

KAMIT HENA NTORO

THE BLACK NATION AND DIVINITY



Akwamu, Gyaman and the Origin and Meaning of the Name 'Kamit'



NTORO: Origin and Meaning of the Term 'NTR' - Deity
as Defined in Ancient Kamit and Akan Culture

ODWIRAFO KWESI RA NEHEM PTAH AKHAN

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The culture and people of ancient **Khanit** and **Kamit** (Nubia and Egypt) are Ancestral to Afurakanu/Afuraitkaitnut (Africans~Black People) all over the continent of Afuraka/Afuraitkait (Africa) and around the world. Archaeological data and genetic data when properly assessed has borne out the direct material and genetic link of contemporary Afurakanu/Afuraitkaitnut (Africans), inclusive of those on the continent and those who migrated or were forced to migrate outside of the continent, to the Ancestral culture and population of Khanit and Kamit which spans over 40,000 years. What is referred to as anthropological data is the third leg of a three-legged stool including archaeological and biological data which allows us to properly identify ourselves through time wherever we have existed in the world. However, anthropological data, inclusive of the study language, family organization, cultural and ritual customs and more is only revealing when a firm knowledge of the cosmology is attained. In Afurakani/Afuraitkaitnit (African) Ancestral culture, knowledge of the cosmology is derived from the Ancestral Religion. Afurakani/Afuraitkaitnit (African) Ancestral Religion is informed by the Deities, the Divine Spirit-Forces in Creation, who are directed by the Great Mother and Great Father, the Supreme Being, to engage the process of spirit-possession and spirit-communication.

When through ritual our people become possessed by the Spirits of the Deities, we are able to attune to their functioning in Creation. We are thus availed of the knowledge – through experience – of the harmonious interfacing of variegated interdependent Forces in Creation. We can thus replicate this Divine Order we have attuned to when organizing our families, clans and nation. Afurakanu/Afuraitkaitnut (Africans) have by this process been able to establish **civilization** which is properly defined as a social order rooted in the Divine Order of Creation.

The lived-experience of fusion with the Spirit-Forces of Divine Order allows us to express this Order through the relating of cosmology. Afurakani/Afuraitkaitnit (African) cosmology is thus not an ‘attempt to explain reality’, it is an exposition and expression of the nature of reality as it truly is governed by the Spirit-Forces of Divine Order which undergird and animate this reality. Our use of language and expression of language through symbol reflecting cosmology is rooted in this direct experience with the Deities themselves.

It is by this means that we are able to properly translate the thoughts and formulations of our Ancestresses and Ancestors. We are animated by the same Deities - **Abosom, Orisha, Vodou, Arusi, Ntorou/Ntorotu** - today that our Ancestresses and Ancestors were animated by in the past at the foundation of our culture. This is the foundation of true anthropology. The

archaeological and biological data naturally and organically corroborate the properly structured anthropological analysis rooted in this lived-experience.

In this publication we address the nature of the identity of our people and our relationship with the Deities as codified in the ancient terms **Kamit** and **Ntoro**. These terms spelled in the **medutu** (hieroglyphs) typically without vowels: **Kmt** and **Ntr** define the ‘Black Nation and Divinity’.

We utilize the **Akan** language and culture to elucidate the proper meaning of these terms, their proper vocalizations and their etymological and cosmological foundations rooted in the Ancestral Religion of Afurakani/Afuraitkaitnit (African~Black) people. This publication is the first to fully and properly define these terms.

Our cosmology illuminates the reality that just as there are cancerous cells that develop within the body at any given time seeking to consume and destroy the healthy cells, so do cancerous entities emerge within the body of Afurakani/Afuraitkaitnit (African~Black) humanity, seeking to consume and destroy the healthy cells. The whites and their offspring are the minority cancerous cells who have sought and continue to seek to consume and destroy our people not only physically (enslavement, incarceration, chemical, biological and conventional warfare), but culturally worldwide and throughout trustory. They continue to work to deliberately misconstrue and misrepresent archaeological, biological (genetic) and anthropological data to dispossess Afurakanu/Afuraitkaitnut (Africans) of our identity inclusive of the culture of Khanit and Kamit. Just as we must initiate our own archaeological and biological studies to correct the record and expand the record, so must we initiate our own authentic anthropological studies rooted in our lived-experience with the Deities and Ancestresses and Ancestors who birthed the culture. This is how we correct and expand the record. We must cease to continue to fall into the pseudo-anthropological traps set by the whites and their offspring which have to date rendered our attempts at authentic analysis handicapped at best.

This work is a turning point which opens the way for Afurakanu/Afuraitkaitnut (Africans) worldwide to restore our Ancestral language, culture and religion - our Ancestral identity - to those foundations which are firm, secure, abiding and timeless.



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AKWAMU, GYAMAN AND THE ORIGIN AND MEANING OF THE NAME ‘KAMIT’

The term **Kamit** also written **Kemet**, **Kmt** is the ancient name for the Afurakani/Afuraitkaitnit (African) country and civilization which would later be mislabeled **Egypt**. The term Kamit designates the country and the land as the ‘Black Country’ and ‘Black Land’. The term **kam** (km) means ‘black’ in the ancient language as well as the **Coptic** dialect, the late period dialect of the language which came into popular use approximately 2,000 years ago. As we have shown in our publication **Kam Ur - Kamit Urit: Ausar, Auset and the Enslavement and Restoration of the Afurakani/Afuraitkaitnit (African) in Amenti - The West**, the people of Kamit being designated as **Kamitu** or **Kamau** identifies them as people of the ‘Black Country’, ‘Black Land’ but also the **Black People** referencing their **skin color**. In our publication we demonstrate that those who are designated as ‘Black’ (kam) are dark brown people with black undertones, while those designated as ‘Red’ (desher) are dark brown people with red undertones. They manifest the energetic-complex, temperament and physiological characteristics of the Deities, the Divine Spirit-Forces in Creation, who animate and thus govern the Black Land and Red Land - the Deities **Ausar** and **Set** respectively.

As we examine the term Kamit and its definition ‘black’ we can gain a proper understanding of the **medutu** (hieroglyphs) which make up the term when we have a proper understanding of the cosmology that birthed the term. The medut of the *burning, flaming piece of charcoal* representing kam (km) as well as the *crocodile’s tail* or *paw* representing the term kam (km) is accounted for in the cosmology. Both medutu define the blackness of the soil and the nature of the Deity who animates the black soil. They also define the nature of the country itself and its development, topographically and politically.

The proper understanding of the medutu comprising the name Kamit and its cosmological, physiological and political implications can be found in **Akan** culture today. We can thus confirm the ancient texts in the living culture and language of the Akan, who are directly

descendant of ancient **Khanit** (Nubia/Sudan) and Kamit. We have shown the genetic, linguistic and religious ritual identity of the Akan with our Ancestresses and Ancestors of Khanat/Khanit (Nubia) in our publications: **HOODOO PEOPLE: Afurakanu/Afuraitkaitnut (Africans) in North America - Akan Custodians of Hoodoo from Ancient Hoodoo/Udunu Land (Khanit/Nubia)** and **HOODOO MAYN Nhoma - Hoodoo Nation Festival Journal**. In this note, which is part of a larger forthcoming work, we demonstrate that the name Kamit (Kmt) also exists in Akan culture designating **a people** and **a nation**. The name in Akan includes the reference to the **burning charcoal** and all of its cosmological implications.



The Akan people number over 20,000,000 in West Afuraka/Afuraitkait (Africa). Approximately 45% of the population of Ghana is Akan while approximately 42% of the population of neighboring Cote de 'Ivoire (Ivory Coast) is Akan. As one of the largest ethnic groups on the continent of Afuraka/Afuraitkait (Africa) in general and West Afuraka/Afuraitkait (Africa) in particular, millions of Akan people suffered many losses as a result of the **Mmusuo Kese** (Great Perversity/Enslavement Era). There are millions of Akan people in North, Central, South America, the Caribbean and Europe today, directly descendant of those who were forced into enslavement.

The **Akwamu** are a sub-group of the larger Akan ethnic group. Akan people migrated from ancient **Khanat** (Nubia) to West Afuraka/Afuraitkait (Africa) after the fall of Kamit nearly 2,000 years ago. Our Akan (Khan) Ancestresses and Ancestors then established the empire of Khanat (**Ghana**). Nearly 1,000 years later, the empire of Ghana was invaded by Muslim groups. Because of the deterioration of the 'neighborhood' and because the Akan were against the embrace of the pseudo-religion of Islam, Akan people began migrating further south in waves. They would eventually pass through and settle in the regions of today's Ivory Coast and Ghana. During these migrations, the Akwamu settled in **Kong** (Northern Ivory Coast) and would eventually continue through today's Northern, Central and Eastern Ghana. The Akwamu became one of the first and largest Akan empires.

In the late 1240s (1400s), a segment of the Akwamu people separated and established a new nation. These people called themselves the **Gyama** people - **Gyamafo** or **Gyaamanfo** and the nation the **Gyama** Nation - **Gyaman** or **Gyaaman**.

The term 'oman' or 'man' in the Twi language of the Akan means 'nation, people'. **Akwamuman** is thus the Akwamu Nation. **Asanteman** is the Asante Nation. **Gyama** or **Gyamman** (**Gyaman**, **Gyaaman**) is the **Gyam** or **Gyama** Nation. The suffix 'fo' in the Twi/Akan

language denotes a plurality of people similar to the english term ‘folks’. **Akwamufo** thus means Akwamu People (Akwamu folks). **Akanfo** means Akan People. **Gyamafo** means Gyama People.

Because of the artificial borders imposed upon the region by the whites and their offspring in the late 12800s (1800s) the traditional territory of the Gyama people was divided between Ghana and Ivory Coast. We thus have Gyama people in Northwest Ghana and Gyama people in Northeast Ivory Coast. Ghanaian Gyaman and Ivorian Gyaman were formerly called British Gyaman and French Gyaman.

The name **Gyama** amongst the two branches is spelled variously: **Gyama, Gyaama, Gyam** (Ghanaian Gyaman) **Kyama, Tchama, Kama, Cama** (Ivorian Gyaman).

In the **Ebrie** Akan dialect (Ivorian Branch of Gyaman), the **Gyama** (Chah-mah or Jah-mah) people are also called the **Kama** (Cah-mah) people. As we will see in this short note, the **Gyama** or **Kama** people are the **Kamat (Kamau)** people. Just as ancient Kamit was born out of ancient Khanat (Khanit/Nubia) in East Afuraka/Afuraitkait (Africa), the same dynamic played out as we migrated from East Afuraka/Afuraitkait (Africa) to West Afuraka/Afuraitkait (Africa). The Gyama/Kama people reemerged from the larger Akan (Khana) parent and reestablished themselves after the migration away from the empire of Ghana.

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In the **Twi** language of the **Akan** of Ghana and Ivory Coast there are a few grammatical features that are important to take into consideration for this discussion.

The suffix which denotes ‘female’ or a diminutive has dialectical variants:

obaa
obea
waa
aa

The term for woman is **obaa** in the Asante dialect and **obea** in the Akwamu dialect. It is also a suffix representing the diminutive.

The male and female **Abosom**, Akan term for ‘Deities’, Who govern the planet ‘mars’ are called **Bena** and **Abenaa** in Akan culture. **Bena** and **Abenaa** are the Deities **Heru Behdety** and **Sekhmet** in Kamit. All Akan people born on tuesday (**Benada, Abenaada**) are thus given the soul-name (**kradin**) associated with the Deity Who governs the day. A male child born on **Bena**’s day (Benada) is thus a *servant* or *subject* (akoa, kwa) of **Bena**. His soul-name is therefore **Kwabena**. A female born on **Abenaa**’s day is thus a *servant* or *subject* of **Abenaa**. Her soul-name is therefore **Abenaa**. There are variations based on dialect: **Abena, Abenawa, Abenaba, Abenaa**. As we can see the diminutive suffix is variously spoken -wa, -ba, -aa.

The term for ‘madame’ or ‘mistress’, a higher societal office than ‘brother or sister’, is **awuraa** in the **Asante** Akan dialect. However, it is **ewuraba** in the **Fante** Akan dialect. The -aa and -ba suffixes interchange. The -ba suffix can also be pronounced -ma.

From the **Asante-Fante Dictionary of the Tshi (Twi) Language**:

a) Gender. Tshi has no grammatical gender; natural sex is indicated: (1) by different words; as *ɔ̀bàrimá, man*; *ɔ̀bèa, woman*; *agyá, ɔ̀sè, father*; *zɔ̀á, ɔ̀wó, mother*; *okúnn, husband*; *ɔ̀yére, wife*. — (2) by adding nouns meaning *man, woman, or male, female*; as *ɔ̀bá-barimá, son*; *ɔ̀bá-bea, daughter*; *akókɔ-nini, cock*; *akókɔ-beré, hen*. — (3) by adding the diminutive suffix *wa* (orig. *ba = ɔ̀bá, child, young*) to indicate the feminine; when joined to a final *a*, *wa* is with the latter usually contracted into *aa*. In dialects, *ba* & *wa* are still in use. E. g. *atá, atáwa (Ak.), male twin*; *ataá, female twin*; *owúrà, ɔ̀wírà (Ak.), master*; *awuraa, wuraba (F.), aʋira-wá, -bá (Ak.), mistress*. Gr. § 41. — On the birth-names *Kwadwó, A'dwówa* &c., see Dict. p. 599, III. — Concerning the pers. pron. *ɔ, o, e, e*, cf. p. XXV.

We also have the ‘ky’ combination and ‘gy’ combination in the Twi/Akan language. The ‘ky’ is similar to the ‘ch’ combination in English with its varied pronunciations. The ‘ch’ can be pronounced as the ‘kuh’ sound in ‘character’ or the ‘chuh’ as in ‘check’. The ‘gy’ combination can also be pronounced as the ‘chuh’ sound. The ‘gy’ is very often pronounced similar to the ‘j’ sound in ‘jump’:

ky occurs before palatal vowels, and both constituent letters are sounded; **y**, however, weaker before *e, ɛ, i, ɪ*. In Akem the pronunciation of **ky** slightly approaches to that of ‘ch’ in church, whereas in Fante it is nearly like *ch*. In Asante the **y** is sounded less distinctly, especially before *r*; e. g. *kɛ̀rɛ = kyere*.





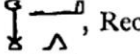
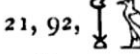

gy is softer than **ky**, and appears before *(a), e, ɪ*; before *ɛ, i, ɪ* the **y** sounds weak. In certain Fante dialects **gy** is pronounced like English *j*.

The term ‘**mu**’ in Akan means ‘interior, within’. When the term **mu** is used at the end of a phrase or name, the ‘**u**’ is typically dropped. Thus the Akwamu are often called Akwam. When one is knocking on a door and they who are in the dwelling say ‘**bra dan mu**’ meaning come (bra) house/dwelling (dan) within (mu), the phrase is typically spoken ‘**bra danmu**’ or ‘**bra dam**’ - the ‘**u**’ being dropped.

high tone. When used as a postposition or complement, the vowel **u** is often dropped, and the remaining **m**’ connected in pronunciation with the noun or pronoun to which it refers, or with the verb. — 5. In some phrases

We also have the interchange of the ‘m’ and ‘b’ sounds


‘m’ is pronounced as in English. When original, it is united with nasal vowels; when followed by pure vowels, it is a transformation of b, caused by a preceding m (or orig. n, ŋ). It interchanges with b, w, n, ŋ. — *M* before *f* is by some persons not formed with both lips, but with the lower lip only; e. g. ahemfô; usual form: ahemfô.



khaā  IV, 658, 
 Rec. 147, 17, 
 Rec. 21, 92,  to leave, to forsake, to cast aside, to reject, to abandon, to cast away, to release, to slip away from, to yield, to throw;  rejected, forsaken; Copt. **ⲭⲱ, ⲕⲱ.**

khaā  to leave, to forsake; Copt. **ⲕⲱ, ⲭⲱ.**

gyāw, v. [red. gyigyaw] 1. to leave, quit, depart from (for a time). Mt. 4,13. — 2. to part from (never to return), to forsake, desert, abandon, relinquish. Mt. 4,20: 22. — 3. to leave (behind), let remain. pr. 1261. 2735. 2776. John 4,28. Mt. 22,25. — 4. to leave in or commit to the care of, intrust. — 5. gyaw mu, to depart this life, expire, give up the ghost; cf. wu; onnyā nnyaw mu e, he has not yet breathed his last; wāgyāw mū = wawu. — 6. gyaw biribi (wō)..mu, to make up what is wanting, to complete. — 7. to leave (out), omit, translated by without (pr. 221), rather than (Prov. 8,10). — 8. odidi gyaw ne yere (ne yōgkō &c.) ase, he eats by himself, without his wife (his friend &c.). — 9. ógyāw mfēmēm, he grows a moustache; s. ano-da-so. **o-gyāw**, inf. forsaking, desolation. Isa. 6,12.

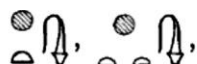
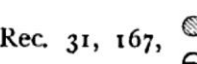



gya, v. Ak. (s. gyaw), 1. to leave; gya hō, F. to leave, forsake. Eph. 5,31. — 2. to worship.

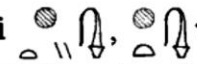

As we can see above, the term in Kamit ‘khaa’ is written with the medut of the lotus plant  representing the ‘kh’ sound. This can be pronounced ‘chah’ or ‘kah’ like the ‘ch’ in ‘check’ or the ‘ch’ in ‘character’. The second ‘a’ in the first instance is the forearm with the open palm.

 The vocalization of the word is thus ‘chaw’. In the second entry the second ‘a’ is represented by the ‘reed’ . The vocalization of the word is thus ‘chaah’. We can confirm this in the Akan language. As you can see above the term ‘gyaw’ and the variation ‘gya’ (chaw and chah) mean ‘to leave, to forsake, abandon’. This is the same word and its variation in both languages with the exact same meaning.

It is important that in the Coptic dialect we see that the ‘chuh’ sound and ‘kuh’ sound for the ‘kh’ is interchangeable: Copt. **ⲭⲱ, ⲕⲱ.** This gives a vocalization of ‘Chaw’ and ‘Kaw’. This

same interchangeability is found in Akan as we will see. First we must look at the term for 'fire':


khe-t , Rec. 31, 167, 
 Amen. 5, 14, fire, flame, heat, to burn
 up; , , burning incense.

Khe-ti , 
 Tuat VII, VIII, a fire-spitting serpent in the Tuat.

o-gyá, 1. *fire*. pr. 467. 1245. 1247-53; ogya so, dew, fram, tatu sransrag, dum; - *the power of striking fire*. pr. 490. - to (oñ, kãrow...) mu gya, s. to ð. - da gyá *to sleep by the fire*. pr. 559; wotœ ogyam', they fell (i.e. died) on the spot. Cf. nnyahyee. - ne gya ahye = n'asem ahye, s. hye. — 2. *fuel*; cf. nnyansiq, nnyentia, nnyina, anyaq. pr. 1246 f.

As we can see, the term for 'fire' in Kamit is spelled 'kht'. The egyptologist inserted an 'e' arbitrarily to approximate the vocalization. In Akan, we have the vocalization. The term 'gya' means 'fire' and is the term 'kht' (khat, kha) in the medutu. Moreover, 'khaa' meaning 'leave, forsake, leave behind' and 'kha' meaning 'fire' are cosmologically related. This is why the terms are identical.

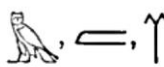
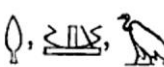
We next show the relationship of 'kha' and 'mu' referencing 'burning, hot':

kham. , burning hot; Copt. *See, Seeoe.*

gyám'-gyám', adv. [gya mu, lit. in fire, repeated] *hotly, i.e. eagerly, swiftly, rapidly*; wœakœã asem no gy. mã a-têrew, s. ahyésém.

khamm , Rev. 11, 141, heat, fire, hot, fever; Copt. *Seeoe.*

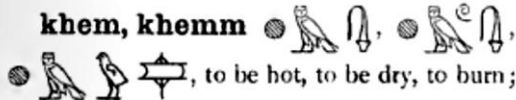
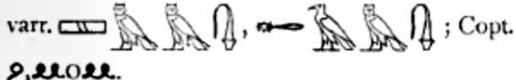

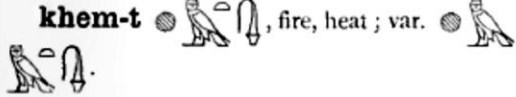
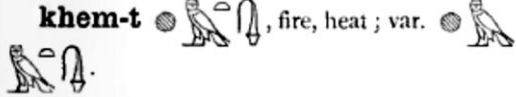
Here we have the 'fire within' **kham** as demonstrated in the Akan rendering of the term **gyam**. The term 'gyam' is comprised of 'gya' and 'mu' - *within the fire*. The difference between **khaa** and **kham** (fire and burning) in Kamit is the same as the difference between **gya** and **gyam** (fire and fire within). Of course the 'm' also shown to be 'mu' with the medut of the vulture in the language of Kamit means 'in, into' just as 'mu' does in Akan:

m , , a preposition: in, into, from, on, at, with, out from, among, of, upon, as, like, according to, in the manner of, in the condition or capacity of.

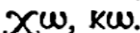
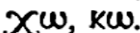
e-mú (u = ū), the interior. 1. the inner or middle part, inside; any part or point within the limits of a line, surface or body. pr. 148 f. — 2. the inner parts, cf. anom', asôm', mfêm', yam' &c.; the space within or inside. — 3. the interior of a country: emú nohã (no-hõa) tœgg, far in the interior. — 4. As a postposition after nouns & pronouns it stands for the foll. *prepp. & adv.*: in, at, into, through, within, inward, inside; between; of time: in, at, during, within; of a plurality of things: among, amongst; con-

Recall the linguistic rule in Akan where the final ‘u’ in ‘mu’ is dropped when spoken. This is also found in the language of Kamit as can be shown here.






We also have the variations ‘khem’ and ‘gyem’:

khem, khemm  , to be hot, to be dry, to burn;
 varr.  ; Copt.  .
khem-t  , fire, heat ; var. 

o-gyém' [obs.] = ogyá mù, *in or into (the) fire* (pr. 2634). — **o-gyém** [= ogyù mù, *in the fire*]: wáyì no gyém, *he has killed him*; osì a woresi ho na wóyì wo gyém, *as soon as you step there, you are done for*. Se wonom aduru yi a, ne nnansā so na ogyém, *if you take this medicine, you are a dead man in three days*.





We recall that the ‘kh’ medut can also be pronounced as ‘K’ as demonstrated in Coptic:
 Copt.  , .

This applies to the terms ‘khamm’, ‘kham’ and ‘kam’:

kam, kami  ,
 to be black ; Copt.  .
kamm  ,
 to be black ; Copt.  , .



Note that the term **kamm**, meaning ‘to be black’ is also written **KMOM**, **KMEM** in Coptic:

kamm  ,
 to be black ; Copt.  ,  .
 Copt.  , .

Notice that the determinative medut is the symbol of the ‘Sun’ the circle with the dot in the middle. This is associating the term ‘kam’ meaning ‘to be black’ with ‘fire’, ‘solar fire’.



In the same fashion, the variant term 'khamm' is spelled **KHMOM**, **KHMEM** in Coptic:

khamm ⲕⲙⲙⲟⲙ, Rev. 11, 141,
heat, fire, hot, fever; Copt. Ⲕⲉⲣⲟⲉⲉ.

This is key, for the medut of the burning piece of coal demonstrates that the **fire** (kha, gya) is **within** (m, mu). When coal burns, the fire smolders *within* the substance. It **burns** within the substance. In the same fashion, as food is cooking and then burning, the fire is within (khamm, gya). **The substance thus becomes 'black' or 'blackened' because of the 'burning'.** This is shown in the Akan language, for the term 'gyaa' not only references 'fire' but also **'smithy coal, charcoal', 'coals', 'anthracite'**. The terms 'gyaa', 'gyawa', 'gyama', 'gyabaa', 'gyabea' are all variations of one another. Note the interchange of the 'wa', 'baa', 'bea', 'ma' suffixes and terms as mentioned previously:



gyaá, pl. n- [con. né gyáa] s. *gyawa*;
to gya = to apakye.
gyaá, pl. n-, *smithy coal, charcoal*, made
of asená wood, formerly also of palm-
nuts (nṅwēaa), i. e. the shells with their
kernels, of which the natives did not
know how to extract the oil. — **gyaa-**
baa, pl. n- [ogya, abaa, stick] F. *a*
fire-brand.


[Burning charcoal from mural in Kamit]

gyawa, coal(s), anthracite, gyabiriw pa. gya-biriw [gya, biri] *coal, charcoal.*
gyàbea, Aky. s. gyama.

Tcham ⲧⲕⲙⲟⲙⲟⲙⲟⲙⲟⲙ, Rev. 14, 46, 51, Egypt; Copt. ⲔⲘⲉⲉⲉ.
Gyàámán(-fo), (gyáw wó mán) a *people*
in the north-west of the Asante & to
the north of the Doma-people; one of
the capitals: Iwereme (map = Wimme).

Kam , B.D. 142, IV, 20,
,
, Egypt;
 Copt. **K&amp;amp;amp;E, KH&amp;amp;E, KH&amp;amp;H, KH&amp;amp;I.**

Tcham 
 Rev. 14, 46, 51, Egypt; Copt. **ΧΗ&amp;amp;E.**

Note the variation in spelling: **Kam** and **Tcham**. Note also the use of the medut for the ‘fire drill’ in the spelling of **Tcham**.  This is the variation amongst Akan people in Ghana and Ivory Coast: **Kama** and **Gyama (Tchama)**

There is a folk-etymology regarding the origin of the name **Gyama** people (Gyama-fo) as shown in the above entry: **gyaw wo man** meaning ‘left, abandoned your nation’. In a negative connotation it references those who forsook their parent nation (Akwamu) and separated. However, gya and gyaw as we saw above means to ‘leave behind’. When a plant or mineral is burning, that which is ‘left behind’ is the black, carbon, burned substance.

In the cosmology of ancient Kamit, when the river **Hap** floods the entire country, the waters begin to recede after a number of months. What is ‘left behind’ when the water recedes is the ‘black soil’ deposited on the banks of the river. This is **Kamit**, the black soil, left behind. This is the body of **Kam Ur** (The Great Black One)- **Ausar**, whose body was ‘left behind’ after being drowned in His water (Shabaka text).

However, the black soil is the rich, fertile soil as opposed to the infertile, red, desert sand of **Set** (Deshert). The black soil is fertile because the fire, energy, of **Ra** and **Rait**, the Creator and Creatress who use the Sun (Aten) as a transmitter of their Divine Energy, is moving within the black soil. It is literally the ‘fire within’ **gyam, kam, kham**. The fire of **Ra** and **Rait** will resurrect **Ausar** so that He can impregnate **Auset** who will give birth to **Heru**. The green vegetation, life, will emerge from the black soil as **Heru** rises out of the **seshen** (lotus). **Ausar** becomes fertile when He receives the fire of **Ra** and **Rait**. **Ausar** goes from being called **Kam Ur** (Great Black) to **Wadj Ur** (Great Green One). [See Pyramid text of **Teti** for **Kam Ur** and **Wadj Ur** as titles of **Ausar**].



Ausar as Kam Ur and Wadj Ur (Km Wr, Wadj Wr)

The medut of the burning coal designating the black land is the same coal in Akan designating the **Gyama** nation, **Gyama** people and culture.

Gyám. Gyama.

Ogyám, a nickname for Kwabena.
gyám-gyám', adv. [gya mu, lit. *in fire*, repeated] *hotly, i. e. eagerly, swiftly, rapidly; wɔ̀akɔ̀kɔ̀ asem no gy. mā a-tērɛw, s. ahyésém.*

As we have shown in our **Akradinbosom** article series, in the **Bena** and **Abenaa** articles, one of the praise-names (**mmrane**) of those males and females born on Benada, Abenaada (tuesday) is **Gyam** (male) and **Gyamaa** (female). These names designating people born under the energetic complexes of the Deities **Bena** and **Abenaa** (**Heru Behdety** and **Sekhmet**) reveal that these are individuals with the 'fire within'. The planet **Bena/Abenaa** (mars) is the planet of 'war', 'fire' and more. The Deities **Bena** and **Abenaa** are warrior and warrioreess Deities who are the Enforcer and Enforceress of Divine Order. They operate as the Divine Immune and Lymphatic Systems within the Great Divine Body of **Amen-Amenet** (Supreme Being) and have similar shrines within our bodies as Afurakanu/Afuraitkainnut (Africans~Black People).

Fire within coal burns red and upon the complete burning out of the substance 'leaves behind' (kha, gya) the 'burned, blackened' substance. The Gyama people (Kama in Ebrie dialect) are those who separated from and *left behind* the larger group. They are the people who had the 'fire within'. They are black people. The Ebrie Akan people share in their oral traditions that the term 'Ebrie' was given to them by their neighbors the **Aboure** people after a battle. They typically refer to themselves as Akan or **Tchama, Kyama, Kama**. They state that their neighbors used a negative connotation of the name 'ebrie', which is from the root '**biri**' meaning 'black, dark'. In Akan, 'biri' meaning 'black, dark' references 'power'. An **obirifo** means an 'unusually dark' person but also 'unusually powerful'. However, in a negative manner 'dark' can be used to mean 'dirty'. Just as 'soil' is used to mean 'fertile land' which is sacred to us, yet 'soil' can mean 'dirt, dirty', as in 'my clothes are soiled'. The blackness of 'soil' or 'dirt' is not negative. However, the manner in which it is applied can suggest a negative connotation.

biri, adj. in epds., *black, dark; cf. adubiri, akokobiri, ɔ̀pɔ̀kɔ̀biri &c.*
birii, F. blackness.

biri, v. to grow, be, or make black, dark, dirty; oday yi mu biri, this room is dark; aduru no mmiri bebrebe, the ink is not black enough. pr. 810. 3162 f.; ne wusiw (w̄isi) biri me, it is fearful to me, I am afraid of it; cf. owusiw; wabiri ne tam, he has soiled his 'clothes'; ntama a abiri, soiled linen; ntade nsimma - nsimma no

o-bírifo, obirifò, pl. a-, a fellow of unusual power; also = sumanni; e. g.

In the same fashion ‘biri’ meaning the ‘dark, black’ people is natural and sacred. This is a description of the Gyama (Kama) people in Ivory Coast – those with the ‘fire within’. However, their neighbors attempt to use the term in a negative fashion because of their conflicts culturally and militarily.

We must also mention that in Akan, the term ‘biri’ is the root of **Obibirini, Abibirifo** and **Abibiriman**. The term ‘obi’ means ‘someone’. Obi-biri-ni means ‘one who is dark, black’. Abibiri-fo means those people ‘fo’ who are ‘dark, black’. Abibiri-man means the nation ‘oman’ of Black people. In Akan culture, **obibini** means simply ‘Black person’ as opposed to a ‘white person’. **Abibifo** (Abibirifo) means ‘Black People’. **Abibiman** means ‘Africa – the Black Nation/People’.

Abibi-mán, the Negro- country. pr. 1477.

o-bibini, pl. a-fo, negro, black man, African. pr. 1796. — o-bibiniwa [dim.] a negro boy or lad.

Abibiri(m), the Negro-country, Africa;

One who is ‘very black’ is called **Obiri**. This is also a title of the **Obosom** (Deity) **Awusi** in Akan meaning *Black One*. **Awusi** is **Awusir (Ausar)** in Akan culture. We also have the term **tuntum** meaning ‘black’. It is from the root ‘**tumm**’ meaning ‘dark or black’. The term ‘**tumi**’ meaning ‘power’ is derived from ‘**tumm**’ – black, dark. This is the association of blackness with power, inclusive of Divine Power. When one is blacker than the average person, they are called **tuntuuntum** (black-black). While all people are obibirifo (Black People) some are blacker than others.

o-tuntum’, a black person. tuntũuntu(m), very black; s. tumm, tuntum; t. hrãhrãhrãhrã, glossy black.

The key here is that Gyama people in Ivory Coast are called ‘biri’ or **Ebrie**. The Gyama people are the ‘Black’ people. They are those with the ‘fire within’ that makes them ‘black, dark, powerful’. The Kama (Kamit) people are the Black people.



Gyaman Nananom (Elders, Royals, Chiefs) in Ivory Coast



Odenkyem da nsuo mu, nanso mframa.. 'The Crocodile lives in water but breathes air' - Akan proverb

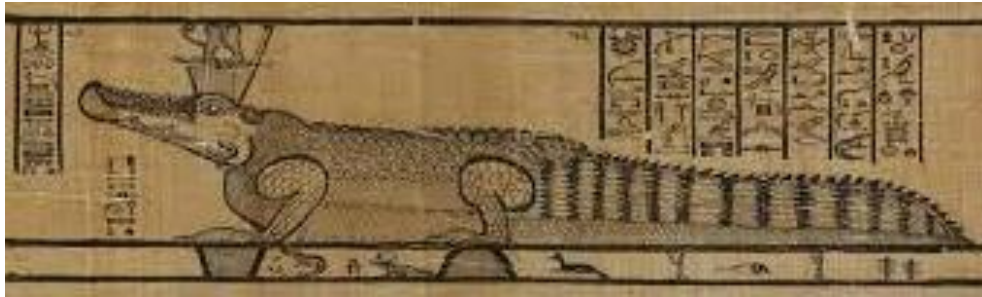
The crocodile swims with his nose, eyes and tail above water while the rest of his body is submerged. He lives in the water but breathes air, meaning he knows instinctively that he cannot function, breathe, in the same manner as those who are in his present environment (fish). If he did so, he would drown. **He must come out of the water to breathe** and thus sustain his life by drawing from the air and the energy of the Sun. As the crocodile emerges from the flood water, **the first sight of him appears to be the emergence of a black mound from the waters**. This is the emergence of the **kam**, the black land, from the waters of the flood.

The crocodile Deity **Sobek** carries the body of **Ausar** out of the water after the drowning (flooding). The emergence of the crocodile from the depths of the water is the emergence of the black land (**Kamit**), the primordial mound, at the beginning of Creation and from the flood waters after the inundation. The black and greenish color of the crocodile references the Black and Green sacred colors of **Ausar** – the black soil giving birth to green vegetation – based upon the ‘fire within’ (**kam/gyam**) the land – the fire of **Ra** and **Rait**. **Sobek** is also called **Sobek Ra** showing that he has the ‘fire within’. The term ‘kam’ meaning ‘black’, based upon the burning of the charcoal, the ‘fire within’ and also meaning ‘completion, to come to an end’ also represented by the crocodile’s tail and paw (the *end* of the body from front to back and the *end*

of the body from top to bottom), also references the ‘completion, burning, blackening, empowering’ of a certain phase of the Creative and Regenerative process.



Sobek bearing the mummified body of **Ausar** upon his back. Temple of **Paaraka** (Philae).



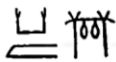
Sobek from the ‘Book of the Faiyum’. The tail is the ‘end’ or ‘completion’ of the body ‘**km**’.

ákam ,
 Düm. H. I, 1, 19, ,
 ,
 shield; plur. .

a-kyém, pl. **a-**, a shield plaited of twigs.
 pr. 306. 312. 1932 f.; **ɥwene ky.**, to
 make a shield; **wɔɔ no teterɛɛ ahiɔ-**
anaɔ; *buckler*; cf. **ɥwákyém**, **wókyém**.

As we can see in the Akan language, the term **okyem** means ‘shield’. This is the **same term we have used for thousands of years** as can be shown above from the spelling of **akam** in the medutu. Recall that in Akan the ‘ky’ can be pronounced like the ‘kuh’ sound or the ‘chuh’ sound. The term **okyem** is thus pronounced ‘aw-chem’ and ‘aw-kem’ by different Akan speakers. The shield is made of sticks as a framework and covered by the **hide** or **skin** of an

animal which is typically a **dark brown** or **black skin**. The shield is the ‘end’ or the extension of the person’s, the fighter’s ‘skin’. It is his/her protection just as the skin on the body is the ‘end’, ‘edge’ or ‘last’ part of the person and our protection from infection and injury.

kam , vine; Copt. **Ⲙⲉⲉ**.

agyàmó-mmaa, Aky. a thick *climbing plant*; cf. *hāmā* 2. [Ezek. 5,16.]

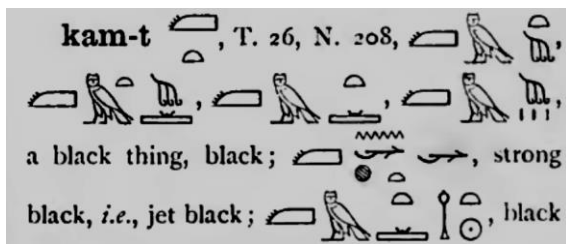
The related **kam** and **agyamo-mmaa** terms regarding **creeping, climbing plant, vine** show the identity of the term and concept of **kam** in ancient Kamit and contemporary Akan culture. The vine, the **kam** or **agyamo-mma** is the plant rising up from the black soil. It **grabs onto another living structure in order to rise up, climb** as it reaches towards the Sun.

This black or green entity, rising up from the soil is **Ausar** the Great Black One (**Kam Ur**) and the Great Green One (**Wadj Ur**) being **resurrected**. He is pulled up by **Heru, Auset** and **Nebt Het** after he had ‘drowned in His water’ as shown in the Shabaka Text. Like the black or green vine, he **grasped** onto **Heru, Auset** and **Nebt Het** in order to rise up from the soil. He then entered into the heavenly realm to connect with **Ra**, the Creator, who operates through the **Aten** (Sun):




“...The Great Throne (Men Nefer) that gives joy to the heart of the Deities in the House of **Ptah** is the granary of **Tenen**, the mistress of all life, through which the sustenance of the Two Lands is provided, owing to the fact that **Ausar** was drowned in his water. **Auset** and **Nebt Het** looked out, beheld him, and attended to him. **Heru** quickly commanded **Auset** and **Nebt Het** to grasp **Ausar** and prevent his drowning. They heeded in time and brought him to land. He entered the secret portals in the glory of the Lords of Eternity, in the steps of him who rises in the horizon, on the ways of **Ra** at the Great Throne...” [Shabaka Text]


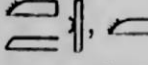

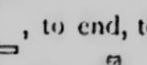


As we show in our publication: **KUKUU-TUNTUM The Ancestral Jurisdiction**, the Deity **Ausar** is the Spirit animating the black soil substance (**kam**). He is deposited on the banks of the river after the inundation (flooding). His body is what is ‘left behind’. **Heru, Auset** and **Nebt Het** were able to retrieve the body of **Ausar** with the assistance of the crocodile Deity **Sobek** who swam through the water to bring the **Kam Ur** (Black One) to the river bank. The black/green One is then resurrected and ‘climbs up’ to the heavens to sit in the boat of the **Aten** (Sun), wherein **Ra** resides. [This is the foundation upon which the greeks would later associate **Ausar** with **Dionysus** the ‘god of the vineyard’ as ‘**Osiris-Dionysus**’.]

Kam, Kamit defined in Kamit and in Akan:

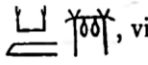


Black, burned

kam-t , Shipwreck 118, the end, end of a period, completion, a finish; , Amen. 6, 3, , Amen. 9, 3, 20, 2.

kam , Peasant 182, IV, 895, , , , to end, to bring to an end, to finish, to complete; , .

Completion, come to an end, expire

kam , vine; Copt. **ⲕⲉⲉ**.

agyámó-mmaa, Aky. a thick *climbing plant*; cf. hāmā 2. [*Ezek. 5,16.*]

Vine, creeping plant

Kam , B.D. 142, IV, 20, , , , , , , , , Egypt; Copt. **ⲕⲁⲗⲗⲉ**, **ⲕⲬⲗⲗⲉ**, **ⲕⲬⲗⲗⲬ**, **ⲕⲬⲗⲗⲓ**.



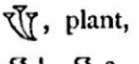
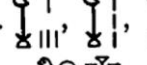



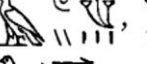


Black land

Kammáu , with , Jour. As. 1908, 285, Egyptians.

Black People

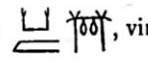

khai , grain, wheat.

kamt-t , (var. ) grain plant; plur. , .

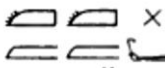
kha , , , plant, herb, flowering plant (?); plur. , , , , , , , Love

kamu , , seeds or fruit of the kam plant.

Songs 7, 8, , IV, 329, , IV, 524, , , , sweet herbs.


kam , vine; Copt. **ⲕⲉⲉ**.
kamu en arp , vineyard.


agyámó-mmaa, Aky. a thick *climbing plant*; cf. hāmā 2. [*Ezek. 5,16.*]

kamkam , Thes. 1199, to vanish, to pass away, to disappear, to decay.

gyàw, v. [red. gyigyaw] 1. to leave, quit, depart from (for a time). Mt. 4,13. — 2. to part from (never to return), to forsake, desert, abandon, relinquish. Mt. 4,20: 22. — 3. to leave (behind), let remain. pr. 1261. 2735. 2776. John 4,28. Mt. 22,25. — 4. to leave in or commit to the care of, intrust. — 5. gyaw mu, to depart this life, expire, give up the ghost; cf. wu; onnyā nnyaw mu ε, he has not yet breathed his last; wāgyāw mü = wawu. — 6. gyaw biribi (wɔ)..mu, to make up what is wanting, to complete. — 7. to leave

Note that **gyaw mu** (**gyam**) includes the meaning: ‘to depart this life, expire’

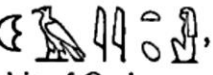
kha , the last; Copt. ⲉⲗⲉ, ⲉⲗⲉ.

The term **kha** meaning the ‘last’ or that which is ‘left behind’. Related to **kha** and **kham**. The determinative of the ‘hair’  references the ‘end’, ‘edge’ of the physical body as well as the color ‘black, blackness’. Also used in different spellings of ‘**kam**’.

It must be understood that the major, overarching symbol and manifestation of ‘beginning and ending’, ‘birth and death’, in ancient Kamit was the rising and setting of the **Aten** (Sun). When the Aten rises in the east, that is a birth or beginning. When the Aten sets in the west, that is a death or ending. When the death occurs, there is **kamkam** ‘to vanish, pass away, disappear’. What is the greatest indication that the Aten has ‘disappeared, vanished, passed away’? It becomes totally black, dark - **kam**. The blackness is what is ‘last’ or ‘left behind’ when the Aten (Sun, Fire) ‘expires, goes within, fires within’ (**gyem, gyam**) the Earth.

It is only with a proper understanding of cosmology as part of a living culture that our people can fully explain these terms and concepts in all of their expressions. It is the cosmology that unifies the various expressions of the term ‘**kam**’.

Khai , Rev. 13, 25, “EX-
alted one”—a title of Rā.

Khait , Ombos II, 130,
a title of Uatchit of Ombos.

Khai and **Khait**, titles of **Ra** and **Wadjet** referencing the solar **fire** (**kha**) of these Fire Deities.

See our related blogtalkradio broadcast on the subject matter:

Akwamu, Gyaman and the Origin and Meaning of the Name ‘Kamit’

<https://youtu.be/fjAYYXIeWVs>



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NTORO: Origin and Meaning of the Term 'NTR' ~ Deity as Defined in Ancient Kamit and Akan Culture

In the language of our Afurakani/Afuraitkaitnit (African~Black) Ancestresses and Ancestors of ancient **Kamit** and **Khanit** (Egypt and Nubia) the term for Male Deity, Divinity, God* is **Ntoro** and the term for Female Deity, Divinity Goddess is **Ntorot**. An Ntoro or Ntorot is a Divine Spirit-Force in Creation. The Great Ntoro is **Amen** while the Great Ntorot is **Amenet**. Together, **Amen** and **Amenet** are the Great Father and the Great Mother Who function together as a Divine Unit - The Supreme Being:



Amenet and Amen – The Great Mother and Great Father of Creation

[*See our publications: **AFURAKA/AFURAITKAIT** – The Origin of the term 'Africa' and **ANIDAHO** which includes the article: **The Origin of the term 'God'** which is derived from a title of **Amen** in Kamit.]

Amenet and **Amen** are the Great Being undergirding the entirety of Creation. Their Children, the many **Ntorou/Ntorotu** (Gods/Goddesses - Deities), are the Spirit-Forces that **animate** the various aspects of Creation: The Black Substance of Space (Dark Matter, Dark Energy), the various Stars, Suns, Moons, Planets, Oceans, Rivers, Land, Atmosphere, Mountains, Thunder, Lightning, Core of Earth and other Planets, etc. Just as your spirit animates your physical body, so do the Spirits of the Ntorou/Ntorotu animate the physical aspects of Creation.

Foundational to the cosmology of Afurakanu/Afuraitkaitnut (Africans) wherever we exist in the world from ancient times to the present is the recognition that the **Supreme Being is the Great Divine Body and the Deities are the Divine ‘Organs’ and ‘Organs Systems’ who regulate Order within the Great Divine Body**. Your organs are smaller ‘bodies’ within your ‘great body’. They are the regulators of order within you. They in turn ‘birth’ yet smaller bodies, your cells. As your cells function in harmony with and support of their ‘parent’ organs, they ‘serve’ you – the great parent/body at the same time. Similarly, the Ntorou/Ntorotu are the Spirits that regulate Order in Creation. The ‘cells’ or children of these Divine Organs are: plant life, animal life, mineral life and Afurakani/Afuraitkaitnit (African~Black) human life. As we live in harmony with and support the functions of our parent ‘Organs’ – the Ntorou/Ntorotu who govern us – we live in harmony with and support/serve the Great Divine Body, **Amenet** and **Amen**, of Whom we are a component/cellular part.

This cosmological foundation manifest through this Divinely Ordered hierarchical system of ‘bodies within bodies’ is key to understanding the nature of the terms Ntoro and Ntorot as spoken, written and symbolized by our Ancestresses and Ancestors in Khanit and Kamit and to this day in our various Afurakani/Afuraitkaitnit (African) cultures and languages. We elucidate this continuity of culture as manifest within Akan Ancestral Religion and language.

Akanfo (ah-kahn'-foh) in the **Twi** language of the Akan means *Akan people*. Akanfo originated in ancient **Khanit**, also called **Keneset** (Ancient Nubia), at the beginning of human existence upon Asaase (Earth). This is the region of contemporary Sudan and South Sudan in the Eastern region of Afuraka/Afuraitkait (Africa). We eventually migrated around the world. Some Akanfo migrated north of Khanit and settled ancient Kamit (ancient Egypt), while others remained in Khanit. Over the millennia, Akanfo migrated to West Afuraka/Afuraitkait (West Africa) establishing the ancient civilization of **Akana** (Khanat - Ghana). Some Akanfo were also a component of the **Kanem** empire (pre-Bornu), the original/authentic Black Berber empire (Abibiri-fo) and the **Kong** empire (Kan) before ultimately migrating to and settling in the areas of contemporary **Ghana** (Akana) and **Ivory Coast**. Akanfo presently comprise over 45 percent of the population of Ghana (11,000,000) and over 42 percent of the population of Ivory Coast (9,000,000). Collectively, there are over 20,000,000 Akanfo in West Afuraka/Afuraitkait (Africa), including smaller populations in Togo, Burkina Faso, Liberia and other areas.

During the **Mmusuo Kese** (Great Perversity/Enslavement era) the Akan ethnic group, as today, comprised one of the largest ethnic groups in West Afuraka/Afuraitkait (Africa). Many Akanfo were thus captured as prisoners of war, shipped to the Americas, the Caribbean and Europe and forced into enslavement over the course of three centuries. As a result, Akanfo represent

one of the largest groups of Afurakanu/Afuraitkaitnut (Africans) living in the western hemisphere today. There are millions of Afurakanu/Afuraitkaitnut (Africans) of direct Akan descent - genetically and spiritually - extant within the populations of the Americas, the Caribbean and Europe who refer to themselves variously as African-Americans, African-Canadians, Afro-Brazilians, Jamaicans, Afro-Cubans, Afro-Caribbeans, Africans in Britain, Spain, Portugal, France, etc.

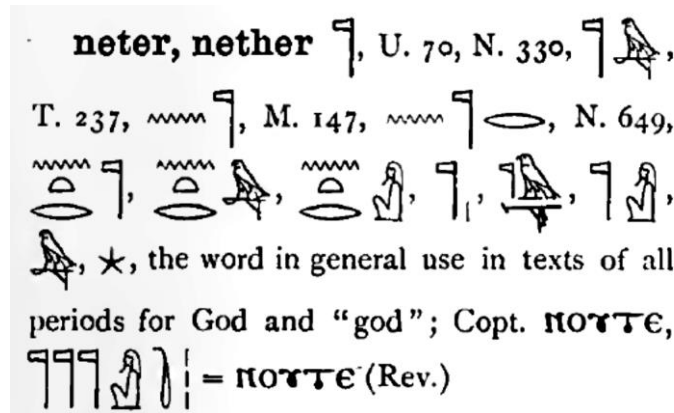


Above: Afurakanu/Afuraitkaitnut (Africans) waging war against white slavers in America; **Nana Abenaa Araminta** (Harriet Tubman – Her Akan Ancestry has been confirmed through Oral tradition, genealogical records and DNA tests of her descendants); Akan Royal Nananom Mpanyinfo (Elders) in Ivory Coast; Ancient **Khanitu** (Akanni People - Nubians) visiting Kamit in 3,300 years ago.



The term **Ntoro**, spelled in the **medutu** (hieroglyphs) of Kamit often without the vowels **NTR** designating 'Deity', 'Divinity', 'God' is still used today. In the **Akan** culture and language of Ghana and Ivory Coast this term **NTR** is vocalized as **Ntoro** (un'-taw-raw). The definition of **Ntoro** in Akan is a 'Deity'. Moreover the symbol of the **axe** representing 'Deity' or Ntoro/Ntorot in Khanit and Kamit is also used to represent the Ntoro and Ntoron (Nton) in Akan culture today – and also used by the Deities Themselves during ritual. We first address the etymology of the term.

Entries from **An Hieroglyphic Dictionary, Vols. 1-2** by E.A. Wallis Budge (1920 edition) in comparison to the **Dictionary of the Asante and Fante Language Called Tshi (Twi)** [Akan Language Dictionary] by J.G. Christaller (1881 edition and 1933 edition):



The term **Ntr** is spelled with the medutu (hieroglyphs) for the consonants. The wavy, water line is the medut for the letter and sound ‘N’: . The loaf of bread is the medut for the letter and sound ‘T’: . The open mouth is the medut for the letter and sound ‘R’: . Three variants of the term are shown below:



As we can see above in the three variant spellings of the term NTR, following the consonants N-T-R we have the medut of the **axe** in the first variant, the medut of the **falcon** on a standard in the second variant and the medut of the **seated, shrouded figure** in the third variant. These special medutu are called **determinative symbols**. The determinative symbols are typically not enunciated. They are *indicators* of what the word means. The axe, the sacred falcon on the standard and the seated, shrouded figure all denote a **Divinity** in the language of Kamit. Thus the term NTR is the word and it denotes a Divinity, a Deity, a God. The use of determinatives are effective as indicators when there are terms that are spelled with the same letters, yet have different yet related meanings based on intonation and usage. For example, the english terms **lie** meaning ‘falsehood’ and **lie** meaning ‘lay down on a bed’ are phonetically identical. The only way one could *determine* the meaning of the word is by the context within which it is used. In Kamit and Khanit however, we would use a determinative symbol/medut to accomplish the same objective. We could thus write the word with the **l-i-e** characters and

then use a *determinative symbol* of a man lying down: following the letters **l-i-e**. The reader would immediately be able to identify this term **lie** as the form of the word meaning to ‘lay down’ as opposed to **lie** meaning ‘falsehood’. The lying man is thus a **determinative symbol**.

Our Ancestresses and Ancestors sometimes wrote our words in various texts without including the medutu for the vowels. Only the structural components or skeletal body of the words – the consonants – were used in various instances. This continues today when on social media some opt to use the skeletal body of words when sending texts, often omitting the vowels. Because we employed this option in Kamit, egyptologists thousands of years later are unsure of how the terms were and are vocalized. A convention in egyptology which became widely used early on in the field was to place an ‘E’ in between consonants when the vocalization of the actual word was unknown.

The above entry thus shows the actual medutu spelling out the term **NTR**, yet the egyptologist inserts the ‘E’ to facilitate pronunciation: **NETER**. Also included in the entry is the **Coptic** dialectal variant of the term. The Coptic dialect is the **Late Kamit** (Late Egyptian) dialect of the language which came into use at the end of the civilization approximately 2,000 years ago. In the Coptic dialect, one of the vocalizations shown in the entry above is **NOUTE** (NOUTER): **ⲢⲟⲩⲧⲈ**. As we will see, the Coptic dialectal variants of terms as well as older dialectal variants can both be found in the Akan language.

From the Dictionary of the Asante and Fante Language Called Tshi (Twi):

ntóro, Ak., *pl. id.* 1: *one of the ancient families, each worshipping a particular spirit. Descent is matrilineal. Cf. abusūa. - Wo nè bi guare oboson-koro a, ná moye nt.; - mé ntón or mé ntóro ni, or, oye me nt., we are of the same ancient family, worshipping the same fetish. (“Mede m’agya obosom mewoo no, I begat him with the help of my father’s fetish”. “We do not forget that the propagation of the family depends upon the help of the family fetish”). Wobə (, or, wuguare) nt. beŋ? to which family do you belong? Cf. ntón & guare. — 2. According to some informants ntóro denotes the totemic spirit(?), and descent is patrilineal; (in A k u a p e m, patrilineal & matrilineal).*

ntón, Akp.; **ntóro**, Ak., (*pl. id.*) = *abusū-abáŋ, family, consanguinity, kindred;*

wufi nt. beŋ mu? wó ntón de déŋ? meye Dwúmoánáni, &c., I am a member of the Dw. family, &c. - Cf. ntóro & App. D.

In the above entries we have the terms **Ntoro** and **Nton**. Note that the compiler of the dictionary indicates that in the **Akuapem** Akan dialect (Akp.) the term **Nton** is pronounced **Ntoro**. The term **Nton** (contraction of **Ntoron**) is actually the feminine term in Akan while **Ntoro** is the masculine.

In Akan culture the Ntoro is a Deity. In the second part of the definition above the compiler of the dictionary states that according to some informants, **Ntoro** denotes the ‘totemic spirit and descent is patrilineal’.

The **Ntoro** in Akan is defined as and thus also called the **Egyabosom**. The term ‘**egya**’ or ‘**agya**’ means ‘Father’. The term **Obosom** or **Bosom** means ‘Deity’. The **Egyabosom** literally is the ‘Father’s Deity’. **It is the Deity inherited by every individual through his/her father’s blood circle.** There are twelve **Egyabosom** or **Ntoro-bosom**, patrilineal Deities, in Akan culture.

We also have the term **Nton (Ntoron)** which references the matrilineal group in Akan culture and the **Obosom** (Deity) which governs that group. There are seven of these **Nton (Ntoron)** groups in Akan culture. The **Nton** or matrilineal is also called the **Abusua**. The Deities which govern the matrilineals are the **Abusuabosom** or **Nton-Bosom**. The matrilineal **Obosom** is the Mother’s Deity. **It is the Deity inherited by every Akan individual through his/her mother’s blood circle.** There are seven **Nton-bosom** or **Abusuabosom**, matrilineal Deities, in Akan culture.

Akan people thus say, ‘**Ntoro ye Egyabosom**’ meaning the ‘**Ntoro** is the Father’s Deity’. In the above entry one of the Akan informants to the compiler of the dictionary gave an idiom used to explain the nature of the term:

“...Mede m’agya obosom mewoo no – I begat him with the help of my father’s fetish (Egyabosom – Father’s Deity). We do not forget that the propagation of the family depends upon the help of the family fetish (Obosom – Deity)...” [‘fetish’ is a European misnomer and derogatory term which they use to translate the term ‘Deity’].

“**Wobo Ntoro ben?**” means ‘Which **Ntoro** (patrilineal and patrilineal Deity) do you belong to?’. Akan people regularly go to the river or other sacred body of water wherein their **Ntoro** (Deity) dwells in order to invoke this **Ntoro** (Deity) and then use the water which carries the energy of the **Ntoro** to perform the **Okraguare** or Soul-washing ceremony, which includes cleansing the head with the sacred water. The **Ntoro** or **Egyabosom** shows himself to the individual and can also possess the person. Children as well as adults invoke the **Ntoro** in this manner to provoke spirit-possession and spirit-communication. Similarly, Akan people invoke the **Nton (Ntoron)** **Obosom**, the Deity who governs the matrilineal. This is done for protection, guidance, healing and more.

The seven matrilineals and twelve patrilineals in Akan culture are named after the seven **Abusuabosom** (**Nton-Bosom/Matrilineal Deities**) and twelve **Egyabosom** (**Ntoro-bosom/Patrilineal Deities**) who govern them. This is why the groupings/clans are also called **Ntoro** and **Nton (Ntoron)**. This is why in the above entry the statement is made: “**Me Nton** or **Me Ntoro ni.. Oye me Ntoro – we are of the same ancient family worshipping the same fetish [Deity].”**

netor, nether ⌈, U. 70, N. 330, ⌈ ,
 T. 237, ⌈, M. 147, ⌈ , N. 649,
 ⌈, , , ⌈, , ⌈ ,
 , ★, the word in general use in texts of all
 periods for God and “god”; Copt. ⲛⲟⲩⲧⲉ,
 ⌈ ⌈ = ⲛⲟⲩⲧⲉ (Rev.)

ntōrō, Ak., *pl. id.* 1: *one of the ancient families, each worshipping a particular spirit. Descent is matrilineal. Cf. abusūa. - Wo nè bi guare oboson-koro a, ná moye nt.; - mé ntōn or mé ntōrō ni, or, oye me nt., we are of the same ancient family, worshipping the same fetish. (“Mede m’agya obosom mewoo no, I begat him with the help of my father’s fetish”. “We do not forget that the propagation of the family depends upon the help of the family fetish”). Wobō (, or, wuguare) nt. beg? to which family do you belong? Cf. ntōn & guare. — 2. According to some informants ntōrō denotes the totemic spirit(?), and descent is patrilineal; (in Akwapem, patrilineal & matrilineal).*

While the compiler of the dictionary was confused on the nature of the patrilineal and matrilineal function of Ntoro and Nton, the Akan informants who shared the information in the Akan/Twi language were clear. In the article **Ntoro and Nton**, Ghanaian scholar A.C. Denteh brings further clarity, showing that the Ntoro is patrilineal while the Nton is matrilineal. He defines the Ntoro as follows:

“...The two sociological terms, Ntoro and Nton in Akan, have been summarily treated as though they were one and the same thing. It has been suggested that “synonymous terms for Ntoro are Nton, Sunsum, or bosom”, but a further study of Ntoro has revealed that Ntoro is not synonymous with Nton. The writer of the statement quoted above must have been led into that error by a previous writer whose definition of Ntoro was not explicit enough. In that definition, an example under one of the various meanings was given as follows: “Me nton or me ntoro ni”, and the meaning vaguely given was “we are of the same ancient family, worshipping the same fetish.” This writer’s difficulty can be appreciated as his informants must have confused him by stating that “in Akuapem, Ntoro is both patrilineal and matrilineal.”

The Twi Spelling Book also equates Ntoro with Nton. There has been a long standing confusion between the two terms, which in turn has resulted in real difficulties, even among some Akans, regarding the meaning and character of the terms.

What then are Ntoro and Nton? We shall begin with Ntoro. **Ntoro is the general term applied to the spirit, in most cases totemic, of each of a number of patrilineages of the Akans. The spirit is passed on from father to son or daughter...**

“...The Akans, particularly the Ashantis, believe that when a person is at the point of dying, his or her Ntoro flies off and plunges itself into its agnate river. Often it does, so with a shout:

“Hu-u-u-u!” and then a splash and disappears. If the river-god does not order it to go back at once but welcomes it, then the soul left alone in the body also leaves it. This point of the Ntoro spirit reporting back to the river-god is the idea reflected in the expression “kowuakra.” Kowu-a-kra is a sentence-word referring particularly to the Ntoro of Bosomtwe. The full meaning of it is, “you to whom people send their Ntoro to say goodbye before they die.”...

<https://archive.lib.msu.edu/DMC/African%20Journals/pdfs/Institute%20of%20African%20Studies%20Research%20Review/1967v3n3/asrv003003010.pdf>

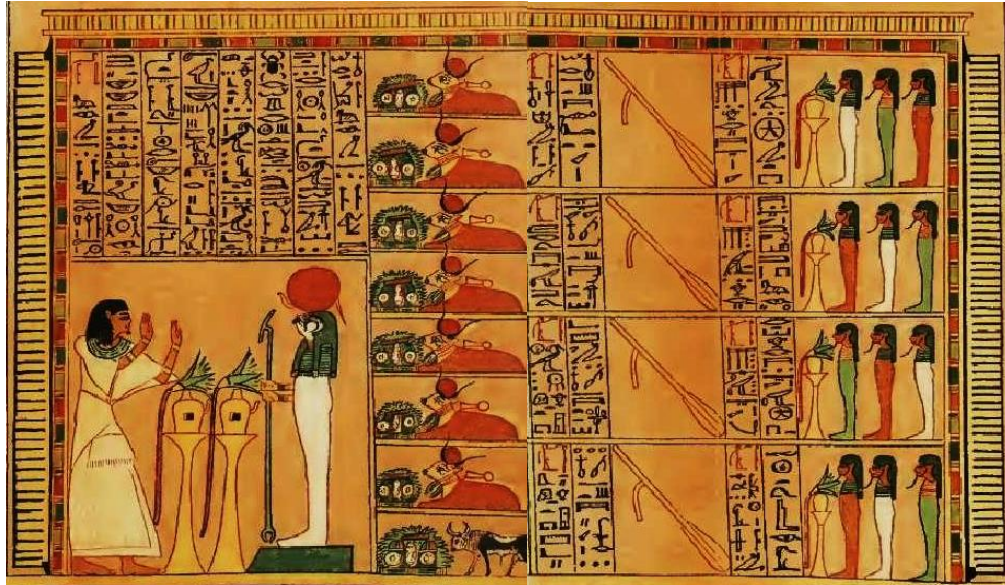
As we can see from the above excerpts, the Ntoro is a Spirit/Deity. For further definition we excerpt from our publication: **The Okra/Okraa Complex – The Soul of Akanfo:**

“...There are Abosom [Deities] associated with our **Abusua** (matriclan) as well as our **Ntoro** (patriclan). Thus, there is a major Obosom [Deity] Who governs our mother’s blood circle, *an Obosom Who has protected and guided our abusuafo (matriclan members) for millennia.* There is also a major Obosom Who governs our father’s blood circle, *an Obosom who has protected and guided our ntorofo (patriclan members) for millennia.* These Abosom are sometimes referred to as the **Abusuabosom** or **Nton-bosom** (**Nton** is a synonym for Abusua – matriclan) and the **Agyabosom** (Agya – ‘Father’) or **Ntorobosom** or simply **Ntoro**, respectively. Just as we receive DNA and thus *physical* and *personality* characteristics from our mother’s blood-circle (lineage) and father’s blood-circle (lineage) – *so do the sperm and ovum carry the energy of the matricircular (matrilineal) Obosom and the patricircular (patrilineal) Obosom of the mother’s clan and father’s clan respectively.* These are *clan* Abosom which are *directly related to our Ancestry.*

The Abusua Abosom and Ntoro Abosom are related to the hye and hyebea

There are seven major **mmusuakuo**, *great matricircular (matrilineal) clans* in Akan culture. **Mmusua** is the plural of **abusua**. If one cannot trace his or her Ancestry to one of the seven great Ancestresses of these mmusuakuo, then one is not Akan. The seven major mmusuakuo are: **Asona, Agona, Aduana, Ekuona, Asenie, Brietuo** and **Asakyiri**. There are also variations of these names and sub-groups born of these clans. These seven mmusuakuo are *headed* by seven Great Ancestresses and *governed* by **seven Female Abosom**.

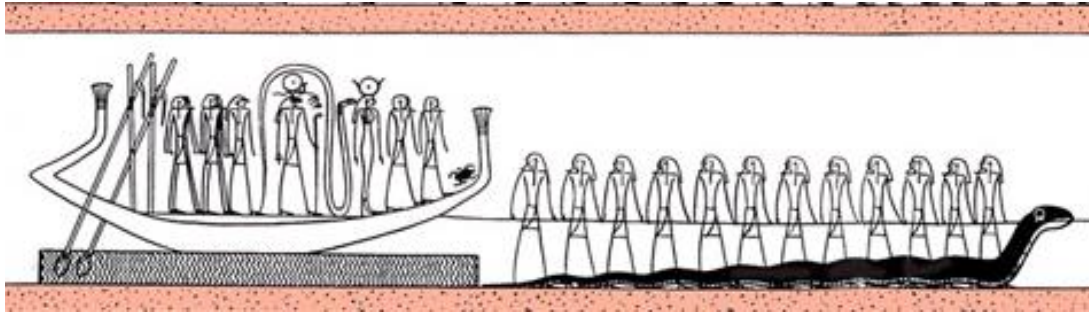
There are twelve **Ntoro**, *patricircular (patrilineal) clan groups*, each governed by its own Obosom in Akan culture. Every Akan person inherits his or her Ntoro or **Agyabosom** (*Father’s Obosom*) by virtue of birth. The twelve major Ntoro groups and their related Ntorobosom are: **Bosom Afram, Bosom Pra, Bosom Opo, Bosom Sika, Bosom Akom, Bosom Dwerebe, Bosom Ofin (Afi), Bosom Ayensu, Bosom Muru, Bosom Konsi, Bosom Twe** and **Bosom Krete**. Bosom here refers to the Deity, thus **Bosom Afram** is the Obosom of the River Afram in Ghana. **Bosom Ofin** (often written Bosomafi) is the Obosom of the River Ofin, etc.



Left: The seven *Nton-Abosom* or *Abusuabosom* in the form of the Seven **Het Heru** Abosom. Here, the Seven **Het Heru** Abosom take the form of Seven Divine Cows. Right: The twelve *Ntoro-bosom* or *Agyabosom*. [From chapter 148 *Pert em Heru, Sheft Ani* (so-called Egyptian Book of the Dead - Papyrus of Ani)]



Above: Another depiction of the Seven **Het Heru** Abosom. These Seven Female Abosom actually *govern* the seven Akan Ancestresses who *head* the Seven **Mmusuakuo** – matriclinal clans. In ancient Kamit, the Seven **Het Heru** are shown to be present at the birth of the child to announce the child’s *‘fate’* or *shait/hyebea*. The constellation called *‘pleiades’* in European languages is called the **Seven Het Heru** in Kamit (*seven Hathors*). In Akan this constellation of seven major stars is called *Aberewa na ne mma* – *The Elderess (Old) Woman and Her Children*. [From the stele of the Priest Amenemhat]...”



Shat em Duat – Book of the Underworld. Twelfth Hour of the Night

The Creator as Afu Ra in His boat with His attendants. This is the form that **Ra** (**Nyankopon**) takes when operating through the **Aten** (Sun) during the twelve hours of the night. **Ra**, operating through the **Aten** during the day is shown sailing in the boat of the **Aten** from sunrise to sunset. When the **Aten** sets, goes underground in the west and into the underworld (Ancestral realm), **Ra** becomes **Afu Ra** and sails through the underworld during the twelve hours of the night. When the boat of **Afu Ra** reaches the east, **Afu Ra** transforms into **Ra** (with the head of a Hawk) and rises inside of the **Aten** from the eastern horizon and into the sky to begin a new day.

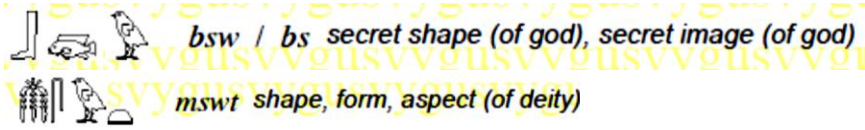
Above is an image of **Afu Ra** sailing in His boat with His attendants in the underworld (**Duat**). This is a depiction of the twelfth hour of the night, the *last region of the underworld* that **Afu Ra** must pass through before being ‘reborn’ into the sky on the eastern horizon. The twelve Male **Abosom** who are towing the boat of **Afu Ra** are the twelve **Ntoro** or **Agyabosom**. They are standing upon the great serpent called **Ka en Ankh Ntorou**. The boat of **Afu Ra** will actually enter the tail of this serpent, move through its body and come out of the mouth being born into the sky as the sunrise of the new day. **Afu Ra** will thus move through the **Ka** (**Afuraka**) in order to appear above the mountain of sunrise. In the same fashion, before we leave **Asamando** to enter the world as a newborn child, we encounter the twelve **Agyabosom** who stand upon the **Ka** (**Okra/Okraa**) and we are assigned to one of these **Abosom** by **Nyamewaa-Nyame...**”

In the above excerpt we demonstrate that the same seven female Deities governing the seven great matrilineal clans in Akan culture today are the same seven **Het Heru** Deities from our Ancestral Akan culture of **Khanit** and **Kamit**, connected to the same star constellation, unbroken over thousands of years. The same twelve male Deities governing the twelve great patrilineal clans in Akan culture today are the same twelve Deities (also referenced as the twelve attendants of **Ausar-Sahu** (**Osiris-Orion**)) from our Ancestral Akan culture of **Khanit** and **Kamit**, unbroken over thousands of years. The twelve stars of **Sahu** (**Orion**) are animated by the Spirits of Deities, thus the seated, shrouded figure of a Deity (**Ntoro**) as the determinative medut is found in the spelling of the name of the twelve **Sahu**:



The image of the seven stars in the form of the seven Sacred Cows of **Het Heru**, the Sacred Bull or **Ka** and the twelve **Sahu** Deities in mummiform are located in the sky and are called by the whites and their offspring the seven stars of the **Pleiades** constellation, followed by the Sacred Bull or **Taurus** constellation and the **Orion** constellation. Note that while the **Pleiades** are called **Aberewa na ne mma** (Ancient Woman and Her Children), **Orion** is called **Nyankrente** in Akan.

Excerpts from our publication: **The Origin of the Term Abosom in Kamit:**



“...**Bsu** (Bsw) and **Msu** (Msw) both reference the *form* of the Deity. Here the ‘b’ and ‘m’ interchange. The *Kamau* term **Bsu** becomes **Bosom** in Akan. [Note that some Akan speakers pronounce **Bosom** as **Bosum**.]

The Agyabosom (Egyabosom) is the male Ntoro. There are twelve of these Abosom, Whom are also referred to as the **Ntoro-bosom** in **Akan culture**. These are the **Msu Ntr** (*Bosom-ntoro*) from ancient Kamit:



Young Deity, Divine Child



Young Deity, Divine Child



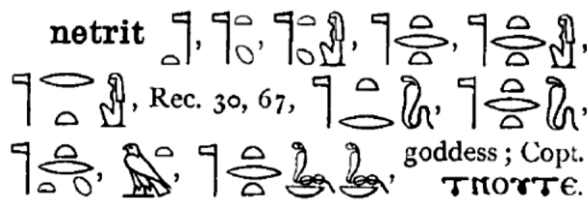
Creative Power; One Who brings forth [Seated figure denotes a Deity]



A stone – In Akan: abosam: a stony, rocky place

“...The seven **Het-Heru** Ntorotu Who are present at the birth (*ms*) of every Afurakani/Afuraitkaitnit (African) child are called **Abusua-bosom** in **Akan**. Yet, another term used for abusua is **Nton**. The Nton thus references the Abosom inherited matricircularly (matrilineally) and determines what matriclean the Akan individual is born of. This inheritance is passed on via the mother.

The term **Nton** (in-ntawng?) is derived from the term **Ntorot** in Kamit. Ntorot became Ntoron and Nton. This is similar to the Akan term **soro** meaning *up, above*, being shortened to **so**. The ‘r’ and the vowel which follows is dropped. The same occurs in the pronunciation of the Akan term **o-soron** meaning *tamarind*. This term is also pronounced **o-son**. The same dialectical variation exists between Ntoro(t) and Nton. The Abusuabosom are the **Nton-abosom**. They are the **Msu Ntrt** (*Bosom Nton*) from Kamit....”



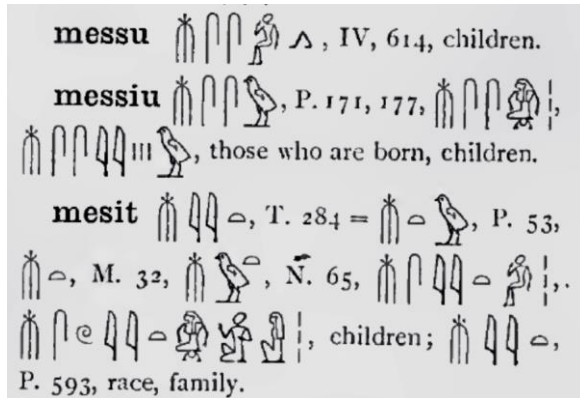
ntōḡ, Ākp.; ntōrō, Ak., (pl. id.) = abusū-abāḡ, family, consanguinity, kindred;
wufi nt. beḡ mu? wō ntōḡ de dēḡ? meye Dwúmoānání, &c., I am a member of the Dw. family, &c. - Cf. ntōrō & App. D.

NTRT [NTOROT] in Kamit is vocalized as **NTON (NTORON)** in Akan. Nton is the Abusua:

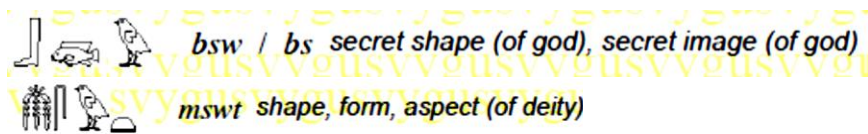
abusūá, pl. m-, family, kindred, relatives, esp. the relations of the mother’s side; one of the original families of the Tshi nation. (Descent is matrilineal); race; lineage; clan. Cf. App. D. II. b & ntōrō.

We show the identity of the Akan term **abusua** (family, clan, offspring), plural **mmusua**, with its origins in our ancient language in our article:

abusua *family; clan; offspring*
mmusua *families; clans; offspring*



Again, the ‘E’ is inserted by the egyptologist as a vowel placeholder. The plural term **mmusua** meaning *families, clans; offspring* in Akan is the ancient term **msu** (**musu**; **musut**) properly vocalized meaning *offspring, family, race*. Also we recall that the ‘B’ and ‘M’ interchange not only in Akan but also Kamit. The **msu** (msw) is also **bsu** (bsw) – **Bosom** (Deities) – the *offspring, family, children* of the Great God and Great Goddess, **Amen** and **Amenet**.



We thus have the same term Ntoro and Ntorot (Ntoro and Ntoron) in the Akan language referencing a male Deity and female Deity, which we are born into the world assigned to. The energy of the Ntoro and Nton is passed on through our spiri-genetic blood-circles. This is why no matter where we have migrated on **Asaase** (Earth) or were forced to migrate during the enslavement era, we continue to be connected to these Spirit-Forces in Nature. Because they are connected to us by blood, they continue to manifest through spirit-possession and spirit-communication via ritual song, ritual dance, ritual prayer, divination and more. Thus ancient Akan culture continues through the religious practices of **Hoodoo** in North America, **Obeah** in Jamaica, **Winti** in Suriname and more. The same is true of all Afurakani/Afuraitkaitnit (African) people wherever we exist in the world.

Our Ancestresses and Ancestors interfaced with, were energized and sustained by the same Sun, Moon, Earth, Oceans, Atmosphere, Black Substance of Space (Dark Energy, Dark Matter), Stars, etc. thousands of years ago that we interface with, are energized and sustained by today.

By the same measure, the same Spirits that **animated** the Sun, Moon, Earth, Oceans, Atmosphere, Black Substance of Space (Dark Energy, Dark Matter), Stars and possessed and

communicated with our Ancestresses and Ancestors thousands of years ago are the exact same Spirits, Ntorou/Ntorotu, who **animate** these aspects of Creation and possess and communicate with us as Afurakanu/Afuraitkaitnut (Africans) today. These Spirits are called by descriptive titles in various Afurakani/Afuraitkaitnit (African) languages including **Abosom** (Akan), **Orisha** (Yoruba), **Vodou** (Fon, Ewe), **Arusi** (Igbo) and more. Yet, amongst the Akan you also have the title Ntoro and Ntoron (Nton). Similarly, in the Ewe tradition another term for **Vodou** (Deity) is also **Tro** (plural **Trowo**). This **Tro** is the (N)Toro (n-Tro) from Kamit. Our culture as Afurakanu/Afuraitkaitnut (Africans~Black People) is a living culture and we are thus able to identify these Ntorou/Ntorotu because we have direct experience with them.

Moreover, we have the title **Totoro Bonsu** which is sometimes used as an **mmrane** (praise name) of the Creator of Universe in Akan culture. While **Nyamewaa** and **Nyame** (**Amenet** and **Amen**) are the Supreme Being, they direct **Nyankopon** and **Nyankonton** (**Ra** and **Rait**) to create the Universe. **Ra** and **Rait** in Khanit and Kamit are the Creator and Creatress, while **Amenet** and **Amen** are the Supreme Being. In our publication **NYANKOPON-NYANKONTON – RA/RAIT** we prove the identity of **Nyankopon** and **Nyankonton** as **Ra** and **Rait** and where the names can be found in the medutu.

As a Great **Ntoro** (Deity) the Creator of the Universe is sometimes referred to with the title **Totoro Bonsu**:

tòtòrò-bò-nsu (totarob., R. tetreb.), *he who causes rain to fall copiously and makes water (rivers) overflow; a by-name of Nyankōpən; ɔtoto totò a, na nsu abɔ, when the rain falls abundantly, the rivers &c. overflow.*

This title designates **Nyankopon** as the great **Ntoro** (To-ntoro) who creates/makes (**Bo**) water (**Nsu**). His totem is the rainbow serpent, the fecundator of **Nyankonton** and thus Creation.

In our publication **HOODOO PEOPLE: Afurakanu/Afuraitkaitnut (Africans) in North America – Akan Custodians of Hoodoo from Ancient Hoodoo/Udunu Land (Khanit/Nubia)** we provide the cosmological, linguistic and anthropological (including religious ritual) evidence proving the identity of the Akan people in ancient Khanit (Sudan/Nubia) to those in contemporary West Afuraka/Afuraitkait (Africa) and our people in North America who have preserved Hoodoo as an Ancestrally-inherited Akan Religious practice. The archaeological, and archaeogenetic evidence corroborates this as well. In **Origin of the Niger-Congo Speakers**, Dr. Clyde Winters provides the archaeo-genetic evidence demonstrating that the Niger-Congo speakers, including the ancient Akan (C-group Nubians) originated in the Upper Kamit (Sudan/Nubia/Khanit) region over 10,000 years ago.

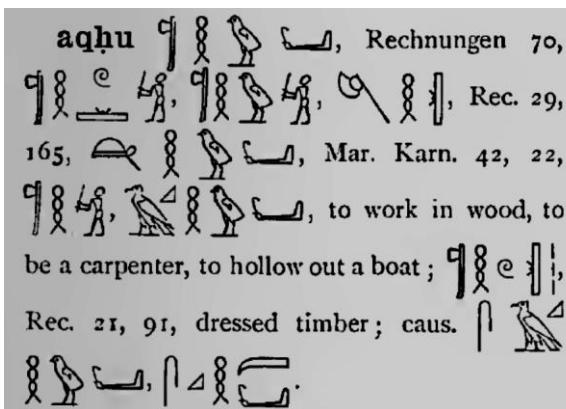
[Winters C. **Origin of the Niger-Congo Speakers**. WebmedCentral GENETICS 2012;3(3):WMC003149
doi: 10.9754/journal.wmc.2012.003149]

This evidence comports with the oral traditions of the Akan describing their migration from ancient Khanit and their subsequent settling in West Afuraka/Afuraitkait (Africa). It also corroborates the oral traditions of Akan in America. We find for example the same Deities in Akan culture having the same names, same ritual colors, governing the same aspects of Creation as they are found in the inscriptions of Khanit and Kamit thousands of years ago. This includes: Amen, Amenet, Ra, Rait, Atum, Khepra, AUSAASET, Nebet Hetepet, Maa, Maat, Ausar, Auset, Set, Nebt Het, Heru, Het Heru, Wadjet, Nekhebet, Heru Behdety, Sekhmet, Men, Ptah, Hapi, Ba Neb Djedet, Khensu, Khensit, Tehuti, Seshat and more.

Because of the identity of our ancient and contemporary expressions of Akan Ancestral Religion and Culture, we are able to unearth the cosmological foundation of the terms, symbols, ritual expressions, etc. found in Khanit and Kamit. We have proven the **identity** of the term **Ntr** with **Ntoro**. We now address the **origin** of the term, its **ritual function** and the **nature** of the axe as a symbol of Ntoro/Ntorot.

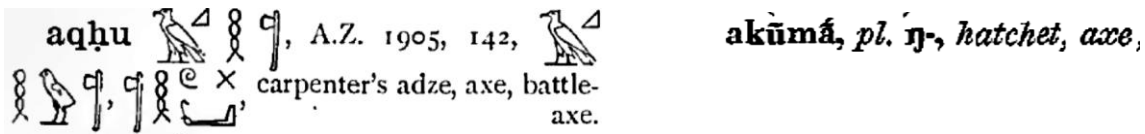


The image of the axe as a representation of an Ntoro or Ntorot, a Deity, continues to be misunderstood by Egyptologists. At most, their explanation has been the axe represents power, authority, hunting and agricultural activities. However, because we have the insight of being a part of the living culture as Afurakanu/Afuraitkaitnut (Africans) we can demonstrate conclusively why the axe is a symbol and ritual implement of the Ntorou/Ntorotu. **The use of the axe is rooted in the functioning of the Ntorou/Ntorotu when interfacing with Afurakanu/Afuraitkaitnut (Africans) through spirit-possession and spirit-communication.** We thus have a cosmological foundation for employing it as a symbol of the Ntorou/Ntorotu.



kùw, v. 1. *to draw or pull out, off, away;*
s. red. kukuw; ókùw no ahwe, ho =
ɔ̀wɛre no ahwe fam', he draws away
his (some one's) feet to make him fall.
 — 2. *to cut close to the root; ɔ̀de*
adare k. wura, sare; kuw dua no ase
= twa ase pà ara mà ɛnto fam' (that
the cutting reaches to the ground). pr.
1866; ókùw n'asé, he cuts him off.
Isa. 48,9; kuw so, kukuw so, to clip
(the beard); eso ak., it is clipped. Jer.
48,37.

As we can see above the term **aqhu** in Kamit references *working in wood, to hollow a boat, etc.* The symbol is the axe. In Akan, the term **kuw** (**ekuw**) means *to cut*. The related terms for axe:



The Akan term for axe, **aku-ma** is derived from the ancient term **aqhu** meaning axe. The cosmological implication of the **axe-as-Ntoro/Ntorot** (axe-as-Deity) is rooted in the Akan word for prayer:

mpáé, v. n. [cf. pae 6] 1. *invocation, prayer, supplication*; bɔ or yi mpae, *to pray*; ɔbɔ Nyankp. mpae amā ne nua, *he prays to God for his brother*; sometimes: ɔbɔ mp. mā Onyank., *he prays to God*. Ɔsofo na oyi mp., ε.s. wosore asɛre biribiara; se wokasa bɛrɛɛoo oo, wokasa denney oo, ne nyinaa wɔfre no mpae; mekanɔkye ma-bɔ abosom mpae; mede nsā merebɔ me nena samaj mpae na me hɔ aye me deɲ. Obiara kɔbɔ mpae a, na bɔhye wom' (*according to P. Ket., others deny it*). Mɔnyi (or mɔmma) mpae mmā no, na ne hɔ ye no deɲ a, wɔbɛmā no aboade (abɔhyedé); - ɔbɔ me ti so mpae, *he prays for me*. — 2. *imprecation, curse, execration*; cf. nsew; mpae ŋkā no! F. *let him be cursed!*





The term **mpae** or **apae** in Akan is the general term for *prayer, invocation, supplication*. There is a reason why the term mpae is used to describe prayer which is a ritual **provocation** of the Supreme Being, the Deities and the Spiritually Cultivated Ancestresses and Ancestors. The root of the term mpae is **pae**:

paé, v. [*red. paepae, paapae*] 1. *to strike, smite*; *ɔpae n'asɔm', n'atifi, ne mpa-mпам', pr. 160. 400, s. paa.* — 2. *tr. to split, rive, cleave, break*; *p. 'dua, to split a piece of wood*; *p. gya, to cleave wood*; *p. mpuray, ntáboo, to saw beams, boards*; *p. abo, to break, cut, dig or take stones from the earth, from a quarry, to quarry stones*; *pae asase, to furrow the earth. Ps. 141,7.* — 3. *intr. to split, rend, burst, crack*; *ɔpranaa duru duam' a, epae, when the lightning strikes a tree, it bursts*; *duá no apáe, the tree is riven*; *kora no apae, the calabash has a chink. pr. 614*; *ɔdodobey, pr. 947. - ne tuo mu pae, his gun burst, flew into pieces. pr. 3389 f.*; *emu apae abien, it has burst in two; to cleave asunder. Nu. 16,31.* — 4. *to part, divide*; *ɔpae (ɔpaa) ne tirim, he parts his hair on (the top of) his head*; *ɔpae sa, he cuts or opens a path through the bush*; *wɔbepae*

As we can see, the term *pae* means *to split, cleave, break, rend, divide*. We have the related term *mpae* meaning *cleft, crack*:

mpaéé, pl. mpaapáé, cleft, crack.

The term *pae* in Akan is the proper vocalization from the same term spelled in the medutu as *ph* and *pht* (*peh, peht*):

peh , to rend **peht, pehtch** , ,
, to cut through, to split, to divide; Copt. $\phi\omega\chi\iota$.

In Akan culture **prayer** is a process whereby through **ritual provocation** we utilize our **vibrational energy** of sound (incantations, song, etc.) in order to **PAE - to split, cleave, cut or make an incision into the spirit-realm**. We can therefore *enter into the spirit-realm through that gateway* and the *Ntorou/Ntorotu can move through that gateway* as well. When we open our spiritual heads through ritual invocation, the *Ntorou/Ntorotu* can then ‘come down’ and engage the process of spirit-possession and spirit-communication. When spirit-possession occurs, the Deity has literally *split, cleaved* and *entered into the body* of the person. The Deity then uses the person’s physical vessel to physically interface with others in the community by

speech, laying hands to heal, dance, making medicine, drawing sacred symbols to function as matrices of energy (medutu, **Adinkra**) and more.



When lightning strikes it is a *rending* or *splitting* of the black sky. This is **mpae** (prayer, ritual provocation). The sound vibrations are accompanied by the cleaving. This is akin to the first emergence of **Ra** and **Rait**, the Creator and Creatress, bursting forth as the Divine Living Energy of Fire and Light, *splitting, cleaving the Black Substance of Space*. They generated the first sacred sound vibrations of the Created Universe as they emerged. As **Ra** and **Rait**, The Great Spirit, began to expand and contract through the primordial Black Substance of Space in a spiraling motion, their Spirit-Energy carved out Black spheres. These Black spheres were then penetrated by (possessed by) and animated by the Divine Living Energy of **Ra** and **Rait**. These spheres became the first 'Black Bodies'. These Black Bodies would become the first stars. [Note that this aspect of our cosmology has been repackaged as **black body radiation** in theoretical physicist's description of the origin of the Universe.] Stars would later give birth to planets including our own star **Aten** (Sun) and the planets of our solar system.

Stars are the power-plants in the Universe. The stars 'rise and set' upon the horizon, just as the **Aten** (Sun) and **Iah** (Moon) 'rise and set'. Our Ancestresses and Ancestors recognized the setting of the Aten (Sun) as well as the stars as the *powers splitting the sky, the atmosphere, to penetrate Earth and bring energy to Earth*. The same is true of meteors (also Black bodies) coming down to Earth as 'shooting' or 'falling stars'. These phenomena mirror the Ntorou/Ntorotu 'coming down' from the spirit-realm during ritual prayer to 'set', 'alight upon', 'mount' or 'split' the head of a priest/priestess or another individual in the community to facilitate spirit-possession.



Left: Ntoro **Atum** (called **Odomankoma** in Akan) - Spirit operating through (possessing) the Setting Sun.
Right: Ntoro **Ra** (called **Nyankopon** in Akan) giving His energy to the Sun.



Nesut (King) Kha f Ra – The Ntoro **Heru** in the form of the Divine Falcon alighted upon his head. This is spirit-possession and spirit-communication. **Heru** is the Patron Ntoro of Kings.



Shooting or Falling Star – Meteor falling upon Earth

The stars' energy 'enters' the Earth from outside the Earth. The Ntorou/Ntorotu enter the body of the person from outside the body. This is the coming down, the splitting, of the atmosphere of the Earth and the Earthly body so that union can take place and spirit-possession and spirit-communication can occur. This mpae function speaks to the etymological root of the term Ntoro:

tò, v. [red. toto] 1. to throw, cast &c.,
Ak. = tow, q. v. — 2. to lay or put
somewhere, gener. caus. (preceded by de

tà, v. [red. toto]:

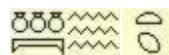
1. *to fall, drop down, sink* (cf. hwe, gu): akutu (atew) ato fam', *an orange has fallen down*; metoo nsum', aka kfi-maa se miwui, *I fell into the water and nearly perished*; ne diq too nsum', s. nsu; obo no akoto nsu no ase, *the stone has fallen into the water and sunk to the bottom.* pr. 357. 2258. 3281. 3287; biribi a étò asòm', *good reasons* (lit. *something which falls into the ears*). — osu tó, *rain falls, it rains*; tr. osoro too osu, *the heaven gave rain.* Ja. 5, 18; otoo sufre nè gya guu Sodom so. Gen. 19, 24. — 2. *to set, go down, sink, pass below the horizon, of sun, moon and stars*; owia ato, *the sun has set*: — 3. *to fall, be killed, be slain, die, perish, in battle, or by an accident, not by a natural death.* pr. 238. 2259; cf. otòfò; wo de, gye se wotò! (Gr. § 248,5) *I will not let you die a natural death!* — 4. *to pass (suddenly and passively) into a weaker or lower state or circumstances: a) tó ber-*

The root of the term Ntoro is 'to' which means *to fall, drop down, sink*. This includes the *passing below the horizon of the Sun, Moon and Stars*. The term 'to' also means 'to throw, cast'. The verb form means 'to throw, cast' while the descriptive form is 'that which is thrown, cast'. The Deities are 'thrown, cast' or 'sent' by Amenet and Amen to 'fall' or 'come down' below the horizon to penetrate Earth and our community through spirit-possession. The 'N' in Ntoro is a nasal 'N' (un'-taw-raw). The nasal sound replicates the primordial energy of **Nun** and **Naunet** the Male and Female Deities who are the primordial Energy within the Black Substance of Space, the inert Energy from Whom **Ra** and **Rait** (Divine Fire and Light) emerge to begin the Creative process. **Nun** and **Naunet** are thus the Father and Mother of **Ra** and **Rait**.

"...This Energy manifested as the Male and Female Spiritual Forces **Nu** and **Nut** (**Nun** and **Naunet**). **Nu** and **Nut** are the Two Abosom of *Primordial Energy, Inert Energy*, the Energy that contains the Potential to bring everything into being. The names of **Nu** and **Nut** are written with the 'wavy' lines representing the *wave-energy* within the Black Substance as it transformed into a watery-like substance. Their names are also written with the determinative metut of the **urn** or *vessel*:



Nu (Nun)



Nut (Naunet)

The Abosom **Nu** and **Nut** are the Divine, Inactive, Infinite Energy-source subsisting within the Black Substance..." [Nyankopon-Nyankonton – Ra-Rait – www.odwirafo.com/nhoma.html]

The primordial ‘N’ vibration is prefixed to the root ‘TO’ upon which the ‘R’ vibration is infixed. Regarding the enlarging of monosyllabic word stems through infixing in Akan:

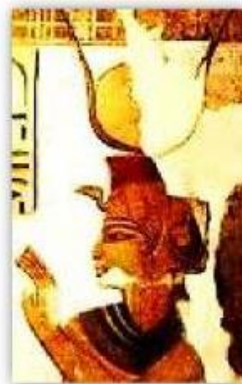
c) by infixing **r** (or **n**, when the vowel is nasal). E. g. wa, wàre, *to be long*; kyè, kyere, *to last*; kō, koro, *one*; pà, *to take off superficially*, prá, pàrà, *to sweep*; bà, *to come*, brá, bārà, *to come (i. e. be born) again into this world*; bà, *to come*, Imper. bèra; kò, *to go*, Pret. kòè, Ak.: kòrè. — esé, *a small pillar*, òséré, *the thigh*. — The vowel after ‘r’ is often to be considered as the original, and that before ‘r’ only as an auxiliary vowel, when the latter is very short. Gr. § 22.

Example of infixing:

ə-sò, Ak. so [cf. əsoro & Gr. § 118-120] 1. *the upper part or surface of*. — 2. *the upper parts, the space above, and what is in it*. — 3. *on, up, upon, over, above, upward, on high*; of time: *in, at, during*; of other relations: *on, at, concerning, in, from, with*; - əse-kaŋ da pón no sò; ogyina n'abobowano hwe abonten no so; stwene nni abonten no so. pr. 40. 373. 592. 883. 1427.

ə-sórò [cf. əso; s. Gr. § 118-120] 1. *the upper part or parts*. — 2. *the space or situation above*. pr. 472. — 3. *what is above, the upper world, upper regions, sky, heaven*. — 4. (adv.) *above, on high, up, upwards*. — ka soro, *to go up, upwards, to rise, to ascend*; o'wisiw ka soro, *the smoke ascends*; fi soro de besi fam', *from the top to the bottom*.

In the Akan language word stems are expanded by the ‘R’ sound as shown above. For example, the term *so* meaning ‘up, above, heavens’, becomes *soro*. The term *ko* meaning ‘one’ becomes *koro*. The term *ba* meaning ‘come, happen’ becomes *bara*. The term *TO* becomes *TORO*. While this rule is readily observed in Akan and our Ancestral language of Kamit and Khanit, our cosmology provides us with the answer to the question of why this is the case.



Ra and Rait (Nyankopon and Nyankonton in Akan)
Creator and Creatress




The rolling ‘R’ is a sound of power. It expands upon the stem because it is the sound that the Great Spirit Ra and Rait generates as they expand and contract throughout Creation.






The rolling ‘R’ sound is a replication of the sound vibrations generated by and emanating from Ra and Rait as they move throughout Creation.

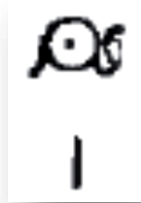
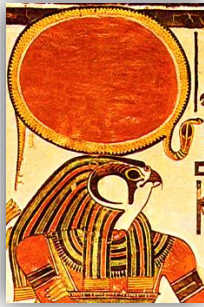
All vibrations generate sounds. A whip whirling through the air creates a sound. A string being pulled taught and made to vibrate (plucked) generates sound. Wind moving through space generates sound vibrations. Thunder, lightning, earthquakes, all generate sound vibrations. **The same is true of the Spirit-Forces that course through Nature.** The faster moving energy generates higher-pitched sounds while the slower moving energy generates lower-pitched sounds. The nature of the expansion and contraction of each entity generates a unique configuration of sound-groupings as well. This becomes the unique ‘voice’ of the Spirit-Force moving through Creation. **It is the cataloging of these various frequencies and unique sound-groupings that makes up the corpus of ritual songs, drumbeats, dance movements, prayers and incantations in Afurakani/Afuraitkaitnit (African) Ancestral Religion.**

We attune to the sounds of the Ntorou/Ntorotu as they move through Creation and generate their unique vibrations. **We attune to the sounds they generate as they enter the bodies of our people through spirit-possession. We then replicate these unique sound groupings with our voices and other instruments in order to align with the frequency of the Ntorou/Ntorotu and thus draw them to us, provoke their energy – provoke them to align, alight, come down and possess.**

All of the words in our Ancestral languages are based upon these principles. These principles were taught to us by the Ntorou/Ntorotu when they first began to possess us and speak directly to us during possession. All of the words in our Ancestral languages thus have mantric value. They are constructed based on the sounds generated by the movement of the Ntorou/Ntorotu in Creation. **We can therefore properly identify things, objects, deeds, entities, etc. based on the nature of their movements (functioning) in Creation. This is born out in the language of Kamit.**

The ‘N’  is the primordial inert energy, wave energy and sound vibration subsisting in the primordial Dark Matter of Space, pre and post-Creation. The ‘T’  is not only a loaf but also the canopy of the sky, upper half of the calabash of the Universe. When the ‘T’ sound is spoken, the air rushing up from the trachea is cut off. When enunciating the ‘T’ sound as in the word ‘hit’, the front of the tongue is placed at the roof of the front of the mouth. The air coursing up through the trachea is then trapped within the mouth. The roof of the mouth is convex and the flat tongue is on the bottom. The inside of the mouth thus forces the air to take on the shape of the ‘T’ medut when enunciating the ‘T’ sound: . It is similar to the air of the atmosphere of Earth being ‘contained’ within the dome-shape of the sphere - upper curved portion of the medut - while the land is the flat surface - bottom flat surface of the medut.

When we have the primordial vibration of **Nun** and **Naunet** the  (N) which is then contained (cut-off) by the  (T), **we have Divine Energy in Potential – Contained in a Space - Literally.** Then **Ra** and **Rait** burst forth from the primordial Dark Matter. The **Opening of the Mouth** occurs:  (R). Note this is the shape the mouth takes when enunciating the ‘R’ sound. This ‘opening of the mouth’ is an incision, a splitting and rending. The explosive and radiant energy of ‘RRRR’ is the transformation of the wave energy  to a spiral . The wave-energy, **the undulating serpent**, transforms into spiraled-energy, **the circular serpent**:



The serpents encircling the **Aten** (Sun) above is the manner in which **Ra** and **Rait** are spelled in the medutu. This is the spiraling, radiant energy born of the waves **Nun** of **Naunet** which *splits, rends* the Black Substance of Space as the original Divine Fire and Light in Creation. **Ra** and **Rait** are Children of **Nun** and **Naunet**. Our cosmology is born out through the sound vibrations we replicate – the **ENE** (Akan for “Sounds”) of the Ntorou/Ntorotu.

ter, terá , Gol. Hamm. 13, 112,
 , Rec. 32, 16,
 Thes. 1481, IV, 970,

, Rec. 16, 57,
 , to pay honour, to revere, to applaud, to
 have a regard for; , Amen. 25,
 7, , ibid. 21, 11.
terr , IV, 1182, to revere; Copt.
 ⲧⲣⲣⲉ.

netri , Rec. 27, 220, ,
 , , , ,
 , , Thes. 1284, to be, or to
 become divine, to deify, divine;
 , I deify;

neter, nether , U. 70, N. 330, ,
 T. 237, , M. 147, , N. 649,
 , , , , , ,
 , ★, the word in general use in texts of all
 periods for God and “god”; Copt. ⲛⲟⲩⲧⲉ,
 = ⲛⲟⲩⲧⲉ (Rev.)

The term **tr (toro)** is the verb form meaning *to revere, to honor, to praise*. The descriptive form is *that which is revered, honored or praised*. It is the Divinity which is accorded praise, honor and reverence. We also have the terms **ta** and **tua** (**to** in Akan) carrying the same meaning. This is the **to** root from which **toro (tr)** is derived in Kamit, just as **toro** is derived from **to** in Akan:

tua Peasant
 299, Metternich Stele 101,

 to pray to, to praise, to address, to make a report, to honour; Copt. **T&IO.**

taâ Rev. 11, 131 =
 * to adore.

tâ-t A.Z. 1900, 128,
 IV, 1074,
 Tombos Stele,
 10, emanation, part, portion; plur. IV, 53;
 Copt. **TO, TOI.**

tâ form, counterpart; forms, images, likenesses.
tâa divine emanation, essence of a god; var.

It is key to understand that in Akan **to** is the root of **toro**. In the language of Kamit **tr (ter)** is the root of **ntr (neter)**. Yet, **tr** meaning *to praise, honor*, has the root **TUA** and **TA**. Note that the Coptic (Late Kamit) dialectical variant of **TUA** is **TAIO**: **T&IO**. Note also that the Coptic

dialectical variant of **TA** is **TO** – the vocalization still used in Akan today: **Copt. TO, TOI**

In Kamit, the terms **Tua, Ta, Taa** reference ritual provocation, *to pray, to praise*. **Ta** also means *Divine emanation, essence of a Deity; Divine forms, images, likenesses*. We know these forms are Divine forms because the determinative symbol is that of a male or female Deity.

What is the relationship between **TA (TO)** as a *Divine emanation* and **TA (TUA)** meaning *to pray, praise, honor, worship* and also **TO** meaning *to cast, or to throw* and **TO** meaning *to fall, to set, to come down*? The link is found in the determinative symbol:



An **emanation** is that which is ‘projected’ out or ‘cast, thrown’ out. The Aten (Sun) casts, shoots, throws its light outward. The light of the Aten ‘falls’ or ‘comes down’ upon Earth. The light ‘emanates’ from the Aten.

The terms *praise, adore, honor, pray* are english terms. The action and function of the pictured individual with his hands held up performing ritual provocation is the key. The symbolism pulls the various definitions together as a functional expression. We quote from our publication on this ritual provocation: **Note on Tua Ra Being the Origin of the ‘Torah’** [www.odwirafo.com/Tua-Ra_torah.pdf]:

“...Now we take note of the hand positions of the worshipper in the medutu and the image of Ani himself:



The posture shown by the individual in the medutu and by Ani is not a static posture but a **functional act**. The individual is involved in the ‘worship’ or ritual invocation of the Deity through **provocation**. When the hands are turned outward in a ‘pushing’ fashion, we are ritually and literally ‘provoking’ the energy of the Ntoro/Ntorot (God/Goddess). This ritual movement continues to be used today. When we engage in the **‘laying on of hands’** to provoke the energy of the person’s body for healing or for the repelling of negative spirits in the practice of Afurakani/Afuraitkaitnit (African) Ancestral Religion, we are engaged in ritual **provocation**. In contrast, if our palms are turned upward in a *receiving* posture we are engaged in ritual **convocation**. We are *drawing* energy to us. The act of provocation is literally a projecting, shooting of energy outward to stimulate the energetic-body of the Deity, Ancestral Spirit, plant, animal or individual we are focused upon. This is a lived experience which is quantifiable.

In the same fashion that two magnets on a table whose like polarities are facing can ‘push’ one another across a table without touching because of their magnetic fields, we have the capacity and proactively employ our capacity to project our energy outward to ‘touch’, ‘push’, ‘provoke’, the individual or entity upon whom we are focused ritually.

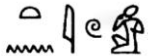
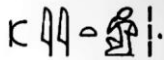
This is why the term **tua** also means *to cry out, to call*. Sound vibrations are matrices of energy that are projected. One can sing at such a pitch and volume that the sound vibrations alone can break a glass. This is the releasing, shooting, sending out of energetic-vibrations, unseen power, that can effect solid matter in a manner that can be measured and quantified...”

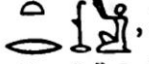
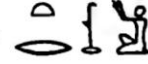
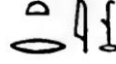

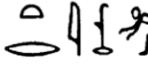

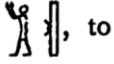
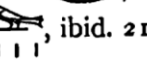
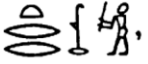
See the related term TO in Akan:

tò, *v.* 1. to meet (with), fall in with; to come or light on (upon), to find; me-too no okway mu; I fell in with him on the way. pr. 14. 3307-10. — 2. to reach, arrive at, come up with, overtake, catch; woato nea Onyankõpõn bo too way ho, they have attained to their divine destination; - eto fam', it reaches to the ground; s. knw, v. - pr. 3313. 3338; to come upon. Am. 9,10; to attack, cf. pèe. — ehia wato way, F. poverty has overtaken them, Mf. Gr. p. 107. - oway ato wo, it is your turn to keep watch; asore ato wo, it is your turn to preach; n'ano ato me, lit. his mouth has reached me, i.e. he has spoken ill of me, s. ano; n'ano to Onyame, he blasphemes God. — 3. to come up to, perf. to equal, match: wato no, now he equals him (in riches, knowledge &c.) — 4. to join, attach one's self (to). pr. (1810). 2811. — 5. to expose one's self (to the heat of a fire or of the sun, to the cold &c.): to gya, to warm one's self at the fire; to awia, to warm one's self in the sun; to awow, to expose one's self to the cold; mekato awow, I am going to seek coolness; - wato ne hõ séré, he has exposed himself to laughter; cf. serew. pr. 3312. — Phr. woato yeɛ, (prop. 'you have found us', sc. at our meal), please, join us (sc. in our meal)! - reply: me nsa wom', no, thank you!

As we can see the term TO meaning *to fall upon, meet with; to join attach oneself to; to expose oneself to the heat of a fire or of the Sun*, is related to TO meaning *to cast, to throw* and TO meaning *to alight upon, come down, as in stars passing below the horizon*. When we see the determinative medut of the individual raising his hands in the act of ritual provocation, he is casting, throwing his energy to provoke the energy of the Deities so that they may come down, fall upon, alight upon, possess, attach themselves to, expose their energy and wisdom to the individual. This is the functional definition of *to pray, adore, honor, worship* – it is **ritual provocation**.

The variation of TR (TERA) is TN (TENA) meaning *to pray, cry out, invoke*:

tená , Rev. 14, 8, to pray, to cry out, to invoke; and see .

ter, terá , Gol. Hamm. 13, 112,
, , , Rec. 32, 16,
 Thes. 1481, IV, 970, , 
, , Rec. 16, 57, 
, to pay honour, to revere, to applaud, to have a regard for; , Amen. 25,
 7, , , , *ibid.* 21, 11.
terr , IV, 1182, to revere; Copt. **τῆρε**.

In Akan this is the relationship of Ntoro (Toro) and Nton (Ton). We therefore have:

Kamit

nt
 tr
 ta (to in Coptic)
 tua (taio in Coptic)
 taa
 tna

Akan

ntoro
 toro
 to
 to
 to
 ton

Recall that in the fourth part of the definition of TO we see that it also has the related meaning: *to pass or fall into a weaker or lower state or circumstances*. This is the same related definition of TR (TOR) in Kamit:

tà, v. [red. totà]:

die a natural death! — 4. to pass (suddenly and passively) into a weaker or lower state or circumstances: a) tə ber-

ter , to be weak.

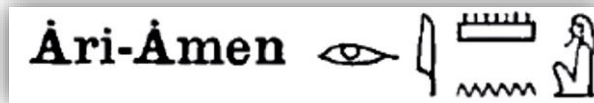
We can thus confirm the vocalization of TR (TER) as TO (TOR). With this foundation in the etymological and cosmological roots of the term Ntoro, we now turn to the connection to the symbol of the axe itself.

NYAME AKUMA

God's Axes



In Akan areas, there are artifacts found all over the region including Neolithic celts. These stone celts or stone axes are recognized by the Akan to have been in the area since the stone-age. Very often these ancient stone axes can be found after the rains, when they emerge from the wet soil. Others have been found on the bottom of sacred rivers. Akan people recognize these ancient axes to be sacred for two major reasons. First, because they recognize that it was their Ancestresses and Ancestors who utilized these ancient axes thousands of years ago. They carry the energy of the Spirits of the **Nananom Nsamanfo**, Spiritually Cultivated Ancestresses and Ancestors. Secondly and most critically, the Akan recognize their origins to be Divine. Often after a thunderstorm these axes can be found at the base of trees that have been struck by lightning. Akan people identify these axes as sacred axes which have come down from the sky during the storms and caused the cleaving of the tree. These axes are thus called by the people: **Nyame Akuma** – God's Axes. The name **Nyame** is also written **Onyame**. This is a title of **Amen** in Ancient Kamit and Khanit.



[See our publication: **Note on the Origin of the Name Nyame in Khanit and Kamit**]:

[www.odwirafo.com/Note on the Origin of the Name Nyame in Ancient Khanit and Kamit.pdf](http://www.odwirafo.com/Note_on_the_Origin_of_the_Name_Nyame_in_Ancient_Khanit_and_Kamit.pdf)

Ari Amen pronounced with a rolling 'R' (tongue tapping the roof of the mouth once) sounds like **Ani Amen** and **Ari Amen**. This is **Ony-Amen** or **Onyame (Nyame)**. What is the nature of the **Nyame Akuma** – God's Axe as explained by the Akan? In the article **Ashanti**, the anthropologist R. S. Rattray, provides the information that was relayed to him by the Asante (Ashanti) Akan in the early part of the previous century:

“...NEOLITHIC IMPLEMENTS IN ASHANTI

I have had occasion several times in the preceding chapters to mention neoliths, which in Ashanti are known as God's axes or God's hoes, and the following fuller notes upon them may be of interest.

In the year 1911 it was my good fortune to be in Ashanti during the latter part of the construction of the Coomassie-Ejura main trunk road, and to have obtained a collection of celts which were then unearthened.

These formed the subject of a most interesting paper by Mr. Henry Balfour - (of the Pitt- Rivers Museum, Oxford) in the 'Journal of the African Society', (1) and I advise all who are interested to consult that article.

In 1921 I found myself again in Ashanti as Government Anthropologist.

In the short time that has elapsed since taking up my new work some hundred more specimens of celts have been obtained, a few being found by me in situ, and many were dug up by the Ashanti farmers, and one, the largest, was lately dredged up from the bottom of the Offin River.

Some were associated with the cult of the **Abosom**, the *suman*, or of **Nyame**.

While it is correct to state that probably ninety-nine out of a hundred Ashanti declare and actually believe that the stone celts found by them emanate from the sky, and are in consequence endowed with some of the power of the Sky God, **Nyame**, sufficient evidence is available to prove beyond a doubt that there are still alive in Ashanti to-day persons who know that these stones are artifacts, and that they were used by their ancestors at a period that was relatively recent.

The Ashanti generally call them **Nyame akuma** or **Nyame asoso**, i. e. the Sky-God's axes or hoes.

They believe that they fall from the sky during thunderstorms and bury themselves in the earth.

They think that, as they come from **Nyame**, they are endowed with some of the power of that great spirit and **this is the explanation of their use in connection with Abosom** [Deities] and of their supposed **potency as medicine**.

As a consequence of this belief they are constantly to be found as **appurtenances to Abosom** (the gods), *suman* (charms), **Nyame dua** (altar to the Sky God), or placed in a pot where the drinking water is kept, 'to cool the heart'. They are also sometimes fastened against the body to **cure diseases**, or are **ground down and the powder drunk**.

I am inclined to believe it is thought heterodox to say anything contrary to the above, because these, being the popular beliefs, are encouraged by the **akomfo** (priests)..." [Ashanti – R.S. Rattray].

A related quote from **West African Religion** by Geoffrey Parrinder:

“...The three-pronged tree, God’s tree [**Nyame dua**], used in the worship of **Nyame** is like that which occurs in the worship of some other thunder gods. Rattray describes a tornado during which a tree was struck by lightning and had all the appearance of having been cleft by an axe. ‘One of the villagers came up, and after looking at it, said that God’s axe (Nyame dua) had, after splitting the tree, passed underground to the river where no doubt it would someday be found.’...”



Nyame Dua

In the above quotes we learn that the **axes** called **Nyame Akuma**, God’s axes, ‘fall down’, ‘come down’ from the **sky**, sent by Nyame. When lightning cleaves, splits a tree during a thunderstorm, it is recognized to be the result of Nyame Akuma, God’s axe, causing the rending, the splitting. These stone axes are placed inside the shrine called **Nyame Dua** (God’s tree) which is a three or four-pronged tree which holds a vessel. Inside the vessel is water used to cleanse the spiritual heads of the people, but also an Nyame Akuma. Other shrines of the Abosom (Ntorou/Ntorotu – Deities) all over the country also include Nyame Akuma in their vessels. The Ntorou/Ntorotu (Deities) are associated with the axe – so much so that their shrines all contain axeheads. Because the Nyame Akuma is from **Nyame (Amen)**, it is recognized to be sacred, endowed with Divine power and thus **medicinal**.

This is the cosmological foundation for the image of the Ntoro/Ntorot, the Deity who ‘falls down’, ‘passes under the horizon’, ‘cleaves or splits the sky’ to be that of an axe. It is because the function of **mpae** (prayer) is literally a **splitting, cleaving** (pae) of the spirit-realm so that

an incision can be made that we may pass through and that the Deities may pass through to facilitate spirit-possession and spirit-communication.



Actual **Nyame Akuma** (God's Axe) – Neolithic celt/axehead found in Ghana



Àri-Àmen  **aqhu** , A.Z. 1905, 142,  carpenter's adze, axe, battle-axe.

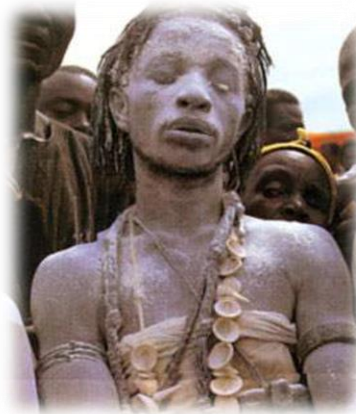
The **Ari Amen Aqhu** is literally the **Onyame Akuma** – God's Axe.

All of the definitions of Ntoro, Nton, to, tua, ta, etc. are united in this symbolism. The motion of the akuma (axe) when properly used is always a **downward motion** in order to chop, cleave, split the object. The Divine Axe 'falls down', 'comes down' (to, toro) to Earth, just as the Deities fall down or come down to Earth.

When thunder comes it is a precursor to the coming down of Nyame Akuma, God's axe. This is demonstrated by traditional Akan **akyene** (drums) whose sticks are in the form of the Nyame Akuma:



The ‘talking drums’ of the Akan. When the axe (stick) falls, the thunder (drumming) begins. Spirit-possession often follows. This is the lightning, Divine Energy of Fire and Light, coming down to alight upon the person’s head after the drumming/thunder:



Akan Obosomfo (Priest) Possessed by the Obosom (Deity) Tano

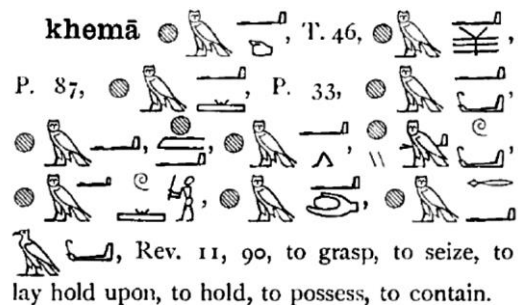
o-nípa, *pl. n-* [F. *nyimpa*] **I. man, a man, human being, person** (it may **o-nipa-dùá**, **I. the figure, form, shape of the body; the body; cf. nipamū**,

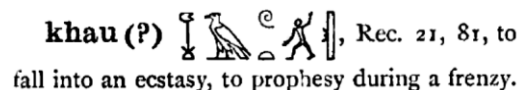
Note that in the Akan language the term for human being is **onipa**. Yet the term for the physical body is **onipadua**. The term ‘dua’ means ‘tree’. The person’s (onipa) body is seen as a tree (dua). Thus, when spirit-possession takes place the radiant energy of the Ntoro/Ntorot comes down to split the human-tree, onipadua, just as lightning comes down to split the tree, dua, in nature. This reflects the energy of **Nyamewaa** and **Nyame** residing in the Nyame Dua.

Most importantly, when the Ntoro possesses, the Ntoro **operates within** the body of the person. This is akin to a person driving a car and then another person gets in the vehicle and takes the wheel. The original driver may get into the back seat. He can see everything that’s taking place, yet he is not directing the vehicle. The new driver and the original driver are in the same vessel, however the new driver has temporarily taken control. This is what takes place during spirit-possession which is called **Akom** in Akan from the root **ko** (go) **mu** (within). To **komu** or **kom** is to ‘go within’, to ‘seize’ to ‘grasp’ – **possession**.

akóm [kóm] *inf.* the state of being possessed with a fetish, i.e. a temporary madness or ecstasy, expressing itself in dancing and wild gestures, and ascribed by the natives to the agency of a fetish; the fetish-dance; wafa ak., he or she has taken in such an agency, has been possessed with a fetish; ne hō resaw se ak., he is trembling, like one possessed with a fetish.

kòm, *v.* [*inf.* a-] to dance wildly in a state of frenzy or ecstasy, ascribed by the natives to the agency of a fetish; to be possessed with a fetish; to perform the actions or practices of a fetish-man; to prophesy. 1 Kg. 18, 29; k. bosom, to soothsay, foretell; skòm b. se okyena osu beto, he prophesies that it will rain to-morrow; s. akóm, òkóm, okómfo. *pr.* 1698. — *red.* koñ-kóm, *q. v.*

khemā  T. 46, P. 87, P. 33, Rev. 11, 90, to grasp, to seize, to lay hold upon, to hold, to possess, to contain.

khau (?)  Rec. 21, 81, to fall into an ecstasy, to prophesy during a frenzy.


Critically, during this possession the Ntoro once in the body of the person in Akan culture dances, wielding its power by generating a vortex or field of energy through sacred movement. The community is then drawn into the ‘orbit’ of the Ntoro during possession. The Ntoro will also walk around, touch people, speak to them, lay hands to heal them and more. **What is most poignant in this display is that in Akan culture the Ntoro upon entering the body of the person very often grasps the curved sword/axe, an axe or a ‘hunting’ stick in the shape of an axe:**



The **okómfo**, a class of priest - one who is in the **kóm** (possession) state - is possessed by the Ntoro. The white clay, **hyriew**, is thrown on the body of the okómfo denoting that Spirit is now inhabiting the body. The ‘lightning’ has ‘come down’ (to) and split the spirit. The Ntoro has ‘fell in with’ (to/toro) and ‘joined itself’ (to/toro) the person’s body. The Ntoro operating through the okómfo’s body therefore grasps the curved sword (a kind of axe). This image of the Ntoro (Deity) from Kamit next to the axe is the image of a **Spirit** juxtaposed to an axe. When the Akan okómfo is possessed by the Spirit the axe is automatically grasped.

The medutu of the Ntoro and the axe has literally leapt off of the inscriptions of the ancient temples and tombs and become manifest in real time in Akan ritual daily.

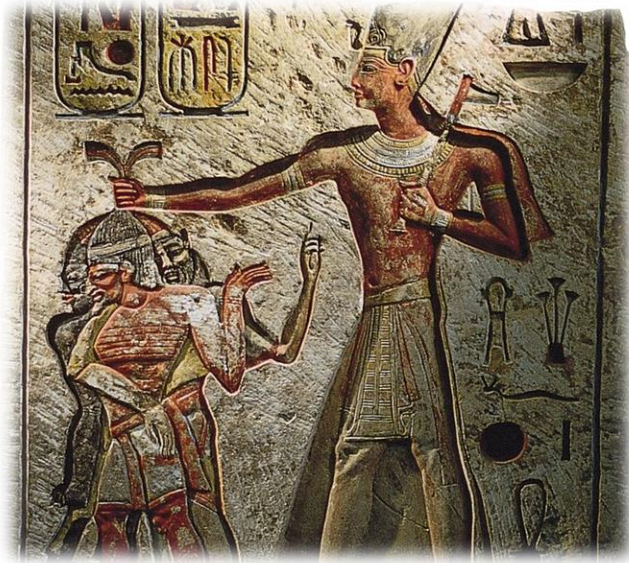
When we utilized this symbolism to denote a Deity, it was because the Deity literally **is** an **aqhu, akuma**, axe. The Ntoro/Ntorot is a Spirit-Force in Creation that splits, cleaves the transitional zone of Spirit and Matter in order to ‘fall, come down’ to possess, communicate, heal and guide:

ter , to guide.

The original ‘axes’ are those that came down from the sky – meteorite stones. Our Ancestresses and Ancestors fashioned these meteorite stones into axeheads as well as other stones. The meteorite stones as axes were used in shrines and as instruments to wield power during ritual. Other stones were also fashioned into axeheads for agricultural purposes, hunting purposes, warfare and could also be consecrated for shrine use. We also utilized sticks, branches from trees, including branches taken from those trees that would be used as **Nyame Dua** (God’s Altar), that had the natural form of an axe (so-called hunting stick) for the same ritual purposes including drumming for the invocation ‘calling down’ of the Deities. Over time, when we learned how to smelt metal we began to fashion **metal axeheads** (akin to meteorite axeheads) and **curved metal axes** (akin to the curved branches). Such axes and sticks were used for ritual, agriculture, hunting and warfare.



Left: Late Pre-Dynastic image from Nekhen, Upper Kamit (Hierakonopolis). Individual raising axe to prisoners of war. Right: Asante Akan afena (curved sword/axe) used by okomfo (priests, priestesses) during possession. Also for warfare.



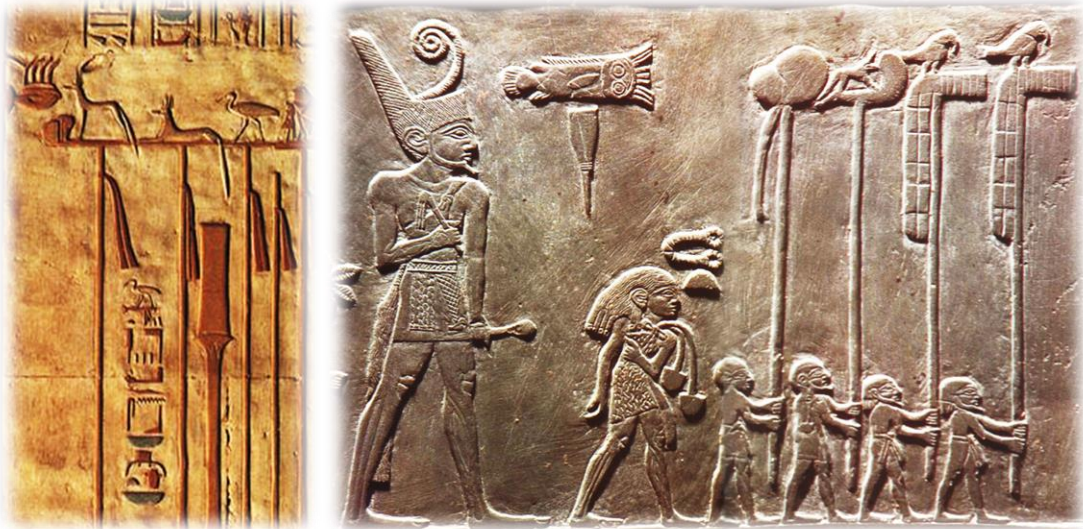
Ra Messu raising the axe to prisoners of war. New Empire.



Left to right: Asante afena (sword/axe machete); Ntoro medut; Okyeremma – Akan drummer; Shrine of Obosom Kwasi Adanko. The large naturally curved stick in the form of the sacred axe in front of the shrine is a consecrated instrument of the Obosom.

The curved axe/sword is a **machete** - a stylized version of the straight axe. We thus find that both are used for the smiting of the enemy as well as for ritual purposes including being used as components of the shrines of the Deities in addition to being grasped by the Deities themselves during possession. The use of the stone axehead and the curved stick/branch in the form of an axe is not limited to the Akan of Ghana and Ivory Coast. In the **Hoodoo Religion**, which we have proven to be the **Akan Religion in North America**, the use of the stone axehead and sticks/branches which have the natural form of an axe, are used on the shrines of the Abosom and Nsamanfo (Deities and Ancestral Spirits). This is a living culture, unbroken for thousands of years across continents guided directly by the Abosom and Nsamanfo.

In ancient Kamit the symbol of the axe is also represented in the use of the flag on a standard:



This usage is in alignment with the cosmology. When a flag is hanging one is not able to see what the symbol and/or message on the flag is. However, when the wind comes the flag rises up. The fabric of the flag begins to straighten out. When one sees the fabric of the flag rise up and straighten out, one recognizes that an invisible force is now active (wind). The invisible force activates the flag. The flag sticking straight out in the air literally splits, cleaves the air. We can now see the symbol and read the message that the flag is conveying. We have become informed once the flag has been ‘possessed’ by and activated by the invisible power of wind.

Cosmological Foundation of Ntoro/Ntorot as Axe

- The **Nyame Dua**, the shrine for the Supreme Being **Nyame** and **Nyamewaa** contains an **Nyame Akuma** - God’s axe. These shrines are in the courtyards of shrine houses/temples and in the courtyards of all traditional Akan homes. The Nyame Akuma are also found in the shrine pots of the various **Abosom** (Deities – **Ntoro/Ntoron**).
- When the **Abosom** (Deities – **Ntoro/Ntoron**) possess, they grasp an axe.
- **Mpae**, prayer, is ritual provocation which is a splitting or cleaving of the transitional zone of Spirit and Matter. The sound vibrations of ritual prayer, song, chant, incantation are literally ‘axes’.
- The term **Ntoro** is from the root **toro** and **to** meaning to ‘come down’, ‘fall down’ as lightning coming down to strike, split, or the Spirits coming down from the sky to strike, split, possess. **Ntoro** and **Ntoron** are patrilineal and matrilineal lines of **descent**.
- The **Abosom** (Orisha, Vodou, Arusi), the **Ntorou/Ntorotu**, are literally ‘axes’ as they ‘come down’ and open, split the spiritual head of the individual to enter into the physical vessel wherein possession takes place.

The whites and their offspring, who incarnate as spirits of disorder, are not capable of properly contextualizing the symbols and ritual use of language in our Ancestral culture. Afurakani/Afuraitkaitnit (African) Ancestral Culture is a living Culture. It is living because we are animated by, guided by and possessed by the exact same Ntorou/Ntorotu (Deities) today that we and our Ancestresses and Ancestors were animated by, guided by and possessed by thousands of years ago. We have an Ancestral memory of our ritual practices which is replenished regularly through lived-experience when the **Ntorou/Ntorotu** and the **Aakhu/Aakhutu** (Deities and Spiritually Cultivated Ancestresses and Ancestors) communicate with us via spirit-possession and other forms of spirit-communication.

Finally, regarding **Hoodoo** as a preservation of Afurakani/Afuraitkaitnit (African) Ancestral Religion in the united states, we excerpt from **African-American Religious Thought: An Anthology** edited by Cornel West and Eddie S. Glaude Jr.:

“...The way in which bits of African faith and practice persisted in folk belief and customs...is evident in the following account from the New Orleans *Times-Democrat* of August 5, 1888. During a thunderstorm elderly Tante Delores anxiously searched the house for some object. Not finding it, she ran to the yard. According to the article,

‘Hither and thither she ran in rapid quest, until at last she stumbled upon the object of her search, no less thing than an axe for chopping wood...a bright expression of joy irradiated her face.

Seizing the axe and raising it over her head, “she made pass after pass in the very face of the rushing current, as if chopping some invisible thing in twain.” When the wind suddenly abated she returned to the house in triumph, stating that it never failed her if she “jest got there in time enough.”

A similar custom among Mississippi Black Folk was noted by Puckett:

...foreign to European thought is the Southern Negro custom of going out into the yard and chopping up the ground with an axe when a storm threatens. This is supposed to “cut de storm in two” and so stop it. Others stick a spade in the ground to split the cloud, or simply place an axe in the corner of the house.”...

This is **transcarnational inheritance** of Ancestral Religion and culture from Ancient Khanit and Kamit through West Afuraka/Afuraitkait (Africa) to North America.

See our related blogtalkradio broadcast on this subject matter:

NTORO: Origin and Meaning of the Term 'NTR' (Deity) Defined in Ancient Kamit and Akan Culture: <https://www.youtube.com/watch?v=ZaZXO4SPfKI>



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