

The Identity of ancient Egypt (Kemet)

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Abstract

More than four thousand years ago, there was a great nation of people that rose out of Ethiopia, and traveled to a land which they called Kemet. Today many people refer to this great land as Egypt. Ancient Egypt (Kemet) has a very long and extraordinary history. However, modern society has failed to accurately represent the racial identity of ancient Egyptians. Consequently, the purpose of the present research was to provide accurate information about the identity of ancient Egyptians. Biblical evidence was utilized as well as interviews with docents from Chicago's Oriental Institute and Field Museum of Natural History whose area of expertise is ancient Egypt. Literature is reviewed that addresses ancient Egyptians' portrayal of themselves artistically and experimental research on the melanin dosages of ancient Egyptian mummies. Results of the evidence reviewed suggest that ancient Egyptians were true Africans prior to their intermingling with other races. That is, their facial features, skin tone, hair, etc. were similar to the members of the Negroid racial group. Despite the available evidence, the media has consistently portrayed ancient Egyptians as having Caucasian features. Historians and educators need to insist that accurate information concerning the identity of ancient Egypt be disseminated to society so that people are more aware of the actual racial identity of these individuals.

The intent of this research was to supply accurate information that would support and validate ancient Kemet as an African nation, for evidence historians, various scholars and the media consistently instill preconceived notions that the identity of the ancient Kemites were of a race other than African. Consequently, today's society has dictated how the world should perceive the true appearance of the ancient Kemites. It is important to address these issues so this generation and many to come are made aware of the true race of ancient Kemet.

Through the Bible one will learn of great prophets, miracles, and to love and respect one another. One will also learn of the vast civilizations that flourished and some of which are now non-existent. In the book *Egypt Revisited*, Diop (1989) gave evidence supporting ancient Kemites were Black Africans using verses from the Bible. Diop stated (1989) from Genesis 10:6-7 "the Bible tells us the sons of Ham [were] Cush, and Mizraim [i.e. Egypt] and Phut, and Canaan. And the sons of Cush; Seba, and Havilah and Sabtah, and Raamah, and Sutechah." (p. 22) (See Appendix A). Diop (1989) also stated "the Semetic tradition (Jewish and Arab) classes ancient Kemet with the countries of the blacks" (p. 22). Diop (1967) also pointed out from the Bible in his book, *African Origins of Civilization: Myth or Reality*, the Near East believes Mesriam is Egypt. Diop (1967) then pointed out the first book of the Bible, "Genesis" was not an anthropological treatise, but a compilation of Hebraic, Mesopotamian and Kemetian legends referring, inter alia to the commencement of the human race as the second millennium Hebrews envisioned. The researcher interviewed Evelyn Gottlieb, a volunteer at Chicago's Field Museum of Natural History, who also studied Anthropology for over twenty years and traveled to over ninety countries. When asked the question about the Kemites in the

Bible, Gottlieb stated the Bible was written after the events had taken place. (E.Gottlieb, personal communication, 2002). Based on Gottlieb's responses it is evident that she believes in evolution verses creation.

To further understand how one can show the Bible will give us proof ancient Kemet was an African civilization, one must understand the origination of *Ham*. Rev. Walter Arthur McCray (1990) explained in his book, *The Black Presence in the Bible*, that, "Ham was the middle child of Noah's three sons, 'Shem, Ham, and Japheth'. The name 'Ham' means 'hot', 'heat' and by application, 'black' " (p. 54). Being that Ham was Noah's only son that was named. As McCray explained, "the name "Ham" is patronymic of his descendants. That is, it is a name received from a paternal ancestor" (McCray, 1990, p. 54). McCray (1990) also goes on to state that in Psalms there are references that indicate Ham is synonymous with Kemet. To further prove 'Ham' is an African nation, McCray (1990) indicated that Psalms 78:51, 105:23 and 27, 106:22 in particular events were "smiting the first born in Kemet" (p. 54), and of which are Joseph's sojourn and Moses' miracles. McCray (1990) further noted Ham could be a description of the most ancient people of Kemet. To prove this McCray (1990) began at Genesis 10:6 which states, "the sons of Ham:...Mizraim" (p.55). The ancient Kemites called Ethiopia "Cush" to identify their southern neighbors and "Punt" was identified as Somaliland by other scholars (McCray, 1990).

Hollywood gives contradictory portrayals of Kemites in the Bible. For example, the 1956 Biblical classic "The Ten Commandments", in scene 4 of (Ramses the first) and scene 7 of (Moses the Conqueror) Seti the first was portrayed by Caucasians (See Appendix B). These characters had tan skin and semi-curly or wavy hair. However, if

the people of Kemet were Caucasian, wouldn't the characters have more European features? The resulting misconceptions indicate there is a strong possibility Kemites were African. It is also interesting to find in scenes 16 (Brick Pits) the black men holding the seat up for the Master Builder are the only black men in the movie that the researcher feels are depicted as true Kemites. The same applies in scene 7 (Moses the Conquer) when Ethiopia came to Pharaoh's palace. Most interesting, in scene 39 (Exodus) on the wall of the temple there were four colossal statues of Rameses; there were two brown skinned (not reddish-brown skinned) paintings of the Pharaoh (The Ten Commandments, 1956). This is surprising, because why would the main characters in the movie be constantly portrayed as Caucasian if the Pharaoh had been painted a brown color?

Red and yellow ochre are colors that describe ancient Kemites in tomb paintings. Many people often speculate why the ancient Kemites used different colors to portray their nation. Some scholars and historians believe the men were portrayed with red to represent the fact that they worked in the sun, and thus it darkened their skin. The women were believed to have been rendered in yellow because they remained inside throughout the day. Rather than being misled by a few scholars and historians theories, what better way to understand the depictions of the ancient Kemites than by learning how they saw themselves?

In the book *Egypt Revisited*, Brunson (1989) gave his explanation of how the ancient Kemites used color in their paintings. As Brunson (1989) studied the symbolic use of black, red and yellow colors in Kemetic paintings, he clarified some misinterpretations. Red was used to identify Kemetic men on wall and papyrus paintings, but they were used in a symbolic way. Brunson (1989) stated, "when Africans entered

Europe during the Aurignacian phase of that continent (circa 40,000 B.C.), they initiated burial rituals in which the dead were sprinkled or painted with red ochre” (p. 6). In another study, Brunson (1989) presented other facts. Brunson cited Soviet historians illustrate Africans passed this habit into the East where a Neolithic painting designated the use of red ochre on the men (as a symbol of vitality (strength) and yellow ochre on the women (as a symbol of fertility) (See Appendix C).

The researcher, striving to understand, self-educate, and satisfy her curiosity about ancient Kemetic life and depictions and therefore visited the Oriental Institute of Chicago. The initial process of the investigation began with questions with a docent by the name of Rebecca Binkley. The researcher asked why the Kemetic women were painted yellow. Binkley answered by saying, “They (Kemites) wanted the man to be painted red to say that he worked outside; to be outdoors and to be tan was a manly thing. Women were usually painted yellow because they would have been indoors, and would have been protected from the sun.” (R. Binkley, personal communication, June 8, 2002). This was a similar explanation given by Evelyn Gottlieb, a docent for the Field museum. She also stated the colors of the paintings were an artistic style (personal communication, 2002). The scholar then asked Binkley, if that (a statue of a woman) was her actual skin color. Binkley stated, “No they were the same!” (R. Binkley, personal communication, June 8, 2002). Take note that early in the interview Binkley commented the men were painted red because of sun exposure and the women were yellow due to being indoors. During the interviewing, the scholar was interested in knowing if the Egyptians were all the same color. Why did Binkley state they were red from exposure of the sun and yellow due to lack of sun? As the questions continued, the scholar asked Binkley if they

were both yellow... (Binkley commented of the men and women) “They were the same, and the paintings were a stylistic adaptation that the men were a red color and the women a yellow color” (R. Binkley, personal communication, June 8, 2002). At this point it was obvious Binkley did not want to give a direct answer to the scholar as to the origin of the Kemites’ pigment. If this really is a stylistic adaptation, it would have no reference to the true color of their skin! When Binkley realized she contradicted herself, she made other theories of how there was a different race. If there were a variety of races in ancient Kemet, then the skin color of the men would not be reddish-brown, and the women a yellow color. The depiction would also probably appear brownish (See Appendix D). Further into the conversation the scholar asked Binkley what race(s) created ancient Kemites. Binkley replied, that they were multiracial and that the pre-dynastic kings had wives which were mostly northern. Binkley contradicted herself again, saying the princess that married Pharaohs were from all over and to not pay attention to the race of the Pharaohs because that often had no relation with the race of the country (R. Binkley, personal communication, June 8, 2002). Why does the race of a Pharaoh have no merit with the population of the country? If a Pharaoh has children they will most likely mix and marry some of the inhabitants of the country. Upon observation of the pictures of Tutankhamen (See Appendix E), it’s obvious King Tutankhamen is depicted with red and black skin, something not recognizable if an observer or researchers is conditioned to believe the explanations of certain scholars, historians, and the media. An example of this can be seen in the movie *Cleopatra*. In scene 5 (Cleopatra), if one looks closely at the walls in the background while Caesar and Cleopatra are speaking to one another, one will clearly detect the director of the movie has taken part of a painting of King

Tutankhamen from his royal chair (see Appendix E) and painted him Caucasian.

Tutankhamen was not the only Pharaoh depicted in a reddish color. There were also Pharaoh's such as Akhenaton (See Appendix F), Thutmose IV and Seti I (See Appendix G), and Rameses III and Thutmose III (See Appendix H). This also applied to the Queens Nefertari (See appendix I) , Mutnofret (See Appendix J), Nefertiti (See Appendix F), and Queen Tiye (See Appendix K). These depictions are not based upon the theory that women had yellow skin due to residing inside. One must also notice in Appendix L, that there are female musicians that are illustrated in a brownish color, thus supporting James Brunson's (1989) theory that colors were symbolic. Since red ochre as Brunson (1989) had stated, was a symbol of vitality (strength), the word vitality may also be interpreted as liveliness, which is something the researcher saw in the painting of female musicians. From a conjecture made by the researcher and Grantham (a docent for the Field Museum and Natural History of Chicago), he gave many reasons to believe, that if the Pharaohs did not work outside, they would have been depicted in yellow ochre (C. Grantham, personal communication, June 14, 2002). This speculation should be taken into consideration when viewing tomb paintings; thus society is quite aware that Pharaohs and Queens or any person in an authoritative position would not work outside in the scorching sun.

Imagine yourself waiting for a friend to pick you up from the airport; they have to drive you to a very important business meeting in one hour. You inform this person to look for a specific outfit you are wearing so they can recognize you. For example, when you arrive at the airport, 30 people are wearing the same or similar outfit. Your friend could not find you in time, and you missed your meeting. The ability to be able to be

distinguished from another person is important to many people for various reasons. Some cultures wear certain styles of clothing to differentiate themselves from other cultures and races for religious or ceremonial reasons. The ancient Kemites distinguished themselves from other races that traveled to their land. Certain tomb paintings portrayed them differently from two other particular races portrayed in a tomb painting of Ramesses III. The scholar spoke to Charles Grantham, of the Field Museum of Chicago. Grantham (1999) stated these four men (See Appendix M, Figure 1), are a depiction of an ancient Kemite, Libyans (Indo-European), a Nubian (Kushite), and a Syro-Palestinians (Semite). Grantham (1999) also stated the ancient Kemite and Kushite attire are identical to each other, possibly illustrating there was no difference between the two races in particular. Grantham (1999) referred to Cheikh Anta Diop's response to the tomb painting of Ramesses, and stated that "it shows that the Egyptians perceived themselves as Blacks, and represented themselves as such without possible confusion with the Indo-Europeans or Semites...throughout their entire history, the Egyptians never dreamed of representing themselves by type B or D (See Appendix M, Figure 1)" (p. 8).

Grantham (1999), along with the Kemetic Institute traveled to Kemet in 1987. Grantham photographed the wall paintings in Ramesses III (See Appendix M, fig 2). Through that illustration, it is clearly seen how the ancient Kemites portrayed themselves. Note: if the ancient Kemites were truly Caucasian, (the way society believes them to be) then all of the men shown in the illustration would be Caucasian except for the Nubian. This wasn't the case; there were two other races that were Caucasian in appearance and two races that were African in appearance. If there was a Nubian depicted, who was the other man? Certainly it could not possibly have been a man from Western Africa. It was

most likely a Kemetic man. The motive why the researcher so fervently this is because Kemites were very close neighbors to the Nubians. Although they fought from time to time, they continued to interact with each other and intermarried into the culture. This is the researcher's evidence that helps her to understand why there were two men of the same color.

When a country is named (in most cases it is named based upon a language **that is** understandable) it may be named after the natural resources of the land, ideas, beliefs, etc. When Kemet is pronounced *Egypt*, we are not saying the ancient term that was used by the indigenous people in ancient times; we're using a tenure used by the Greeks, deriving from their pronunciation, *Egypticus*. Currently **we are** using "Egypt" as modern English tenure (Browder, 1992).

Throughout this paper "Egypt has been called Kemet. Many times you've probably asked, "What does Kemet mean? Some people believe that ancient Kemites named their country after the land's black soil. During the researcher's high school years, she constantly read history books explaining the meaning of Kemet. Most books explained that Kemet means, "the black land" after Kemet's black soil. Grantham's (1999), [a docent for Africa and inside Ancient Egypt Exhibits at the Field Museum of Natural History for the past eight years,] gave his interpretation of the word Kemet. Grantham (1999) explained how Egyptologists Shaw and Nicholson in association with the British Museum, stated Kemet was a description of the "black land," referring to Egypt's black soil. Grantham (1999) believes the ancient Kemites saw themselves, "as a community of black people rather than the color of the soil" (p. 5). Grantham (1999) demonstrated a way to interpret Kemet so it can clearly interpret the meanings of

hieroglyphic symbols. To do so, Grantham (1999) referred to Sir Alan Gardiner as how he explained the word *Km* (black) is an epithet (adjectives) and, “should follow its noun, agreeing with it in number and gender”. (p. 6). Grantham (1999) illustrated he explained Gardiner’s explanations in some examples. In example one, the transliteration will be *shrn pn bin*, and the literal translation is, “plan this evil.” As for the translation, it is “this evil plan” and Gardiner’s explanation of the commentary can be the word *plan*. ‘Plan’ is a noun and ‘this’, is a demonstrative adjective that has superiority position over other adjectives, which in this case is *evil*. (See Appendix N, Figure 1). Grantham (1999) also gave another example by Gardiner to show when an adjective is used as a predicate. In example two the transliteration is *nfr ib . i*, and the literal translation is “happy” or “good heart my.” The translation is, “my heart is happy,” or “my heart is good” (See Appendix N, Figure 2). In the *Battle for Kemet*, Gardiner explained when an adjective is used as a noun the adjective is followed by a determinative, which is an ideogram. In example three, the transliteration is *nfrt* and the literal translation is ‘beautiful woman’. ‘Beautiful woman’ and the commentary as Grantham (1999) and Gardiner explained it, that nothing else is necessary because the woman that is seated can support itself (See Appendix N, Figure 3), and the *t* at the end of *nfrt* agrees with the feminine determinative. Gardiner has explained various usages of adjectives, and based on the examples, *Kmt* (Kemet) (See Appendix N, Figure 4) is utilized as a noun. Grantham (1999) explains *Km* “black” (See Appendix N, fig 5) is followed by the determinative, (See Appendix N, Figure 6).

In another case, Grantham (1999) referred to Gardiner’s explanation of the determinative symbol described previously. Grantham stated that Gardiner (1999) believes this symbol (See Appendix N, Figure 6) represents *village with crossroads*, and

an ideogram having a transliteration of *niwt* (See Appendix N, Figure 9). Grantham says Gardiner (1999) believes that *town* is feminine and holds a *t* ending (See Appendix N, Figure 8), as determinative it symbolizes a *town* or *village*. Grantham also indicated that Gardiner (1999) states that the inhabited region in Kmt (Egypt) is *the black land*. Grantham (1999) also referred to Faulkner's *Concise Dictionary*; these symbols (See Appendix N, Figure 11) mean *town or city*. In the *Battle of Kemet*, Grantham (1999) stated Samuel A.B. Mercer also views the exact symbol as Gardiner to be represented as *city*. The list continues on that numerous writers in books believe this symbol (See Appendix N, Figure 6) to represent *city, village or town*.

In the book *Egypt Revisited* (1989), Diop stated the Kemites used tenure to describe their nation (See Appendix O, Figure 1). Diop (1989) stated this tenure is depicted with a charred piece of wood (See Appendix O, Figure 2). As Diop (1989) stressed, he also said this word is, "the etymological origin of the well-known root *kamit* which has proliferated in modern anthropological literature" (p. 20). Diop (1989) further stated in the language of the ancient Kemites a word is created from an adjective or noun by placing the word in a feminine singular. "*Kmt* from the adjective *km*= black" (See Appendix O, Figure 1) means black men, and depicts the nation of ancient Egypt.

It is said, "They have black skins and wooly hair" (Diop, 1974, 1). This is a statement that was heard many times from a notable man named Herodotus, (See Appendix P) who is acknowledged as the, "father of history" (*Egypt Revisited*, 16, 1989). There were many people such as, historians, and students that visited ancient Kemet for its splendors, knowledge, and philosophy. Herodotus traveled to ancient Kemet around the fifth century B.C., a nation that was already 10,000 years old (Diop, 1967). Around

500 B.C. Herodotus described the ancient Kemites as having, “black skins and kinky hair” (Diop, 1989). Herodotus also wrote: “It is in fact manifest that the Colchians are Egyptian by race...several Egyptians told me that in their opinion the Colchians were descended from soldiers of Sesostris. I had conjectured as much myself from two pointers, firstly because they have black skins and kinky hair (to tell the truth this proves nothing for the other peoples have them too)” (Diop, 1989,16).

Herodotus also wrote, “man gradually pushed northwards and that man was African.” A man named of Pliny contradicted Herodotus stating the early Kemites were Asiatic. (Waterfield, 1967). When the researcher spoke to Binkley about Herodotus saying the ancient Egyptians were black, she immediately said Herodotus came around the time of Christ (personal communication, June 8, 2002). Based upon this, does one conclude the ancient Kemites ceased being African? Diop (1967) stated, “If the Egyptian people had originally been white, it might well have remained so. If Herodotus found it still black after so much crossbreeding, it must have been basic black at the start.” (p. 5). From, “-63 to +14”, a Greek historian and a contemporary of Caesar Augustus, Diodorus of Sicily (Diop, 1989) stated, “The Ethiopians say that the Egyptians are one of their colonies, which was led into Egypt by Osiris. They claim that the beginning of the world Egypt was simply a sea but that the Nile carrying down vast quantities of loam from Ethiopia in its flood water, finally filled it in and made it part of the continent.” (Diop, 1989) Amiaus Marcellinus a Latin historian and friend of Emperor Julian came around, “+33 to +100” and stated, “the men of Egypt are mostly brown or black with a skinny and desiccated look” (Diop, 1989). Volney, traveled between the times +1783 and +1785 at the launch of Negro slavery stated that, “all of them are puffy-faced, heavy-eyed and

thick-lipped (Egypt Revisited, 19, 1989) blotted faces, flat nose, puffed up eyes (Diop, 1967) in a word, real mulatto faces. I was tempted to attribute this to the climate until, on visiting the Sphinx; the look of it gave me the clue to the enigma. Beholding that head characteristically Negro in all its features, I recalled the well-known passage of Herodotus which reads: 'for my part I consider the Colchoi are a colony of the Egyptians because, like them, they are black-skinned and kinky-haired.' Volney further said, "In other words the ancient Egyptians were true negroes of the same stock as all the autochthonous peoples of Africa and from that datum one sees how their race, after some centuries of mixing with the blood of Romans and Greeks, must have lost the full blackness of its original mould" (Diop, 1989). A historian named Champollion-Figeac, who was the brother of Champollion the younger, made a reply to Volney's testimony about the ancient Kemites. Figeac said, "the two physical traits of black skin and kinky hair are not enough to stamp a race as Negro and Volney's conclusions to the Negro origin of the ancient population of Kemet is glaringly forced and inadmissible" (Diop, 1989). If we were to refer to these historians theories of black skin and woolly hair this wouldn't be adequate to make a Negro race. Diop (1967) stated Figeac contradicted himself 36 lines later writing, frizzy and woolly hair are true characteristics of the Negro race. Figeac then concluded by stating Kemites had long hair and they belonged to the white race (Diop, 1967)!

To further prove the identity of the ancient Egyptians, Diop found another way through melanin dosage tests. Diop (1989) states melanin (eumelanin), the chemical body accountable for the skin pigmentation is broadly speaking, insoluble and is conserved for millions of years in skins of fossil animals. Diop (1989) said the epidermis

is the location for melanin. “The melanosytes penetrating the derma at the boundary between it and the epidermis, even where the latter has mostly been destroyed by the embalming materials, show a melanin level which is non-existent in the white skinned races.” (Diop, 1989,15) Diop’s samples were from mummies of Marietta excavations in Kemet in a physical anthropology laboratory of the Musee de l’ Homme in Paris. Diop (1989) stated these methods are capable of being performed on mummies such as Thutmoses III, Seti I and Ramses II in the Cairo Museum due to their excellent condition.

For two years Diop (1989) had been pleading the curator of the Cairo Museum for samples to analyze, but Diop was only permitted a few sq. millimeters of skin. In Diop’s attempt, he lightened the specimens with ethyl benzoate so they could be studied by natural or ultra violet lighting rendering the melanin grains florescent. From this, Diop concluded through a melanin level of microscopic examination, it can permit one to categorize the ancient Kemites as a black race (Diop, 1989). At this point the researcher could not help but wonder if the mummies in museums are truly Egyptians. As society understands, there was intermixing in ancient Egypt, which does not erase the original make-up of the ancient population. Diop conjectured why there were only mummies with long hair displayed instead of mummies with kinky hair. (Diop,1967). With that thought, this raised the question, where did the mummies go that resembled the mummy of Anut Tawi (See Appendix Q)? If a trained Egyptologist could use the same methods as Diop used, could they come to the same conclusion as Diop did?

Geographically, when one views countries, Corsica, Greece, and England, they are physically separated from Europe, but are still considered European. In relation with

Kemet to Africa, a country physically in Africa, Kemet is somehow disembarked from the continent of Africa (Browder, 1992).

To a religious person, they can clearly see and understand that evidence the Bible supports Kemet was a black civilization through the genealogy of Ham. As for the colors red and yellow, they were merely colors; the same colors your kindergarten teacher instructed you to use when you marked in your coloring book. There is no such existence as a red or yellow race. One must have to consider heat does not change a person's skin color. Movies such as *The Ten Commandments* and *Cleopatra* gave false interpretations of true Kemites through wall paintings, and actors. Society wouldn't be able to recognize this if they settle for what they read in books, hear from others, or watch on T.V. The researcher would like the reader and society to think about all the statements made by various historians, Herodotus, and Volney. One can't dismiss the fact they seen these ancient people in person. If the Kemites were truly another race other than African, historians from that civilization would have made note of it. If the melanin dosages which were performed on mummies by Cheikh Anta Diop worked well, why does not Egyptologists use this method today?

One must also consider society have always labeled people. Is it okay to label bi-racial, or multiracial individuals such as Halle Berry, Maria Carey, or Tiger Woods as black, and the ancient Kemetians as "mixed"? Anyone should notice the difference because, society has dictated to us what they think is black, white, or "mixed." Today's society and ones to come are responsible for what is being distributed in schools, the media and books, but it is up to the reader or viewer, to understand what is valid information. To fully understand evidence that was supplied earlier in the paper, one

must have an open minded. To understand a person's culture, one must understand their past!

Appendix A

Cush- Ethiopia

Canaan- The land that was inhabited by people before the Israelite occupation

Phut- Somalia

Havilah- Was the land where the river Pishon flowed in the Garden of Eden.

Sabtah- Noted as Sabota in Arabia, chief city of Hedramaut

Raamah- Located southwestern Arabia near Ma'an

Seba- A Hamatic descendent, a reference to Saba, and is the Sabaeans in Yemen, southwest Arabia.

Sabtechah- Etymologically is related to the Nubian Pharaoh Shabatak

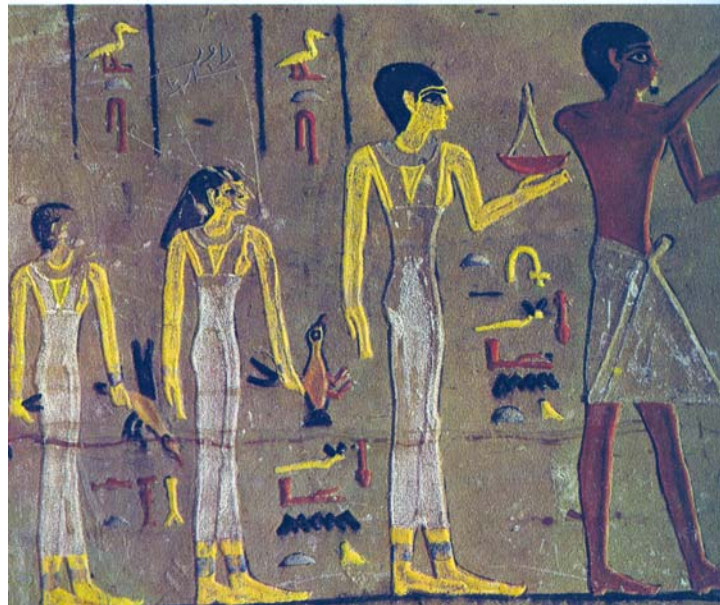
Appendix B

Seti I and Rameses



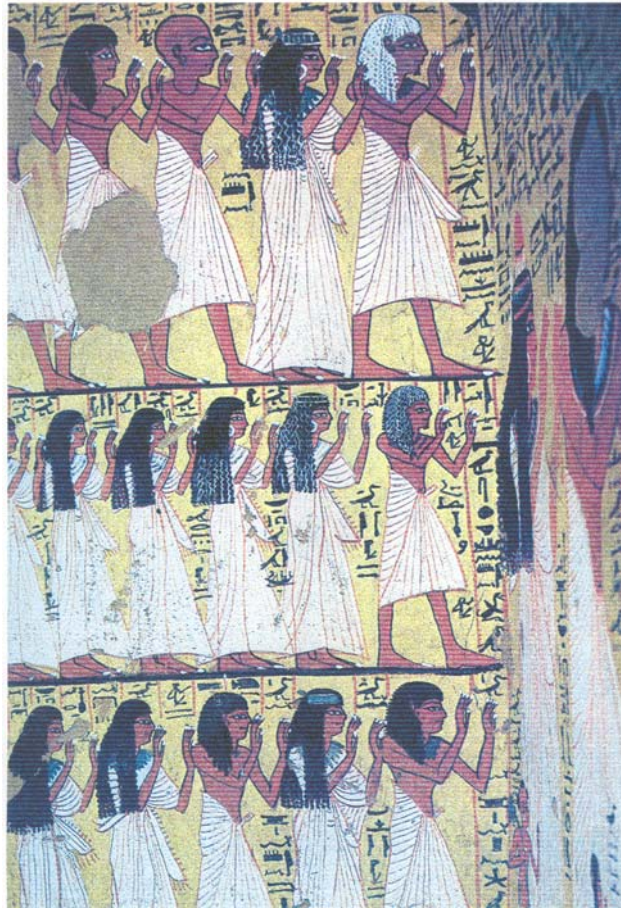
Appendix C

Red and Yellow



Appendix D

The Same



Appendix E
Tutankhamen



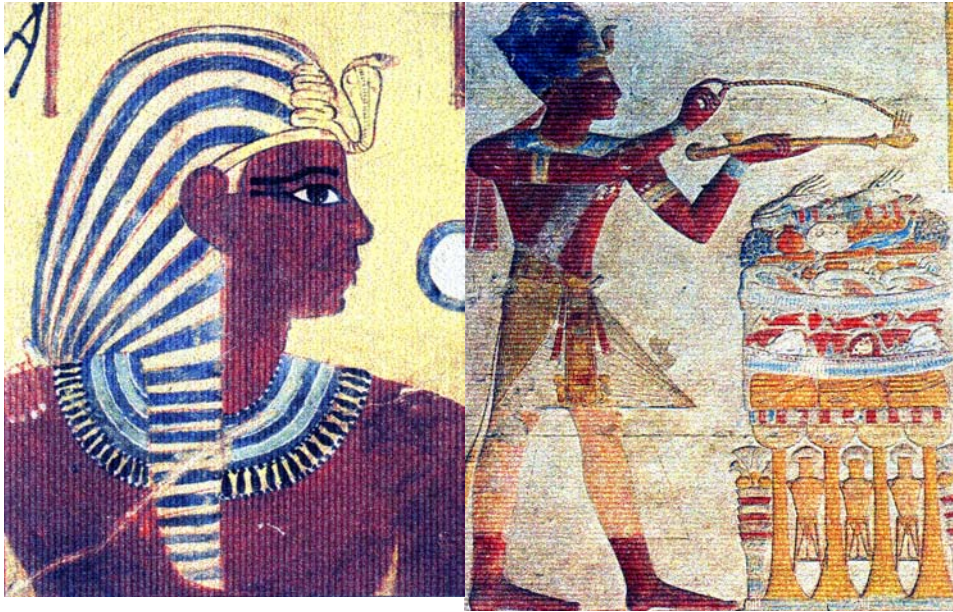
Appendix F

Akhenaton and Nefertiti



Appendix G

Thutmose IV and Seti I



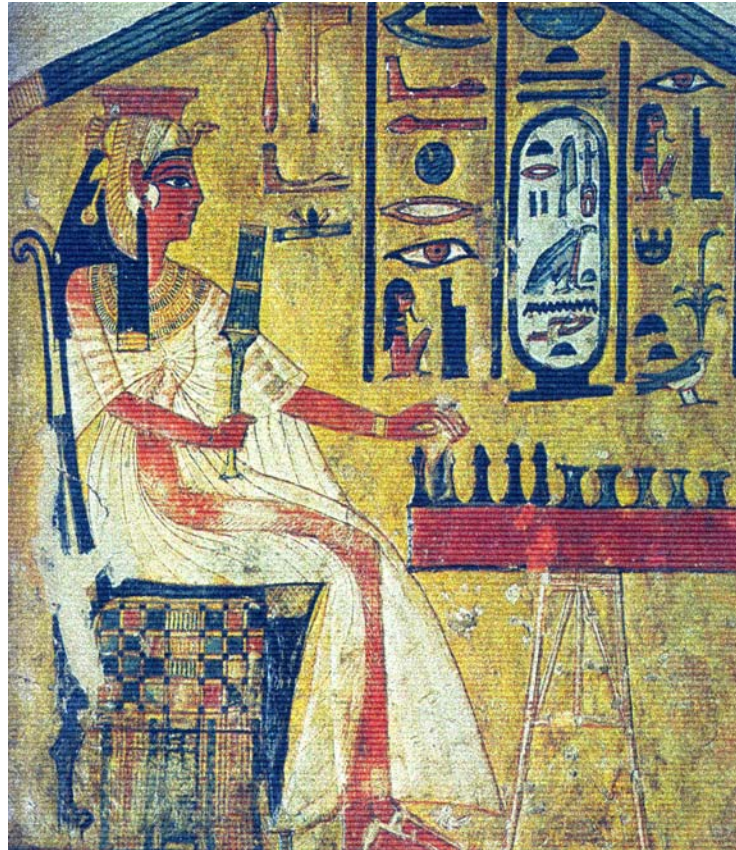
Appendix H

Rameses III and Tuthmosis III



Appendix I

Nerfertari



Appendix J

Mutnofret and Neye



Appendix K

Queen Tiye



Appendix L

Female Musicians



Appendix M

The four races

Fig. 1

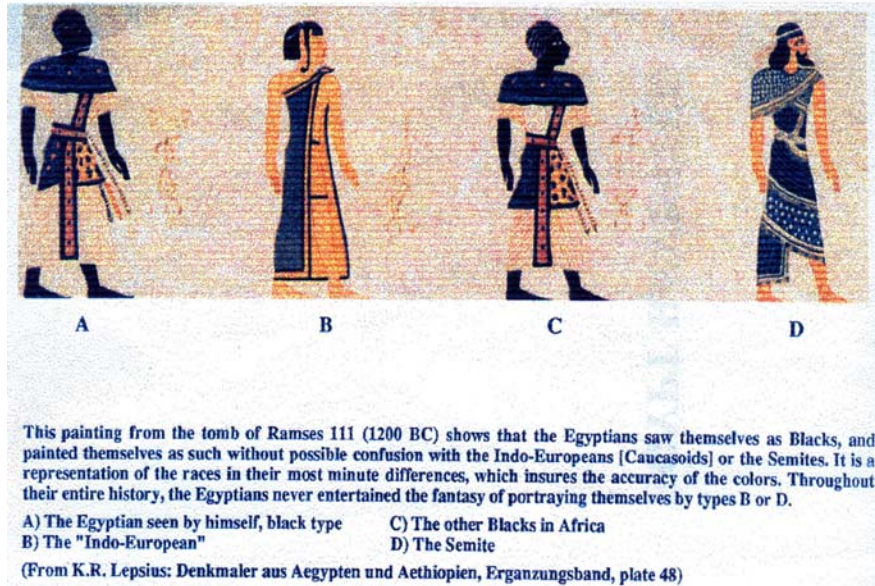
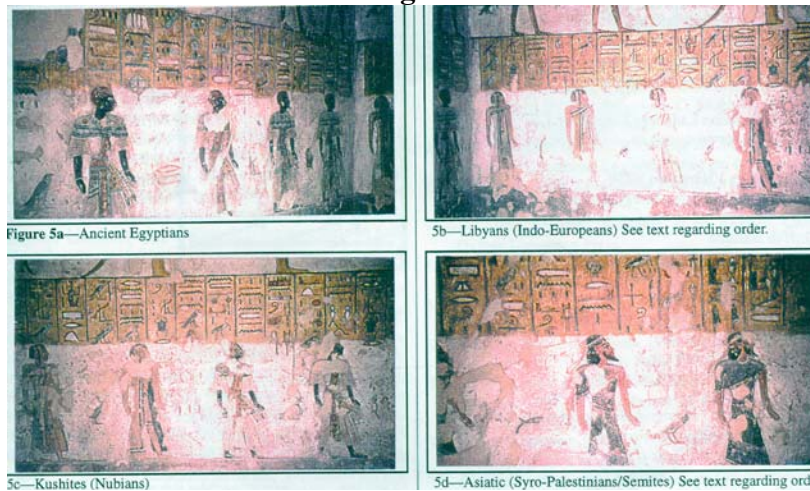


fig. 2



Appendix N

Hieroglyphics 1

fig. 1

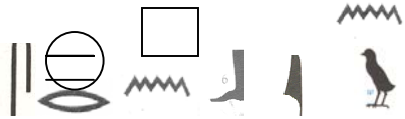


fig. 2



fig. 3



fig. 4



fig. 5



fig. 6



fig. 7



fig. 8



Appendix O

Hieroglyphics 2

Fig. 1



fig. 2



fig. 3



Appendix P

Herodotus



Appendix Q

High Priestess Anut Tawi



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