclusion on the analysis of the names of 'Akhenaten' and 'Smenkhare'

As discussed in previous section, the names of Akhenaten and Smenkhare can be associated with the concept of long ago in several languages – Tene (Kikuyu); Kare (Meru); Kale (Kiswahili). Some place names seem to echo the two names –

- Smenkhare - Kwale (coast);
- Akhenaten – Kantana (of Meru traditions), Tana (river, district).

5.6 Summary List of Contribution to Knowledge

This research has confirmed Afrocentric writer's assertions on the importance of ancient Egyptian art and culture to the so-called "sub-Saharan Africa". Below is a list that summarizes the contribution to knowledge.

1.   A comparative method of investigating the folklore claims of communities that claim a *Misri* origin has been established.

2.   Twenty-one (21) *Egypto-Kikuyu coincidences* have been identified for a further research.

3.   The importance of the inclusion of the deconstruction and analysis of language, names and myths in comparative studies has been confirmed.

The above are the three most important contributions identifed in this research. An outline of the recommedation is given below.

5.7 List of recommendations

This research has uncovered more questions and left them mainly unanswered because they were not part of the inquiry. This research offers the foundation for further studies. Below are numbered recommendations for further research.

1. A doctorate thesis needs to be done to investigate the twenty-one (21) Egypto-Kikuyu coincidences further.
2. All ethnic groups in Kenya whose folklore mention *Misri* as a place of origin need to carry out research such as this one with particular attention to etched symbols and material culture.
3. The *Hebsed* festival of Egypt needs to be investigated as a possible "chronometer" of events that had repercussions in the rest of Africa in particular and the world in general.
4. The National Museum needs to establish an Egyptology department or at the very least, a temporary exhibition to spur interest in this neglected area of Africa's heritage.
5. In the history of Art and Design, a more detailed study of Egyptian art needs to be incorporated in the curriculum. This would include studies in Egyptology with an option for specialisation.

5.8   Applicability of this research in the field of design

A designer or artist can use this research for inspiration in his or her area of specialisation. This researcher has already designed a shirt that is in practical use. The shirt and its motifs are based on elements from both Egypt and Precolonial Kikuyu. Other artists and designers can also combine design elements and motifs to create unique paintings; fashion designs; sculptural, architectural and other art forms.
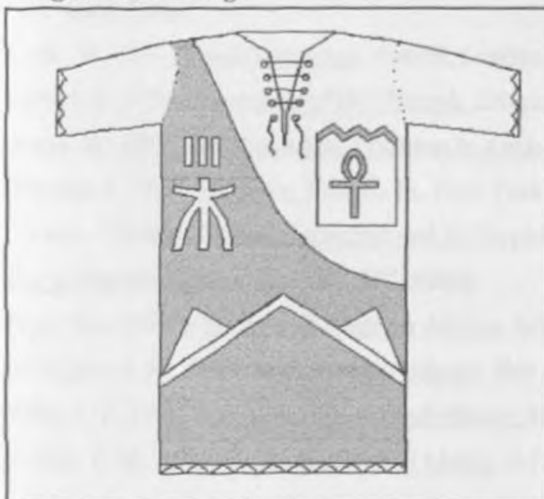
The author's shirt has motifs of Kikuyu beauty mark (three lines), symbol of wine skins and Kikuyu shoulder knot (top left); Egyptian symbols for water and life (top right pocket) and pyramid motifs in lower mid section.

Fig 5.2 Shirt Design

Source: Developed for this research by the

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7.0 APPENDICES

Research Questionnaires

Questionnaires 001
This questionnaire is for academic purposes only. Answer truthfully by writing on the dotted line or ticking one of the choices given. *Date..................*
Respondents age: 18 – 25☐ 26 – 35☐ 36 – 45☐ Over 45☐ Male☐ Female☐
Occupation: Student☐ (state course)...............................
Working ☐ (state profession)............................. Mother tongue...................

<table>
<tr><td align="center">A</td><td align="center">B</td></tr>
</table>

What is alike about the two pictures above?
....
....
....

Look at picture A above and answer the following
1. State the sex of the subject in picture A
Male ☐   Female ☐

Explain...
....

2. From which part of the world does the subject come from? *Put a circle on one or two.*

i. America   ii. Africa   iii. Asia
iv. Europe   v. Kenya   vi. Uganda
vii. Tanzania   viii other ....

Explain..
....

3. State the language the subject is likely to have spoken...
Thank you!

Look at picture B above and answer the following
State the sex of the subject in picture B
Male ☐   Female ☐

Explain..
Thank you!

From which part of the world does the subject come from? *Put a circle on one or two.*

i. America   ii. Africa   iii. Asia
iv. Europe   v. Kenya   vi. Uganda
vii. Tanzania   viii other ....

Explain...
....

State the language the subject is likely to have spoken...

Questionnaires 002

<div style="text-align: center">**A**</div> <div style="text-align: center">**B**</div>

What is alike about the two pictures above?

....
....
....

Look at picture A above and answer the following:

1. Estimate the age of the original picture in years. *Put a circle around your answer*

70   500   1000   2000   3000

Explain..
....

2. From which part of the world do the subjects depicted come from? *Circle the answer*

i. America   ii. Africa   iii. Asia
iv. Europe   v. Kenya   vi. Uganda
vii. Tanzania   viii other ....

Explain..
....

3. State the language the subject is likely to have spoken...

4. Would you like information on the two pictures? Yes
No ☐   ☐
If your answer is No, ignore the next question.

5. If your answer to question 4. is **Yes**, who should give information on the above pictures?

Look at picture B above and answer the following:

Estimate the age of the picture in years.
Put a circle around your answer

70   500   1000   2000   3000

Explain..
....

From which part of the world does the subject come from? *Circle the answer*

i. America   ii. Africa   iii. Asia
iv. Europe   v. Kenya   vi. Uganda
vii. Tanzania   viii other ....

Explain..
....

State the language the subject is likely to have spoken..

i. Colleges ☐   ii. Museums ☐iii. Archives ☐
Books ☐   v. Other (specify)...............

Thank you!

<div style="text-align: center">170</div>

Q1. What is alike about the three pictures above?

....
....
....
....
....
....
....
....
....
....
....
....
....
....

Q1. Estimate the age of each original pictures in years. *Put a circle around your answer*

Pic 1. 70	500	1000	2000	3000

Explain..
....

Pic 2. 70	500	1000	2000	3000

Explain..
....

Pic 3. 70	500	1000	2000	3000

Explain..
....

Q2. From which part of the world do the subjects depicted come from? *Circle the answer*

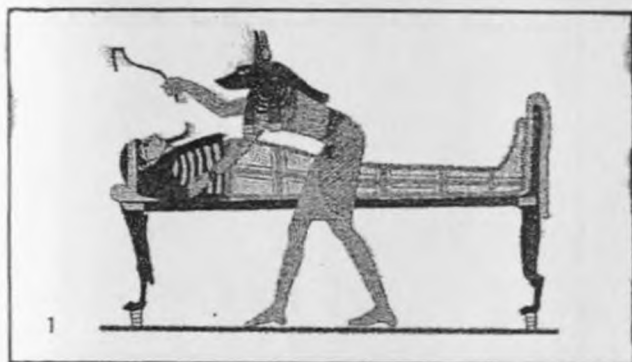Pic 1 i. America ii. Africa iii. Asia iv. Europe v. Kenya vi. Uganda vii. Tanzania viii other ....
Pic 2 i. America ii. Africa iii. Asia iv. Europe v. Kenya vi. Uganda vii. Tanzania viii other ....
Pic 3 i. America ii. Africa iii. Asia iv. Europe v. Kenya vi. Uganda vii. Tanzania viii other ....

Q3. State the language the subject is likely to have spoken...

Q4. Would you like information on the two pictures? Yes ☐ No ☐
If your answer is No, ignore the next question.

Q5. *If your answer to question 4. is Yes, who should give information on the above pictures?*
i. Colleges ☐ ii. Museums ☐ iii. Archives ☐ v. Books ☐ v. Other (specify)...............

Thank you!

Questionnaires 004

Perception of Kikuyuness

Respondent' Name... Date........................
Occupation .... age........................

1. Very Kikuyu	2. Kikuyu	3. A bit Kikuyu	4. Not Kikuyu

A. Your perception of who 'Kikuyuness.'

Arrange the following list according to the "Kikuyuness" as *you* perceive them. You may put more than one in the same space above:

Meru; Embu; Gichugu; Muranga; Nyeri; Ndia; Tharaka; Kiambu; Kamba.

B. Intelligibility of the Mount Kenya dialects to you.

Arrange the list of communities above with the one (s) most intelligible to you in the center (1) and the least intelligible in the outermost circle (4). You may cluster more than one group in the same circle.
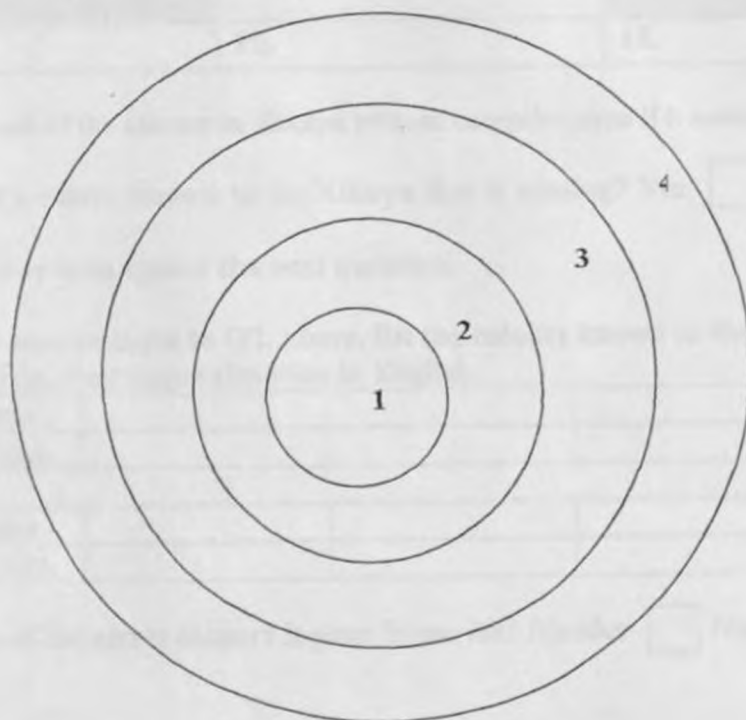
Thank you!

Questionnaire 005

Concept of colour

Respondent's age......   Profession...

1.	2.	3.
4.	5.	6.
7.	8.	9.
10.	11.	12.

Q1. Name each of the colours in Kikuyu without exception even if it means repeating a name.

Q2. Is there a colour known to the Kikuyu that is missing? Yes ☐   No ☐

If your answer is no ignore the next question.

Q3. If your answer is yes to Q2. above, list the colours known to the Kikuyu that are missing and if possible, their approximation in English.

Kikuyu name				
English Aprox.				

Kikuyu name				
English Aprox.				

Which one of the above colours is your favourite? *Number* ☐ *Name of colour*...............

Respondent's name...date....................
Occupation ....age......................

Pre-eighteenth dynasty Pharaonic attire	Wananga's wife's attire (Routledge 1910)	Eighteenth Dynasty soldier	Queen of Punt's soldiers attire	A Kikuyu woman's *Mwengu* from Ethnography, NMK
a	b	c	d	e

1. Are there similarities between the items of clothing above? YES / NO

Explain briefly.

2. If answer to above is YES, explain reasons for the similarities.

You may use the back of this sheet to write more information

Thank you!