

**VISUAL NARRATIVES: A SUBJECTIVE
INTERPRETATION OF ROYAL REGALIA
USED AT THE CORONATION OF THE
KING OF BUGANDA**

**Dr. Kekimuri Joan
Mr. Wathum Edwin**





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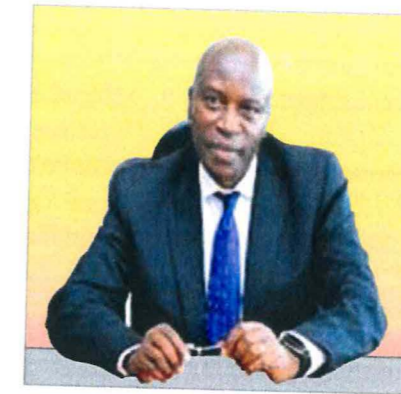
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Preface

Vice Chancellor
Kyambogo University



Prof. Dr. Eli Katunguka (PhD)
VICE CHANCELLOR
Kyambogo University

Welcome to the captivating world of "Visual Narratives: A Subjective Interpretation of Royal Regalia Used at the Coronation of the King of Buganda." This research concept done at Kyambogo University is a testament to the rich cultural heritage and artistic expressions that have adorned the coronation ceremonies of the Kings of Buganda for centuries

Buganda, a Kingdom nestled in the heart of Uganda, holds a profound place in the history and traditions of East Africa. Its coronation rituals, rooted in deep symbolism and



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spirituality, have been witnessed by generations, embodying the essence of Buganda's identity and the sacred connection between its leaders and people.

In this collection of paintings, we delve into the world of Buganda royal regalia, exploring the intricate details and symbolic significance of each element. Our aim is to offer a subjective interpretation, capturing the essence of these artefacts while simultaneously embracing the artist's creative vision

As you journey through this exhibition, you will encounter the artist's breath-taking depictions and

interpretations of regalia such as the Royal Drums (ngoma, omukungu, ndere, engalabi) symbolising the heartbeat of the Buganda kingdom, resonating with power and authority. More depictions and interpretations include the majestic Sceptre, adorned with intricate patterns, representing the King's ability to govern his people with wisdom and justice, the Royal Shield (lubaale), a symbol of protection and defence, which stands as a testament to the King's duty to safeguard his people

In this exhibition, the artist unravels the hidden narratives behind traditional regalia, such as the Kabaka's Crown (akasenyi), the



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Royal thrones, Royal Spear (emengo), horns (entuuti), Royal Cloak (Naganda), among others. Each piece of regalia, meticulously painted with painstaking attention to detail, reveals layers of historical significance and cultural nuances, inviting you to explore the depths of Buganda's royal traditions.

Through these remarkable artworks, we invite you to contemplate the enduring power of symbolism and profound connection between material culture and identity.

As you immerse yourself into the vibrant colours and intricate details of each painting, you will

uncover the embedded visual meanings that bring life to the royal regalia, allowing you to glimpse the soul of Buganda.

Kyambogo University extends its heartfelt gratitude to the researchers (artists) whose talent and dedication have breathed life into these canvases, as well as to the custodians of Buganda's cultural heritage who have generously shared their knowledge and insights. It is our sincere hope that this exhibition will serve as a gateway to a deeper appreciation and understanding of Buganda's regal traditions, fostering cultural exchange and celebrating the beauty of diversity.

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May this exhibition be a source of inspiration, sparking curiosity and igniting a passion for the preservation and appreciation of Buganda's rich cultural legacy. Let the "Visual Narratives: A Subjective interpretation of the Royal Regalia used at the Coronation of the King of Buganda," exhibition be a vibrant celebration of art, culture and the enduring spirit of Buganda's royal heritage.

Important to note is that this scholarly input will be archived in the Kyambogo University repository for future scholarly reference and we are cognizant of the fact that Kyambogo University funded this research an

indicator of our commitment to aid research and capacity development of our academic staff.

Enjoy your journey through this remarkable showcase of artistic expression and cultural significance.

Prof. Dr. Eli Katunguka-Rwakishaya
(PhD)

VICE CHANCELLOR

ED

Nommo Gallery
Francis Peter Ojede



Francis Peter Ojede
Nommo Gallery
EXECUTIVE DIRECTOR

Dear Readers,

At this prestigious National Gallery (commonly known as Nommo Gallery), we proudly showcase a symphony of creative expression from both Ugandan and international artists. Our gallery is a treasure trove of artistic diversity, housing a remarkable collection that comprise of paintings, batiks, ceramics, print-makings, photographs, drawings, and sculptures, embodying the essence of human creativity.

The objective of this National Gallery is to, among others, pursue the following:



- **Cultivating Creativity:** We passionately explore and foster creative talent, laying the foundation for artistic brilliance to flourish.
- **Preserving Heritage:** We diligently amass a national treasury of artworks by eminent Ugandan visual artists, safeguarding these treasures for future generations to behold.
- **Engaging Youth:** We fervently engage children and youth in creative endeavors, kindling cultural awareness and providing avenues for vocational and recreational pursuits.
- **Global Connections:** We actively participate in national and international exchange programs; our exhibitions, seminars, and workshops bridge cultures and ignite cross-border artistic dialogue.
- **Scholarly Pursuits:** Research, publication, and the dissemination of knowledge about Uganda's artistic heritage form a cornerstone of our educational mission.
- **Cultural Enrichment:** We lend our expertise to the development of cultural activities and industries, fostering self-reliance and



propelling Uganda's cultural tourism.

Being a host for exhibitions such as Dr. Joan Kekimuri's and Edwin Wathum's *"Visual Narratives: A Subjective Interpretation of Royal Regalia Used at the Coronation of the King of Buganda"* is one way we fulfill our mandate in addition to offering a platform to access and appreciate artworks that would otherwise be available only at international exhibitions.

We are proud to associate with the researcher's works since they directly resonate with our mandate, especially, since they tackled issues of cultural

regalia. We appreciate Kyambogo University for supporting the entire process and also choosing UNCC-Nommo Gallery to showcase this significant work.

Finally, I would like to call upon the general public to find time, pass by, and witness this wonderful display, which starts on September 15, 2023. We are always open daily from 9:00 a.m. to 6:00 p.m. with free entry.

We look forward to receiving you always.

Thank you.

Francis Peter Ojede
EXECUTIVE DIRECTOR

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Visual Interpretation and the Royalty



Prof. Philip Kwesiga, (PhD)
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From the cave impressions (Nyero Rock paintings) right to the traditional visual expressions (Hima Huts painting) to modern expressions in art, the visual narratives may usually escape the prying eyes of the average visitor in Uganda. Traditionally around the world, most of the visual representations were largely informed and formed by the royalty. And it was not without reason, the royalty commanded and controlled most of the resources that would support such

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luxurious endeavour.

It is no doubt that Kekimuri and Wathum have found a fertile ground to interrogate the Visual narratives as a subjective interpretation of Royal Regalia used by the Baganda of central Uganda. The artists' practicality with the image was well emulated by Ebeigbe (2015) where African narrative art as it was argued, was characterized by a complexity of style, iconography and functions. He further supports the idea that narrative art was art which depicted components of a story in visual form. This mode of expression was an imperative and fundamental genre of African creative

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objectification. These narratives are usually well petitioned to represent the imagery at the same time support the larger visual representation of the cultural and social ideologies underpinning the artistic expressions.

The work of Kekimuri and Wathum stems from the earlier engagement with cultural representation of the social-religious dogma that underpins Africa's landscape yet rarely representation. The work also was an attempt to create a platform for sharing ideas from a study that they undertook recently. Indeed, the images created mostly depicting the subjective interpretation of the royal regalia

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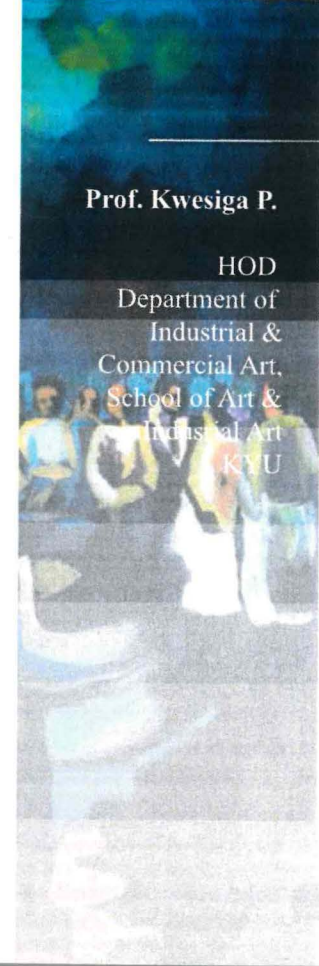
cannot be understated.

The artistic narratives mirroring the current, yet historical engagement used during the installation and celebration of the Buganda Kingdom, are well articulated. These works range from narratives adopted from the dance, the crowning with the bark-cloth, the tools of office, the drumming and head-gear to mention some, comes right from the historical traces and positioning of a great kingdom. These African kingdoms that included the Buganda kingdom were once revered by even the colonial spectators who later created avenues that were meant to weaken and destroy them. The

Buganda Kingdom and a few others were able to scale through amidst challenges of colonial and postcolonial interventions.

One of the challenge was the preferred choice of subject matter and it is no doubt that the researchers have relentlessly supported the use of traditional platforms to support here expressions and artistic imagery. They posit that there were several objects, tools and instruments used during the coronation ceremony and these are all the art forms that represent different meanings. Historically, it was during the 16th Century, at every enthronement of a Kabaka, two

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miniature ivory mallets and their corresponding wooden versions have been presented to the new Kabaka as symbols for bark-cloth making.

Earlier in the decade the African imagery was represented with the famous "Seven Stories" about Africa modern art - what the story did not tell was that most of the works had been developed by support from largely colonial institutions that were looking at managing the upcoming styles and stories with very minimal colonial off-sets. Kekimuri's and Wathum's work supports the use of royal regalia - like the Buganda Kingdom to put across expressions that have an everlasting

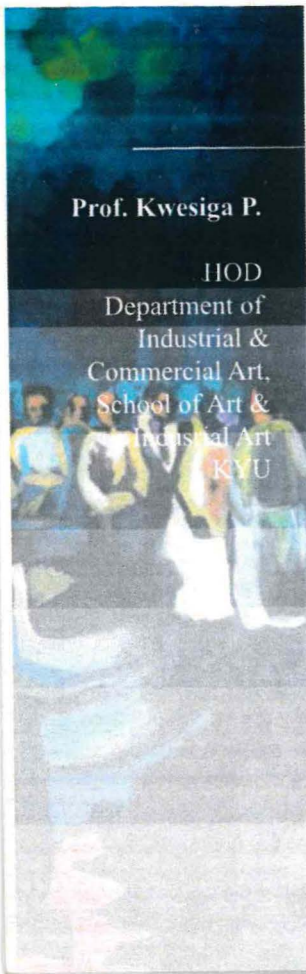
impression on the Africans and for Africans. They and many other artists continue to support the idea of glocalisation even when there was much pressure to historicise most of the imagery as being archaic.

Instead most of the artists supported were largely encouraged to use art for activism - which was right but also which was wrongly introduced to fight the one and only African imagery.

Reference:

Sweet Ufumwen Ebeigbe (2015) 'A Practical Assessment of the Modes of Visual Narratives in the Art of Benin in

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**Visual Narratives: A Subjective Interpretation of Royal Regalia
Used at the Coronation of the King of Buganda.**



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Research in Humanities and Social Sciences plays an important role in social, political and economic development of any people. Indeed, proper policy making for national development needs to be informed by proper understanding of discourses in the field of humanities and social sciences. I have always argued and will continue to argue that knowledge in the field of Humanities and Social Sciences is the foundation of any society advancement.

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Notably in Africa today research in Humanities and Social Sciences has been marginalized. More financial resources are increasingly invested in science and technology; many African governments believe that investment in science and technology will lead to industrial and economic transformation of Africa. Without undermining the importance of science and technology in national development, we also need to ask ourselves the following questions; can a country have genuine science and technology which is not birthed

from its humanities and social sciences philosophies? I strongly believe that science and technology advancement in society must be integrated with its humanities and social sciences to give science a human face. In any case, the relevance of science and technology advancement in society is to serve the social, political, cultural and economic wellbeing of humanity.

Therefore, institutions of higher learning such as Kyambogo University not only have the duty to lead the African continent into new science and technological

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to research into our material culture such as the Baganda Royal Regalia. The Baganda Royal Regalia is a combination of priceless visual objects which symbolize the historical, social, political, cultural and economic philosophies of our ancestors in the context of time and space. By researching through the Baganda Royal Regalia used in the coronation of the Baganda kings, Kekimuri and Wathum are helping the current and future generation to have a glimpse of the understanding of the unlimited passing memories of the Baganda people. The Baganda Royal Regalia used in the coronation

of her kings was the summary of the written forms and knowledge about kingship in Buganda. Each item that was used in the coronation had historical meanings that were judged important to be passed on to the present and future generation.

Some of the objects of the Baganda Royal Regalia originated from within Buganda, others evolved with clans that came from outside the original three counties of Buganda. The rich visual objects that come from foreign clans, were incorporated into the mainstream of the original Buganda Royal Regalia as a way of

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integrating the foreign people with the "original Baganda". Thus the Royal Regalia not only tells the history of the Baganda as a people, but also places Buganda in a central position of being a melting pot of cultures.

As we celebrate the *"Visual Narratives: A Subjective Interpretation of Royal Regalia Used at the Coronation of the King of Buganda."*, the researchers are also inviting us to contemplate on the power of visual arts in message conveyance. In societies experiencing political, social and

cultural oppression, visual narratives have become the symbols activism and expression among art dissents and scholars. They carry very powerful messages beyond the contemplation of the oppressors.

Through this exhibition we need to look at the role of an artist beyond someone who produces beautiful things to someone whose responsibility is to critique the society politically, socially, and economically. Art is the reflection of society if this is so, then the viewer of the art works in the exhibition needs to reflect on the work that has been

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produced in this research project and see how they reflect upon the Baganda understanding of the philosophy involved in the coronation of the Baganda Kings... enjoy the exhibition!

Wangaala Buganda Nyaffe!
Wangaala Uganda Yaffe!
Wangaala Baffe Magulu Nyando!

Artists' Exhibition Statement



Dr. Kekimuri Joan



Mr. Wathum Edwin

Artists' Exhibition Statement:

Welcome to this remarkable academic art exhibition that celebrates the intersection of institutional teaching, the painting profession, research knowledge and skills, publication, and their profound impact on us as visual art scholars and

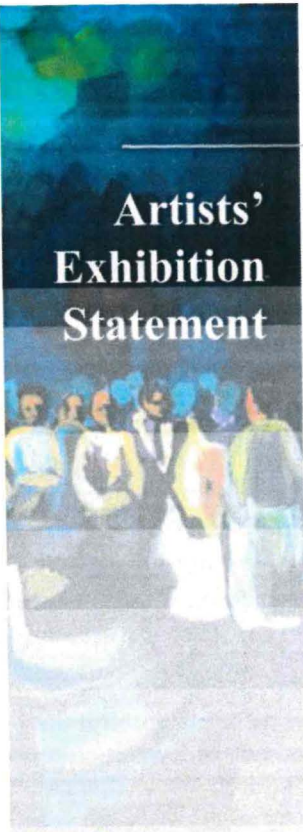
Artists' Exhibition Statement



the wider humanity. We stand here today, grateful to Kyambogo University for according us this invaluable research opportunity, which has paved the way for our artistic growth, career advancement, and the enrichment of individual creative competences.

The shared concept today entitled "*Visual Narratives: A Subjective Interpretation of Royal Regalia Used at the Coronation of the King of Buganda.*" evolved in the year 2021 from a competitive research grant scholarship advertised by Kyambogo University at which we participated and attained approval and funding for our research. We purposed to disinter the visual meanings embedded in royal regalia used in the King's coronation of the Baganda and use them as resources to create visual narratives inspired by the knowledge gained from them for posterity. This exhibition specifically answers research objective four that sort to create visual narratives towards meaning making of the royal regalia used in coronation of the king of Buganda.

In the context of this research, meaning making of royal regalia used at the coronation of Buganda King is considered to be manifestations of a tradition or custom within Baganda culture. An ethnographic approach was thought



Artists' Exhibition Statement

appropriate because we considered individuals to be "meaning makers" of the world they live in; it is their lived reality that we sought to understand" (Hesse-Biber, 2010).

The subjective interpretations of the studio practice are premised on symbolism and philosophy of the royal regalia to make meaningful and analytical opinions through painting as guided by Rancière's (2004) and Walter Benjamin's (1968) philosophical considerations of aesthetics. Both scholars viewed the notion of art for its purpose, as an 'aura'-unique value, and location or contribution value. We believe the generated paintings have significant value and scholarly purpose for the future generations.

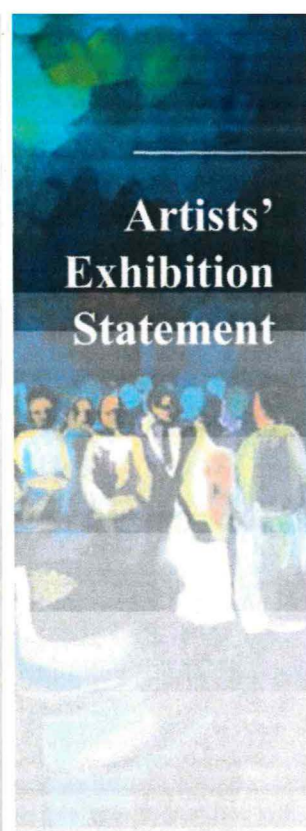
At the heart of this exhibition lies the recognition of institutional art teaching as a practice that nurtures the next generation of artists and scholars. Kyambogo University, with its unwavering commitment to fostering artistic excellence, has provided us with a fertile ground for exploration of diverse cultures in Uganda (a case of Buganda royalty, traditionality and spirituality), experimentation, and intellectual exchange. Within the confines of this esteemed institution, we have been fortunate to engage with passionate educators, fellow



Artists' Exhibition Statement

researchers, and a diverse community of students, all of whom have contributed to our personal and professional development. Learning from communities of practice as advocated by Wenger (2009), we are a community of practitioners (artists) learning from each other.

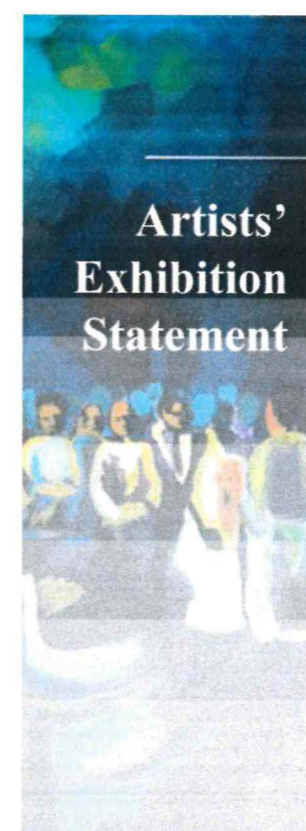
As visual art scholars, we have embraced the painting profession as a vehicle for scholarly self-expression, cultural reflection, and societal transformation. Through our brushstrokes, we capture the essence of human experience, weaving cultural narratives that transcend time and connect us to the universal human condition. The act of painting becomes a conduit for our emotions, intuition, and observations thus allowing us to communicate and provoke dialogue on various aspects of our life experiences hence the subjective interpretation. We have largely based our work on the philosophical world view of social constructivists (Crotty, 1998; Lincoln & Guba, 2000; Neuman, 2007; Schwandt, 2007), who asserts that individuals seek understanding of the world in which they live and work, develop subjective meanings of their experiences, make meanings directed towards other objects; in the course of this process, meaning becomes varied and multi-faceted, leading a researcher to search for the complexity of views rather than narrowing meanings into a few categories or ideas.



Artists' Exhibition Statement

Embedded within our skills practice is the spirit of research and publication, which empowers us to delve deeper into our artistic endeavours. Through rigorous inquiry and critical analysis, we explore the vast realm of art history, theory, and technique, forging new trajectories of discovery and pushing the boundaries of our creative expression. The visual culture knowledge we acquire through research as advanced by scholars Ballengee & Stuhr (2001) becomes the foundation upon which our paintings are conceived, adding depth, nuance, and intellectual rigour to our artistic practice; and indeed this exhibition is a documented reference under ISBN number 978-9913-623-155.

The impact of teaching, research, and subsequent publication extends far beyond our individual artistic journeys. As visual art scholars, we have the privilege and responsibility of enriching our communities and society at large. Through our pedagogical endeavours, we inspire a new generation of artists, fostering their creativity, nurturing their talents, and empowering them to contribute to the cultural fabric of our nation Uganda. Like Dewey (2005) and Kolb (1984) encourage learners to acquire knowledge through experience gained at training, we take on a similar approach and simulate the theory of Experiential Learning. The paintings exhibited in here, stand as a testament to the trans-

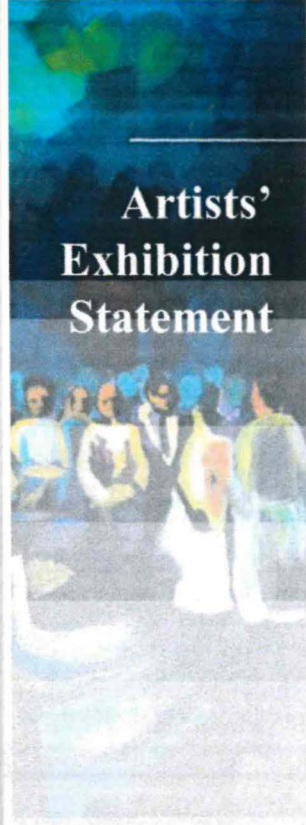


Artists' Exhibition Statement

formative power of institutional art teaching, research, and publication in shaping not only our own artistic careers but also the vibrant artistic landscape of our community. A reason why Nakanjako Hellen, too, will attain her Masters degree as a beneficiary of this conducted research.

We extend our deepest gratitude to Kyambogo University for providing us with this invaluable research opportunity. The unwavering support, guidance, and intellectual nourishment we have received from this esteemed institution have been instrumental in our growth as visual art scholars. It is with profound appreciation that we disseminate part of this research under this exhibition themed "*Visual Narratives: A Subjective Interpretation of Royal Regalia Used at the Coronation of the King of Buganda.*", showcasing the fruits of our labor, the depth of our research, and the profound impact of institutional teaching in the artistic practice, career, and contribution to the community.

May this exhibition serve as an inspiration to all and aid in the engagement into the trans-formative power of art, research, and education. Let us celebrate the beauty, diversity, and resilience of painting as a profession, and let us collectively



Artists' Exhibition Statement

aspire to create a world where art and knowledge intertwine, enriching our lives and inspiring generations to come.

With sincere gratitude,

Kekimuri Joan (PhD)

Principle Investigator

**Lecturer, Department of Fine Art,
School of Art and Industrial Design.**

Wathum Edwin

Co-Investigator

Lecturer, Department of Fine Art,



Visual Narratives: A Subjective Interpretation of Royal Regalia used at the Coronation of the King of Buganda

Introduction:

Royal Regalia are commonly used in the enthronement of traditional and cultural leaders by different societies around-the-world. They are intangible cultural expressions imparted informally to generations of communities that have a system of traditional central governance. This unique but elaborate traditional practice is considered to address present-day concerns of the community through its new leadership. There are varieties of traditional art forms that are used as Royal Regalia during coronation ceremonies. The forms of Royal Regalia are constantly evolving in time and space trajectory through vital artistic production



and native application; albeit also varying among the prominent indigenous societies around the world.

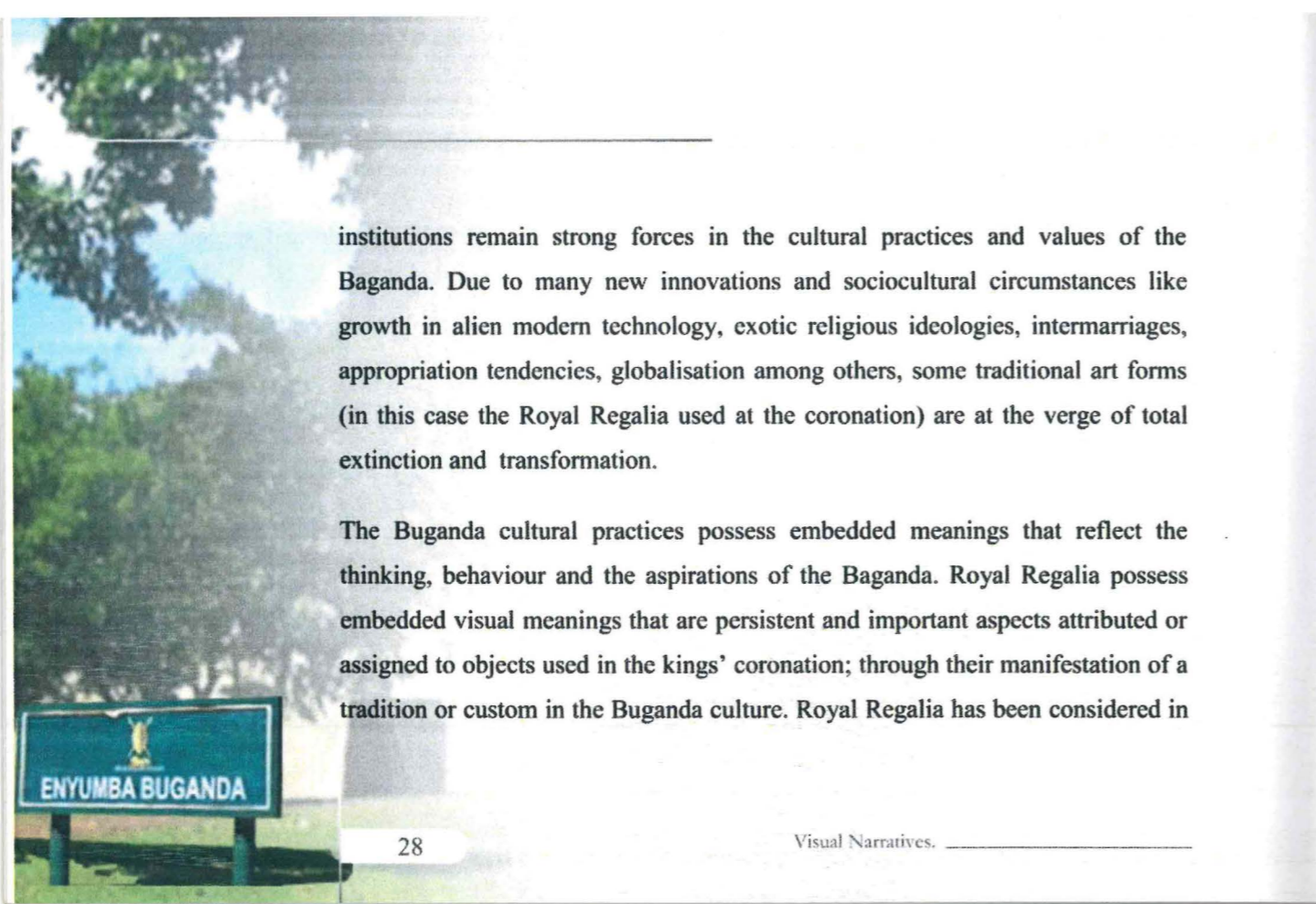
In Uganda, documentations inform of textual and visual narratives on the Buganda royalty have been done by various scholars thus linking to objective 4 of our study. For instance, prominent artists like Kivuburo John (PhD. Thesis), Venny Nakazibwe (Textile designer), Bannada Godfrey (Painter), Bruno Sserunkuma (Ceramist), Ssengendo Pilkington (Painter) among others, have interpreted either textually or visually the coronation of King (*Kabaka*) of Buganda in their areas of specialisation of the art discipline.

In Buganda there are several art forms in operation, however in this research, they are contextualised as Royal Regalia used in the king's coronation;



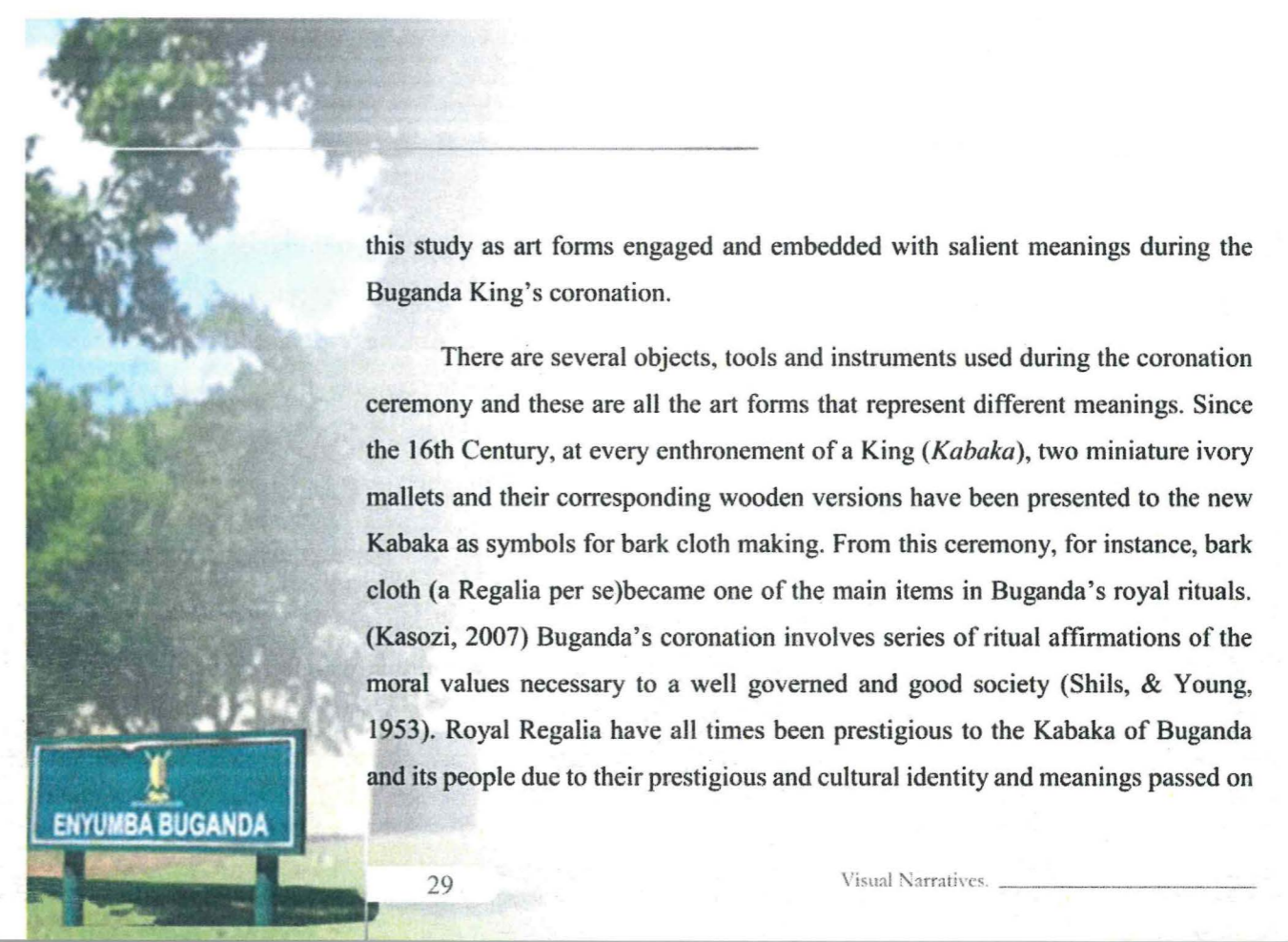
ranging from dress-codes, ritual-paraphernalia, abode and specialised musical instruments to mention but a few. The Baganda constitute 25% of the total Ugandan population (with approximately 10 million people (UBOS, 2021)). The Kingdom of Buganda is situated in the Central region of Uganda. It is right in the heart of Africa astride the Equator and in the North West shores of Lake Victoria which is also the source of the great river Nile. The Baganda were commonly referred to as the king's men and women because of significance and role of their king in political, economic, social, and cultural affairs he played. Today, the Kabaka has only ritual functions with less political power over his people due to the dictates of the 1995 Constitution of the Republic of Uganda (and the Traditional or Cultural Leaders Act, 2011) that prohibits a traditional or cultural leader from engaging in any active politics. The kingdom and its associated





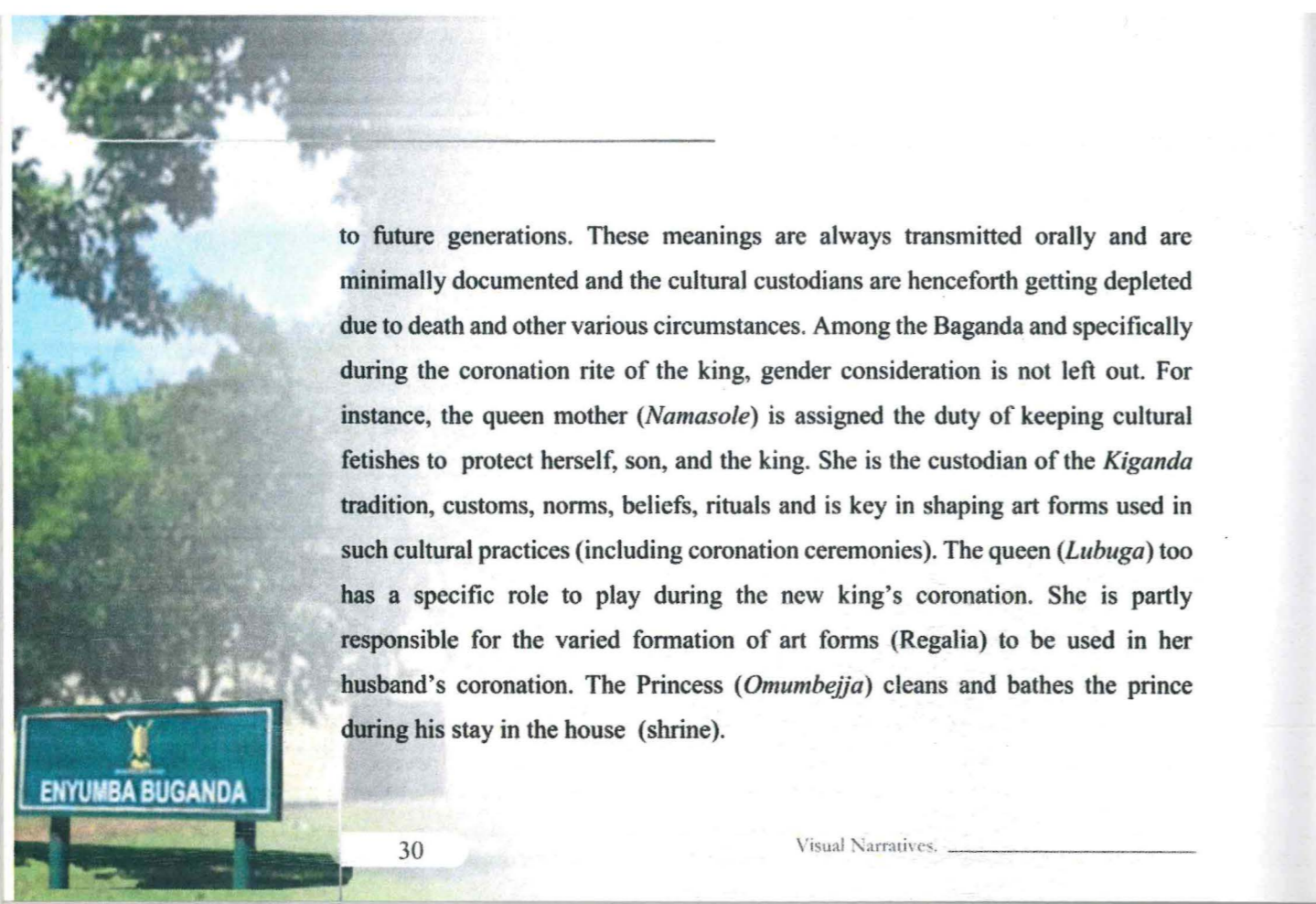
institutions remain strong forces in the cultural practices and values of the Baganda. Due to many new innovations and sociocultural circumstances like growth in alien modern technology, exotic religious ideologies, intermarriages, appropriation tendencies, globalisation among others, some traditional art forms (in this case the Royal Regalia used at the coronation) are at the verge of total extinction and transformation.

The Buganda cultural practices possess embedded meanings that reflect the thinking, behaviour and the aspirations of the Baganda. Royal Regalia possess embedded visual meanings that are persistent and important aspects attributed or assigned to objects used in the kings' coronation; through their manifestation of a tradition or custom in the Buganda culture. Royal Regalia has been considered in

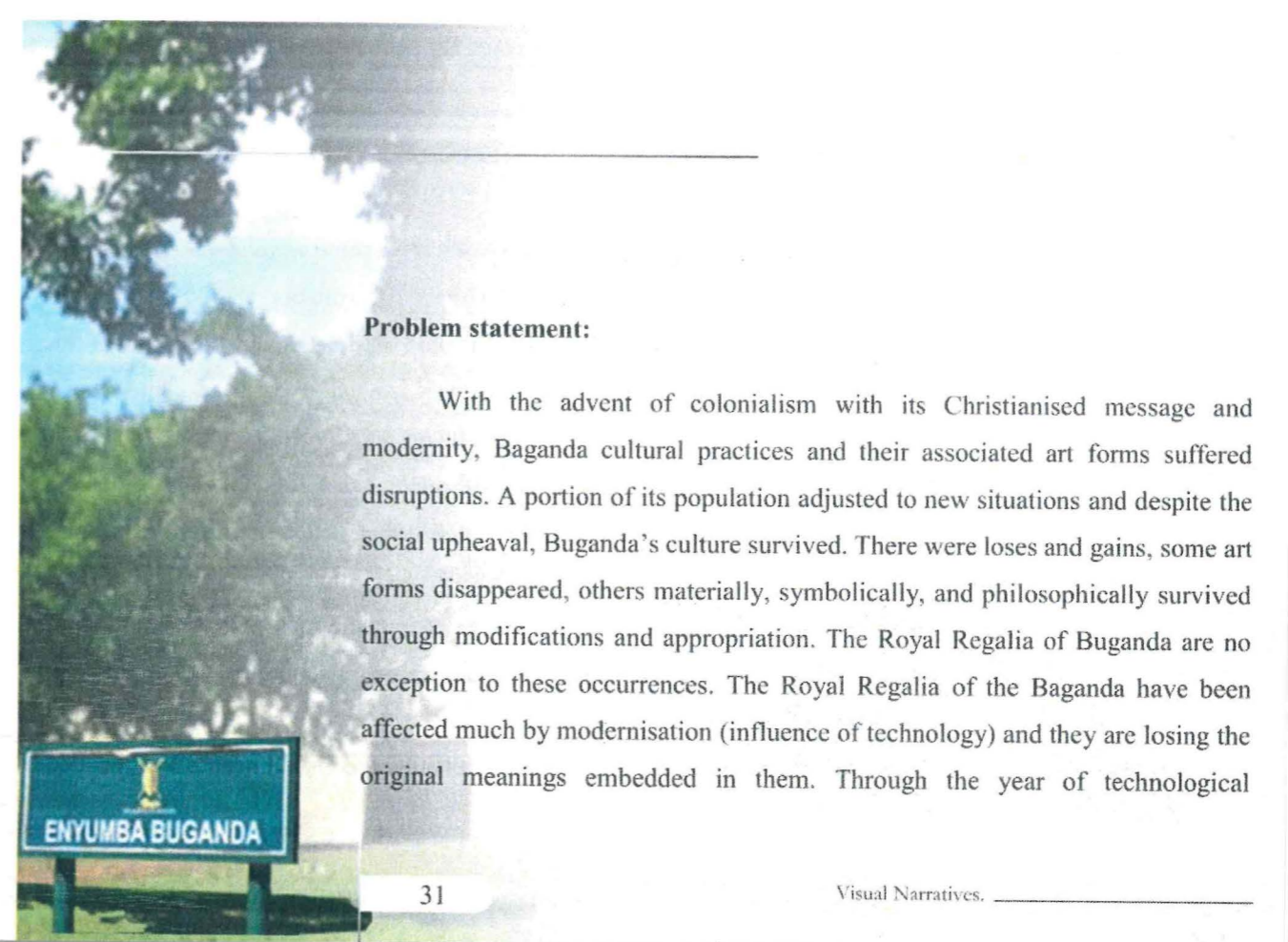


this study as art forms engaged and embedded with salient meanings during the Buganda King's coronation.

There are several objects, tools and instruments used during the coronation ceremony and these are all the art forms that represent different meanings. Since the 16th Century, at every enthronement of a King (*Kabaka*), two miniature ivory mallets and their corresponding wooden versions have been presented to the new Kabaka as symbols for bark cloth making. From this ceremony, for instance, bark cloth (a Regalia per se) became one of the main items in Buganda's royal rituals. (Kasozi, 2007) Buganda's coronation involves series of ritual affirmations of the moral values necessary to a well governed and good society (Shils, & Young, 1953). Royal Regalia have all times been prestigious to the Kabaka of Buganda and its people due to their prestigious and cultural identity and meanings passed on




to future generations. These meanings are always transmitted orally and are minimally documented and the cultural custodians are henceforth getting depleted due to death and other various circumstances. Among the Baganda and specifically during the coronation rite of the king, gender consideration is not left out. For instance, the queen mother (*Namasole*) is assigned the duty of keeping cultural fetishes to protect herself, son, and the king. She is the custodian of the *Kiganda* tradition, customs, norms, beliefs, rituals and is key in shaping art forms used in such cultural practices (including coronation ceremonies). The queen (*Lubuga*) too has a specific role to play during the new king's coronation. She is partly responsible for the varied formation of art forms (Regalia) to be used in her husband's coronation. The Princess (*Omumbejja*) cleans and bathes the prince during his stay in the house (shrine).




Problem statement:

With the advent of colonialism with its Christianised message and modernity, Baganda cultural practices and their associated art forms suffered disruptions. A portion of its population adjusted to new situations and despite the social upheaval, Buganda's culture survived. There were loses and gains, some art forms disappeared, others materially, symbolically, and philosophically survived through modifications and appropriation. The Royal Regalia of Buganda are no exception to these occurrences. The Royal Regalia of the Baganda have been affected much by modernisation (influence of technology) and they are losing the original meanings embedded in them. Through the year of technological



advancement, new art forms are being created and some re-modelled. Reference can be drawn to King Ronald Muwenda Mutebi II coronation at Buddo where he was proclaimed the thirty-sixth king of Buganda on the 31st July 1993, upon the restoration of all Ugandan Kingdoms. He was crowned wearing a white *Kanzu* (traditional outfit) instead of a bark cloth that was worn by Kato Kintu Kakulukuku (early in the 14th Century) the first king of the Buganda Kingdom; here we realise a transition from the bark cloth to a white Arabic cotton fabric. The original meanings of adorning such material culture are becoming extinct without proper documentation. The available records have little illustrations and lack an in-depth description of the meanings embedded in their usage. Consequently, this has left meanings drawn from the royal regalia at the verge of becoming completely extinct. Therefore, this study is intended to disinter the visual meanings embedded



in the Royal Regalia of Buganda used at the Kings' coronation and create visual narratives for posterity.

Methodology:

The researchers adopted an ethnographic approach as a strategy of inquiry because the area of study consisted of a bounded and defined ethnic group - the Baganda of Uganda. We approached them through the current Ssemanobe who is charged with care taking of the Royal Regalia at Naggalabi Buddo that are positioned in their natural setting at *Bwanika* (huts) at Naggalabi. Through participatory observation, studies of the Royal Regalia were developed and captured by the research team; in-depth interviews (Creswell, 2007) were generated to collect oral narratives about the royal regalia identified by the

participants. The research process was flexible and evolved contextually in response to the lived realities of the Baganda; these included one Clan head, one Buganda elder and one lay person. These were from the specific clan for each Royal Regalia identified by the Ssemanoobe at Nnaggalabi, and was done in their natural settings as advocated by (Lecompe & Schensul, 1999).

Field Narratives:

The Coronation of the King of Buganda, locally known as *Amattikira ga Kabaka* is regarded the pinnacle of all ceremonies in the Kingdom; as it is the investiture of all powers to the *Kabaka* using art forms that symbolize specific arms of power, role or authority. Indeed, the numerous names given to the King such as *Ssabasajja* (a man above all men), *Nannyini Nsi* (the owner of the entire Kingdom),



Buganda (Unity), *Mpagi Sserugattika* (Major or Central pillar), *Taata wa Buganda* (he father of Buganda) and *Mutenza Ggulu* (Storm calmer)¹ categorically manifest the supremacy accorded to him; The [contextualized as art form] used in coronation of the king of Buganda as applied in this research is a construct of items that were adopted following circumstances, events, and spiritual beliefs among others that Buganda have experienced or regarded valuable since its formation to the present date.

¹ The Daily Monitor Tuesday, August 01, 2023. The Kabaka by other names Sylvia Katushabe & Andrew Kaggwa reports Ow'ckitibwa Noah Kiyimba, Buganda's Minister for information for having stated that the Kabaka of Buganda has over 80 names given to him as a way of respect and description of his role.





Journeying through Buganda's landscape that describes its formation and expansion, the genesis, justification and ultimately the meaning of the Royal regalia used in the coronation of the king of Buganda can be tracked. Coronation as narrated by Ssemanobe xvi (a title/ person who takes care of Naggalabi coronation site) in an oral interview explained that the ceremony begins with selecting a crown prince; an activity that is managed by the committee of *Abataka* (Clan leaders), *Abambenja* (Princesses) and *Kaddu Lubinga* (the head of the electro committee and upon identifying one, *Mujaguzo* (a set of royal drums, which is also regarded as the immortal king) or Kabaka tayogera mu Buganda (the King does not talk in Buganda) is sounded to inform Buganda of the new Kabaka. The sounding of Mujaguzo is headed by Kawuulo of *Lugave* (Pangolins) clan who begins by sounding the Key drum Kawulugumo (also regarded as the



male drum) followed by sounding *Namanyonyi* (regarded by the female drum) by Kimomera of Obutiko (Mushroom) clan. The sounding of Mujaguzo marks the climax of the initial coronation ceremony. It is from this ceremony that one of the names *Owana we Ngoma* (The son of drums) was adopted; and the act of assuming Kingship as *Okulya engoma*. Important here to note is the *Mujaguzo* as an art form which signifies the presence of the King.



Figure 1. *Kawulugumo* drum (the male drum), among other *mujaguzo* drums extracted from bbs archive news. Retrieved 24/08/2023 from <http://bbstv.ug>

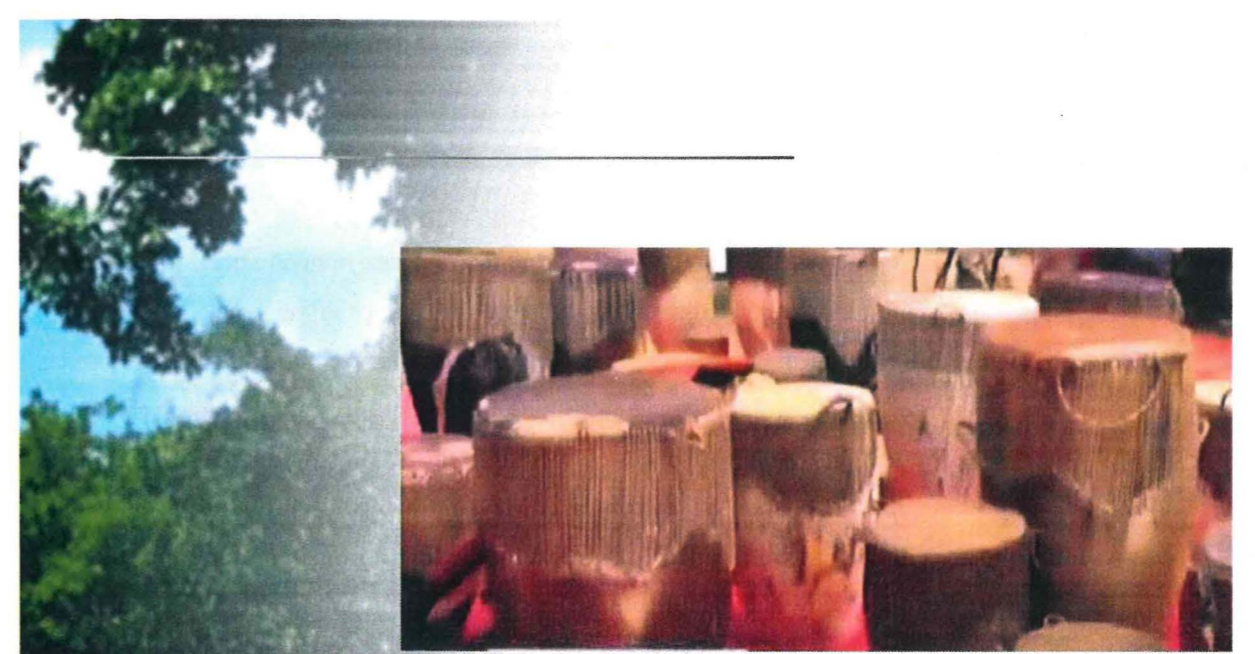
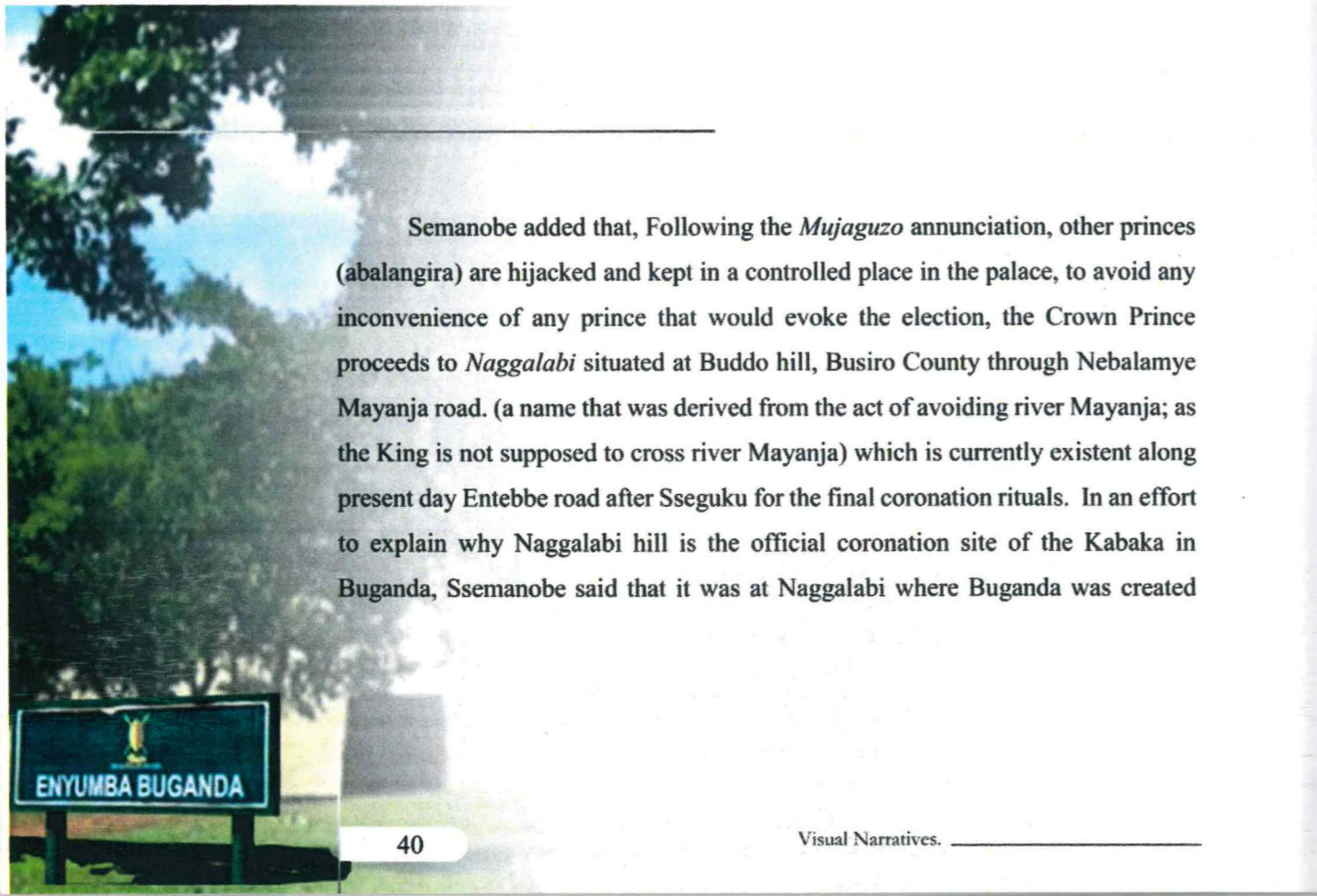
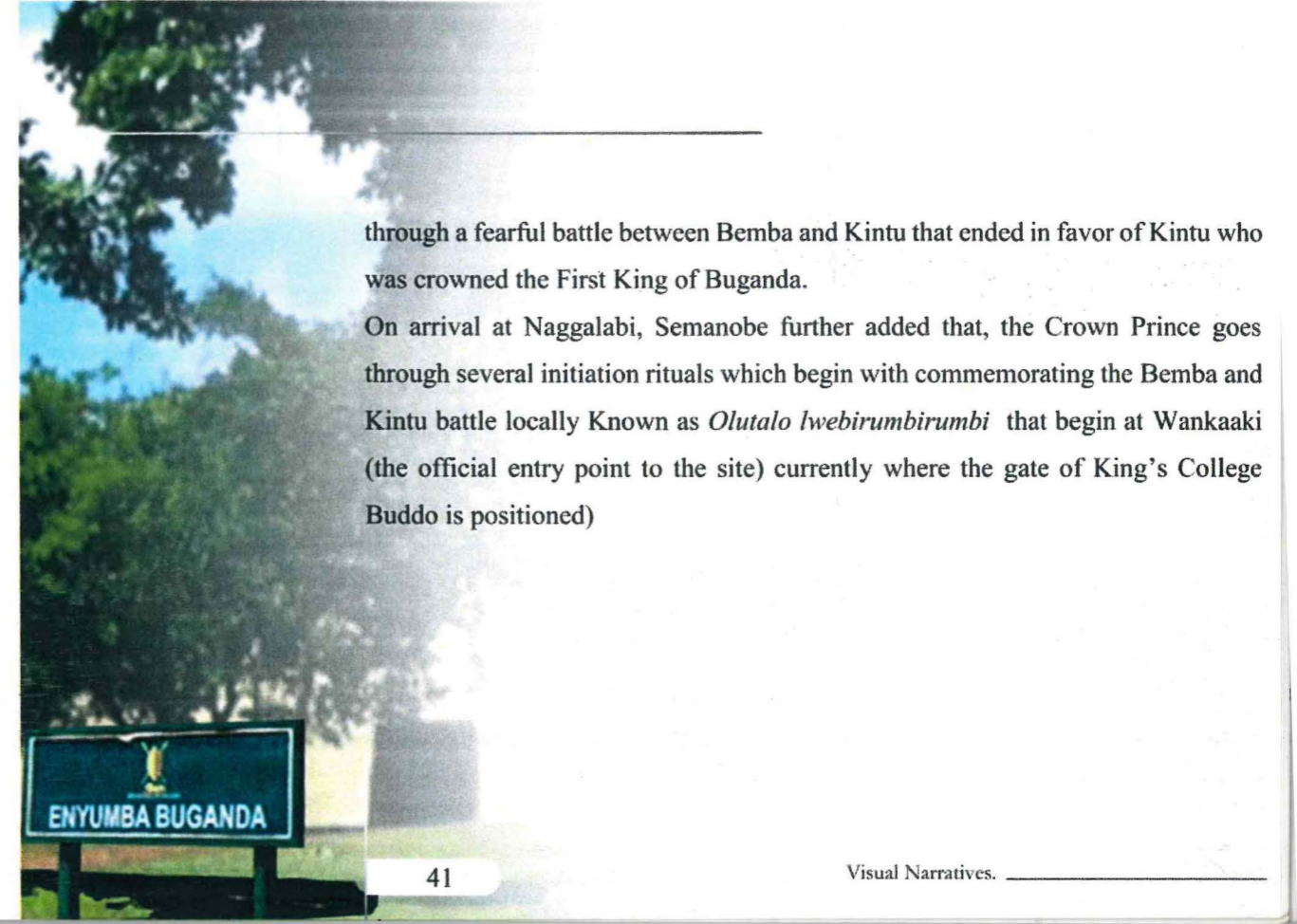


Figure 2. *Mujaguzo* drums extracted from bbs archive news visit <http://bbstv.ug> Retrieved 24/08/2023 from <http://bbstv.ug> 0.





Semanobe added that, Following the *Mujaguzo* annunciation, other princes (abalangira) are hijacked and kept in a controlled place in the palace, to avoid any inconvenience of any prince that would evoke the election, the Crown Prince proceeds to *Naggalabi* situated at Buddo hill, Busiro County through Nebalamye Mayanja road. (a name that was derived from the act of avoiding river Mayanja; as the King is not supposed to cross river Mayanja) which is currently existent along present day Entebbe road after Sseguku for the final coronation rituals. In an effort to explain why Naggalabi hill is the official coronation site of the Kabaka in Buganda, Ssemanobe said that it was at Naggalabi where Buganda was created



through a fearful battle between Bemba and Kintu that ended in favor of Kintu who was crowned the First King of Buganda. On arrival at Naggalabi, Semanobe further added that, the Crown Prince goes through several initiation rituals which begin with commemorating the Bemba and Kintu battle locally Known as *Olutalo lwebirumbirumbi* that begin at Wankaaki (the official entry point to the site) currently where the gate of King's College Buddo is positioned)

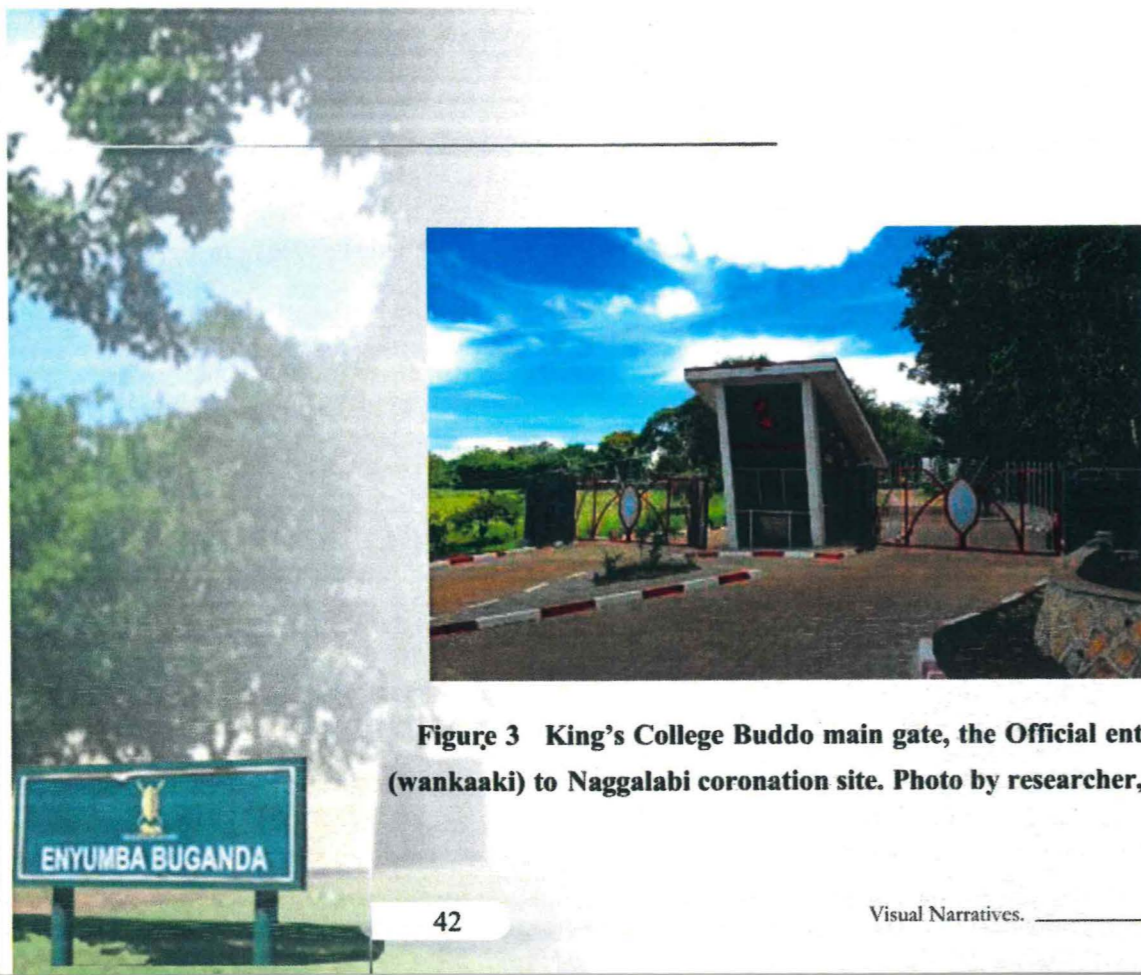
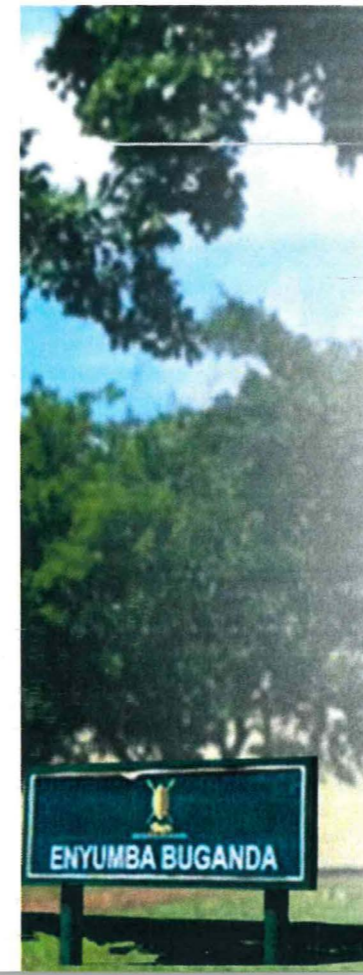
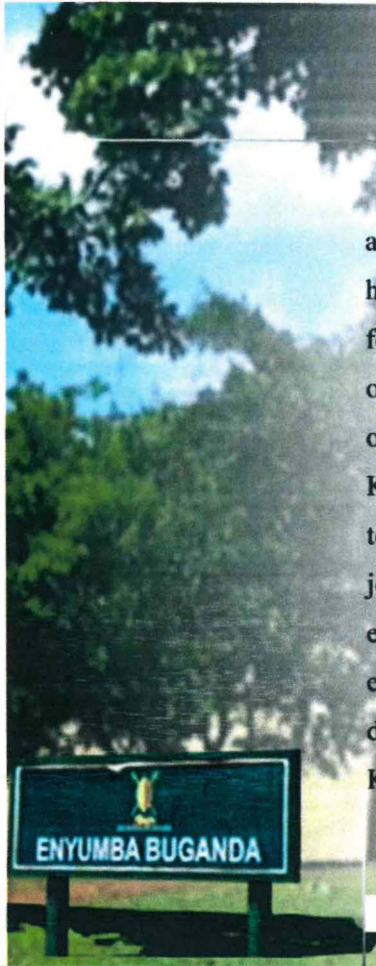


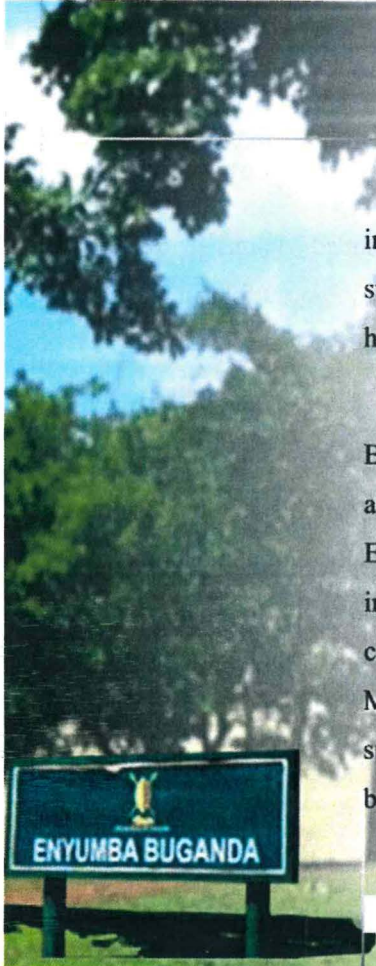
Figure 3 King's College Buddo main gate, the Official entry (wankaaki) to Naggalabi coronation site. Photo by researcher, 2021



In this ritual, two factions are created, one; the offence faction comprised of the Crown Prince and the companion of the Bataka among others [who represent the Kintu and his subject worriers] and the other being the defense team led by Ssemanobe [who represent the Bemba and his allies]. In this scene, the Crown Prince holds a piece of a local sugarcane; not fully grown (*Ekikajjo ekiganda nga kitototo*) which he obtains from a specific person called *Masimbi* (*A brother to the queen Mother; titled Namasole*) whereas Ssemanobe on the other hand holds *ekilumbilumbi* or *ebisagazi* (star grass) as symbols of spears. All sides appear gearing for war. The act of war is sparked off by Ssemanobe who challenges the offenders (the Crown Prince team) with a statement; '*Baki abo, ababagalidde nga batutabadde, ye mawagalaki*' meaning; Who are you? You're armed and have



ambushed us, what do you want? In response subjects of the crown prince reply on his behalf; *Omuliro gusikidde, tuzze buto oggukoleeza* meaning; Fire is out, and for that reason we have come to re-light it. (this interaction is symbolic; fire being out, symbolizes the Kingdom without King, and re-lighting, is a symbolizes the act of installing a king). Immediately after the statement, Ssemanobe throws the Kilumbilumbi randomly into the Offensive side; War begins and the Crown Prince team advances to one of the courts units (*embuga*) called Kaswa Nakibuuka. journeying through a water stream called *Namusa*, a point where Kintu forces experienced optimum resistance form the Bemba forces. (It is also from this experience that a saying *ennanusa etuuse ku nyoge* was derived; a statement that describes the hardest moment in one's trials). As the crown prince approaches Kaswa Nakibuuka; a small anthill, he kneels down as a way of demonstrating the



intensity and magnitude of the war and after a while of kneeling, Omutaka Mugema supports him to Kaswa Nakibuuka. This anthill, [Kaswa Nakibuuka] is believed to harbor the superficial horn power of the Buddo (Ssekabaka Kintu's head warrior)

Summarizing the war ritual, Ssemanobe further emphasized that, the Kintu-Bemba War not only brought about new reign, but also the new name; Buganda, and dropping Muwaawa that was carried by the then inhabitants of the area. Expounding on how it came about, Ssemanobe delineated that, because of the intensity of the Kintu-Bemba, Ssekabaka Kintu not only employed the physical combatants who were under the commandership of Buddo, who was leader of Mmamba (Lungfish) clan but also implored assistance from the supernatural superiors who among other war strategies included deploying enchanted little bundles of sticks tuned to turn into snakes once touched. A catastrophic end was



recorded in this Battle, where the very warriors landed victims of this trap. In respect to lost lives of the devoted warriors and remembrance of this incident Kintu and the Lukiiko resolved to call this place Buganda.

After the rituals of ebirumbirumbi and the Kaswa Nakibuuka, are fulfilled, the Crown prince proceeds to Buganda House [believed to be Kintu and Bemba birth place] where he spends nine consecutive days and nights. In there, Ssemanobe narrates that the crown prince gets in moments of deep communication with the guiding spirits of the ancestors, carries out fasting from the traditional dishes and only sticks to roasted matooke and beef served in numbers of nine for the nine days thus making digit nine symbolic and linked to the spiritual connection. Through the guidance received, the crown prince appoints persons to perform specific roles of administering the Kingdom.

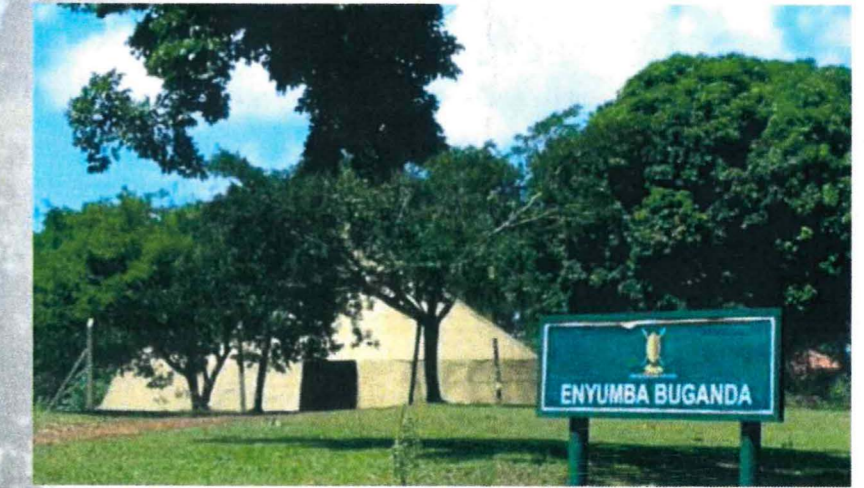
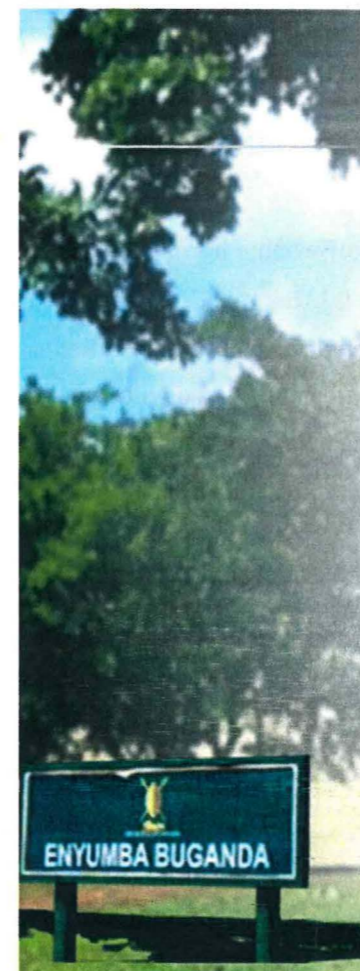


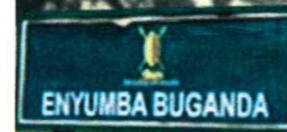
Figure 4. Enyumba Buganda, (Buganda House) Photo taken by researcher 2021

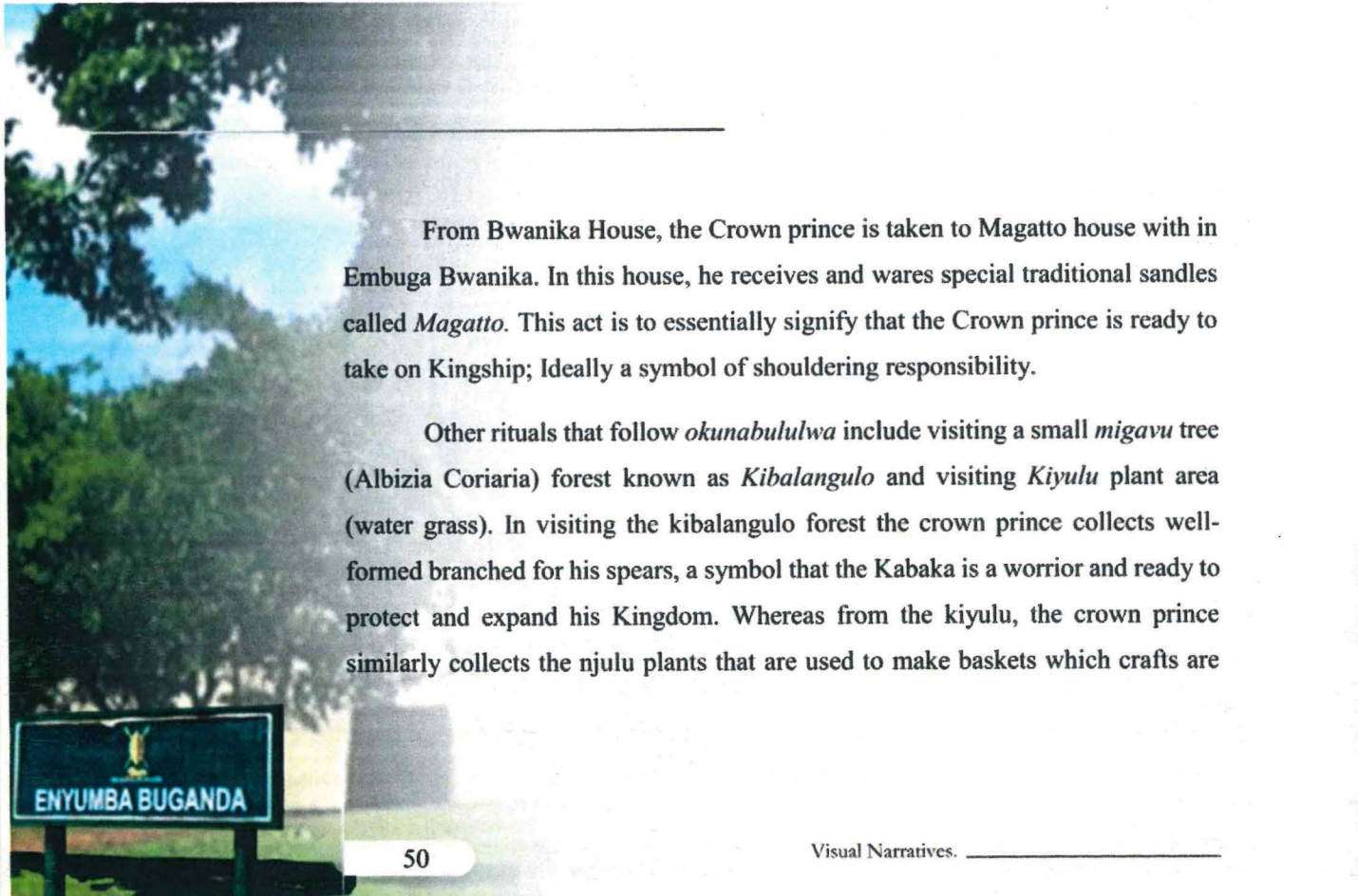
After the nine days, the Crown prince moves to Bwanika house which is under the custodianship of person called Kimbowa. In this house, the Crown prince undergoes cleansing, a ritual that is known as *okunabululwa* with a bath called *Akogero*. This bath is prepared with special natural ingredients mixed with water from a water body called Nalwoga located between Buganda and Bwanika house. It is believed that its water collects only when coronation is to happen. The Princess (Omumbejja) cleans and bathes the prince during his stay in the house Buganda



Figure 5. Enyumba Bwanika (Bwanika House) as it appeared before the fire incident, August 8, 2012 (left) obtained from <https://www.youtube.com/watch?v=5FDFdwPYPwk> Retrieved on 28/08/2023 and the present day one. (below).

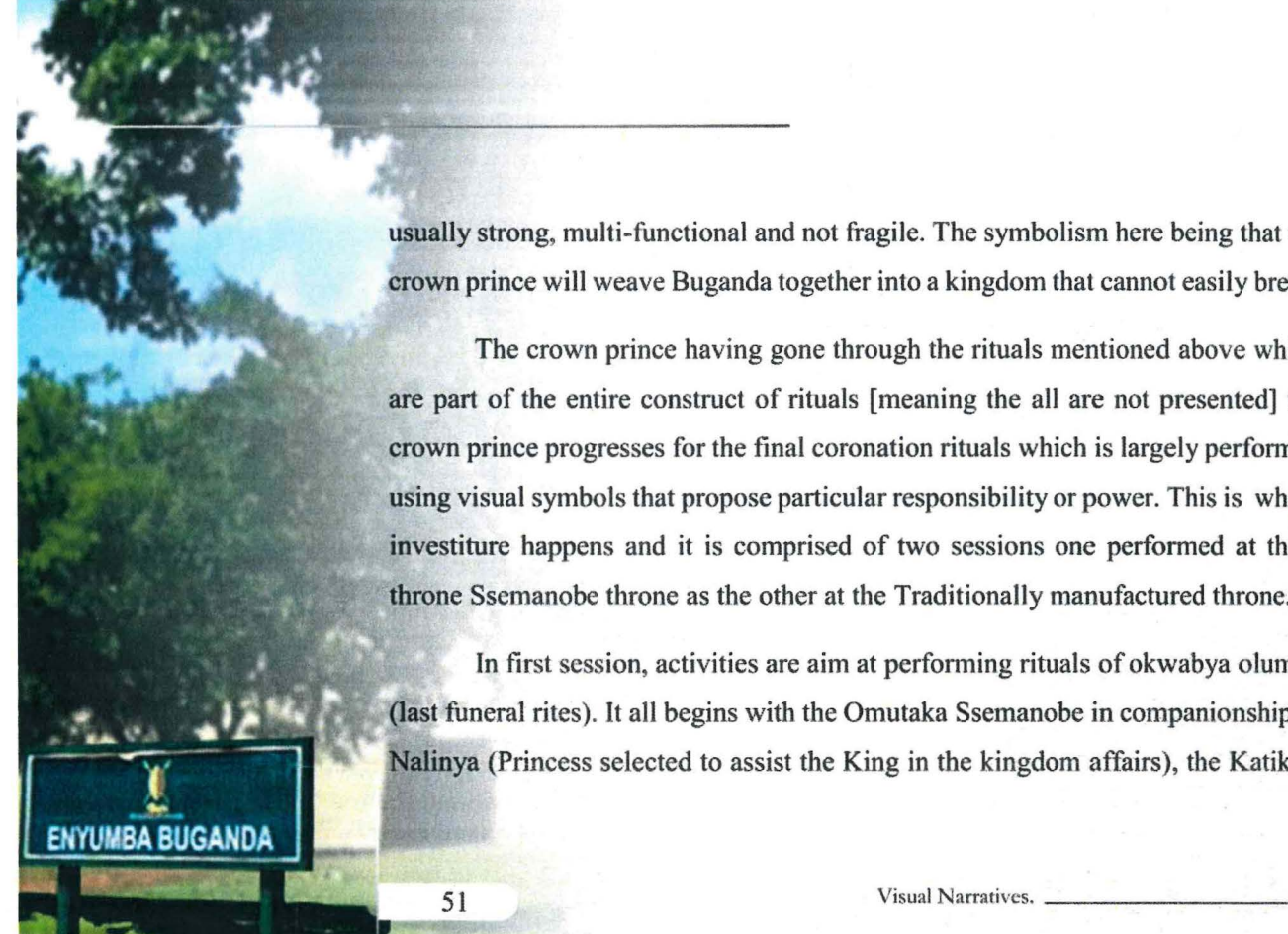
Photo by researcher. December 12, 2021





From Bwanika House, the Crown prince is taken to Magatto house with in Embuga Bwanika. In this house, he receives and wares special traditional sandles called *Magatto*. This act is to essentially signify that the Crown prince is ready to take on Kingship; Ideally a symbol of shouldering responsibility.

Other rituals that follow *okunabulwa* include visiting a small *migavu* tree (*Albizia Coriaria*) forest known as *Kibalangulo* and visiting *Kiyulu* plant area (water grass). In visiting the *kibalangulo* forest the crown prince collects well-formed branched for his spears, a symbol that the Kabaka is a warrior and ready to protect and expand his Kingdom. Whereas from the *kiyulu*, the crown prince similarly collects the *njulu* plants that are used to make baskets which crafts are



usually strong, multi-functional and not fragile. The symbolism here being that the crown prince will weave Buganda together into a kingdom that cannot easily break.

The crown prince having gone through the rituals mentioned above which are part of the entire construct of rituals [meaning the all are not presented] the crown prince progresses for the final coronation rituals which is largely performed using visual symbols that propose particular responsibility or power. This is where investiture happens and it is comprised of two sessions one performed at the throne Ssemanobe throne as the other at the Traditionally manufactured throne.

In first session, activities are aimed at performing rituals of *okwabya olumbe* (last funeral rites). It all begins with the Omutaka Ssemanobe in companionship with Nalinya (Princess selected to assist the King in the kingdom affairs), the Katikiro

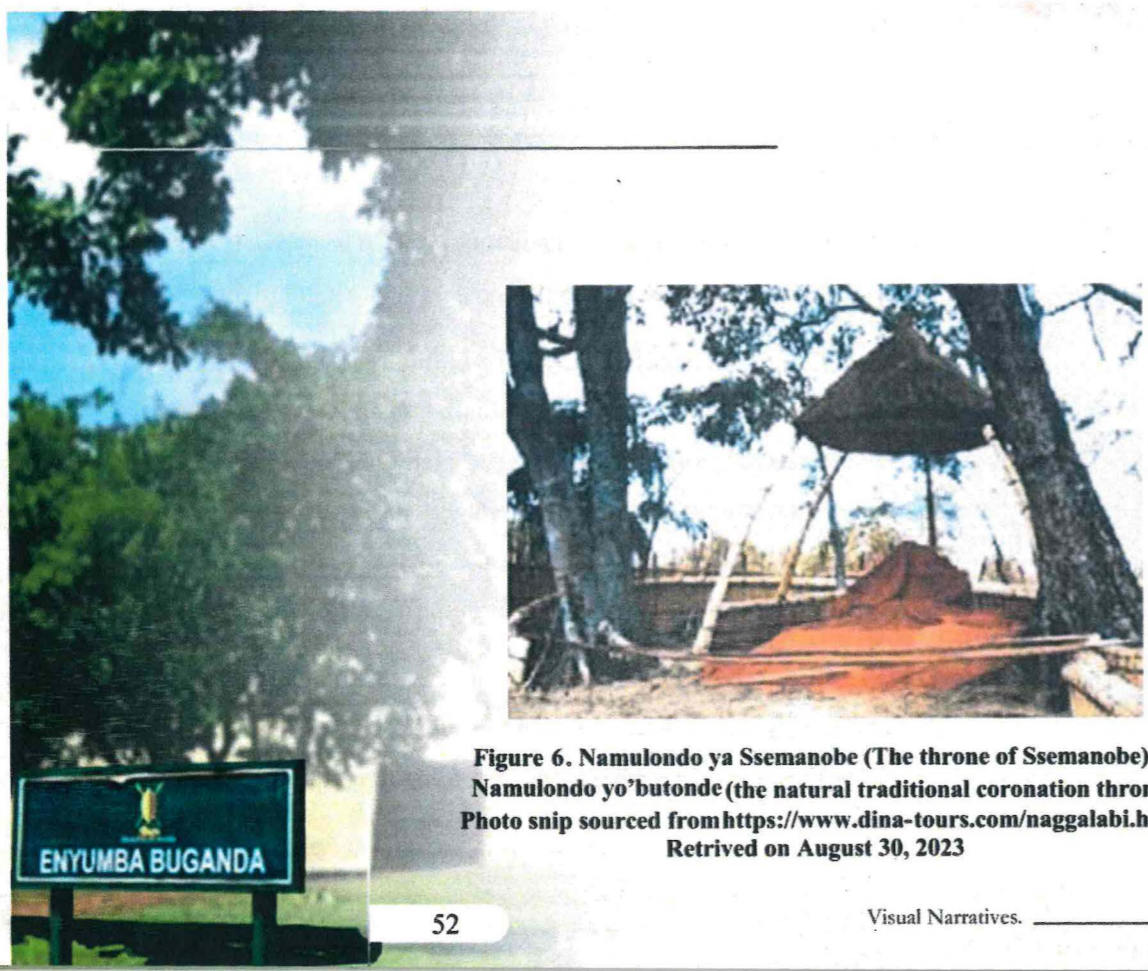
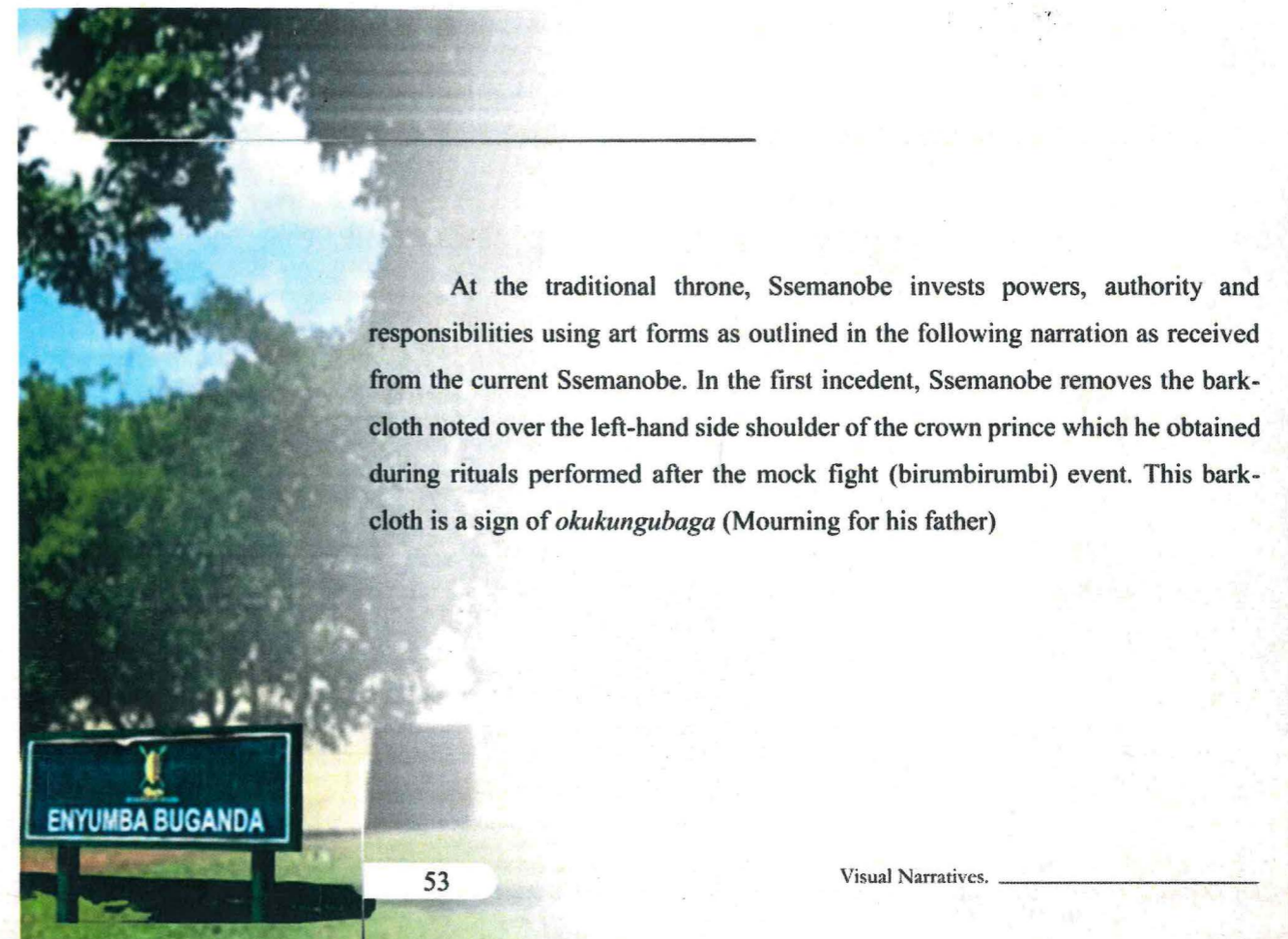


Figure 6. Namulondo ya Ssemanobe (The throne of Ssemanobe) or Namulondo yo'butonde (the natural traditional coronation throne)
Photo snip sourced from <https://www.dina-tours.com/naggalabi.html>.
Retrieved on August 30, 2023



At the traditional throne, Ssemanobe invests powers, authority and responsibilities using art forms as outlined in the following narration as received from the current Ssemanobe. In the first incident, Ssemanobe removes the bark-cloth noted over the left-hand side shoulder of the crown prince which he obtained during rituals performed after the mock fight (birumbirumbi) event. This bark-cloth is a sign of *okukungubaga* (Mourning for his father)

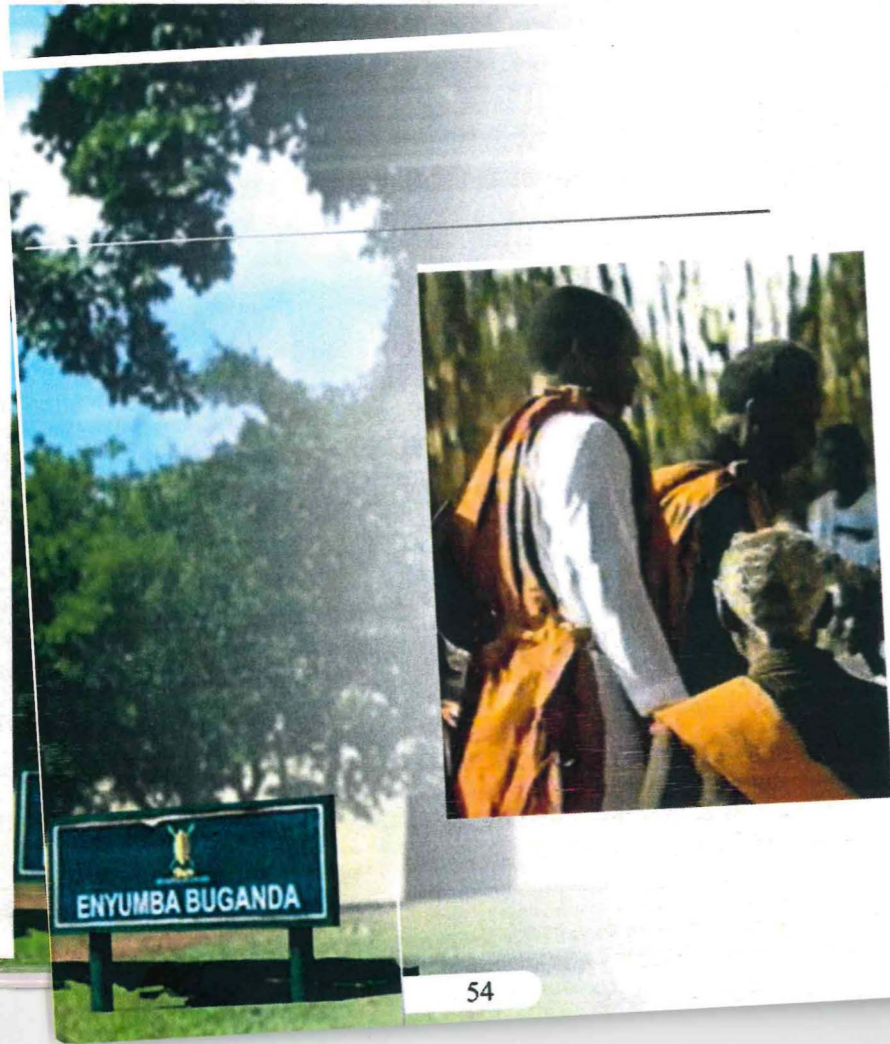
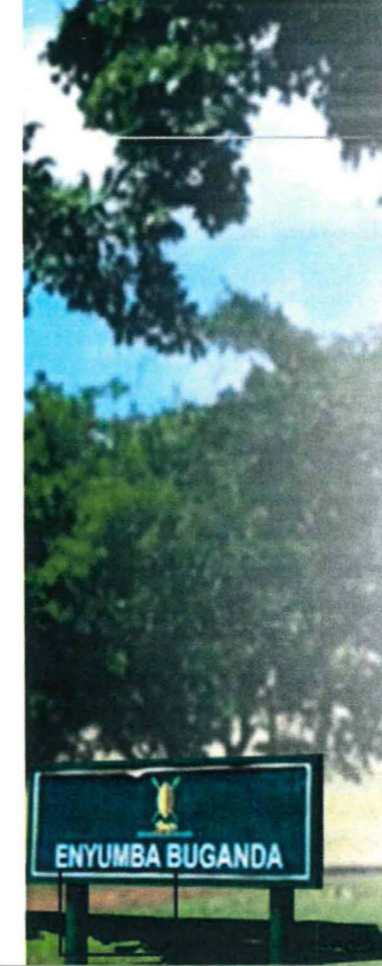


Figure 1. Crown Prince then Ronald Muwenda Mutebi being led by Ssemanobe to the Traditional Thrown cladded in a white Kanzu and the bark-cloth that symbolizes mourning. Snip shot form Owanapedia video archives, 1993 Kabaka Coronation covered July 31, 1993. Retrieved July 10, 2023

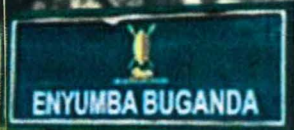


Following the removal of the bark-cloth, Ssemanobe introduces himself to the Crown Prince (Okulanya) where he pronounces his lineage and thereafter begins the investiture starting with a set of barkcloth [made by the Ngonge clan and Kobe clan]. He places one hanging on the right-hand shoulder; which signifies leadership, he then declares him as the right hand of the Kingdom. The second one is placed hanging on the left-hand shoulder looping to the right from the waist which is an investiture of Unifying the kingdom and being the judge. Following the back-cloth installation, Ssemanobe hands over a spear called Kanuuna made by the Nvubu clan; an investiture of the Kabaka being the protector of the Kingdom.

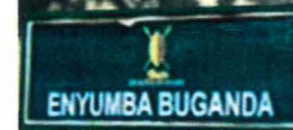
Concluding his ceremonies, Ssemanobe hands over a white cow called *Mbulidde* (literary meaning I have taken over kingship which is offered by *Lubaale Mukasa* (god Mukasa) from Ssesse Islands and a special Knife called *Omukuuto* made by Katongole Emulema; head of the Ente (Cow Clan).

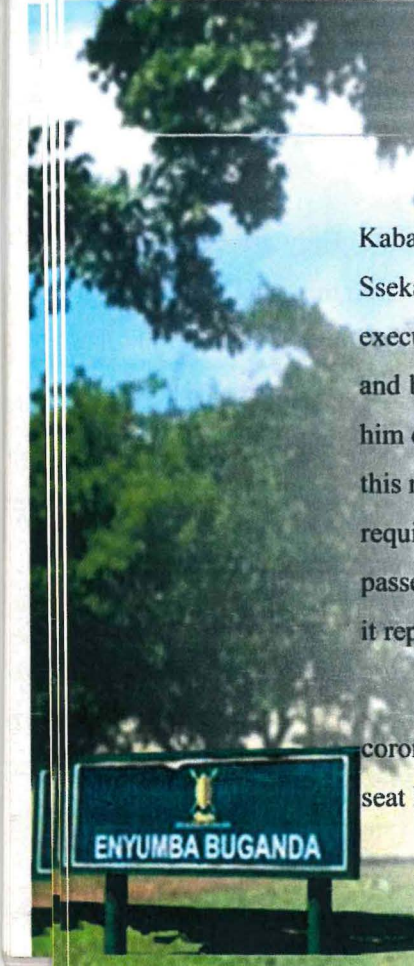


Figure 8 Image of the cow Mbulidde



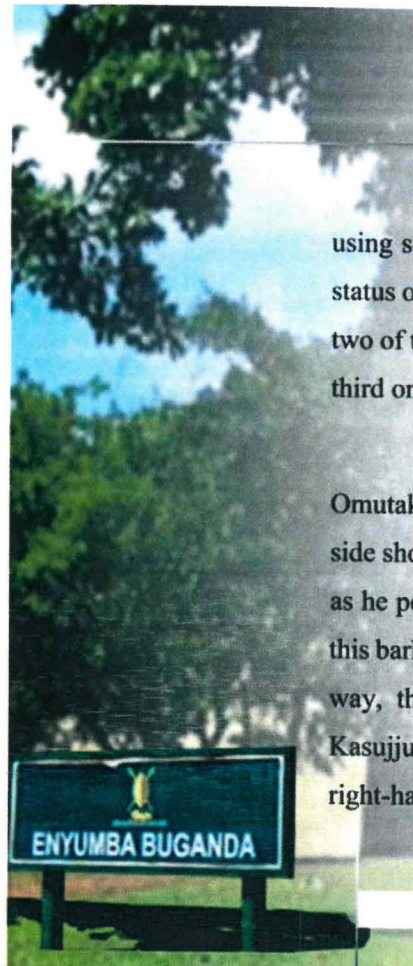
The Crown Prince on receiving the *omukuuto* Knife gently strikes *mbulidde* cow; an act locally known as *Okulasa*. It is with this knife that Mbulidde cow is slaughtered prepared and served to all present at the ceremony a gesture that is referred to as *Kabaka agabudde obuganda* (the King has served his Kingdom Buganda). Handing over the Crown prince to the Bataka marks the climax of Ssemanobe throne investiture. Nevertheless, it is important to note that the handover involves an important ritual of the King walking over the Muzzanganda roots as he moves from the Ssemanobe throne to the traditionally made thrown Namulondo. This thrown is said to a farfetched history that dates back to the 15th Century. Sources about its origin as revealed in the Buganda Kingdom online repository have it that, this throne was established during the reign of Ssekabaka Mulondo the 9th King of Buganda in the lineage of Ssekabaka Kintu, a born of






Kabaka Nakibinge and Namulondo Najjantyo (belonging to Butiko clan) his wife. Ssekabaka Mulondo assumed the throne at a very tender age a situation that made execution of his roles close to impossible especially attending the *lukiiko* meetings; and because of the importance of the *lukiiko* meeting, his mother had to support him on her lap a situation that compelled his uncles to innovate means of handling this need. As a team, they resolved to craft a special sit that would hold him to the required height and comfort. A special stool was crafted and put to use. As time passed by this chair become significant and consequently named Namulondo since it replaced the service that was provided by the queen mother.

The Omutaka Kayiira Gajuule when orally interviewed about the coronation rituals undertaken when crown prince assumes the traditionally crafted seat known as the Baganda Namulondo, narrated that investiture is performed by



using several traditional items [Art forms] that represent a particular function or status of the King. Among these, he said; include three pieces of bark-cloth, where two of them are invested by Omutaka Mugema (leader of the Nkima clan), and the third one by Omutaka Kasujju Lubinga of Lugave Clan.


Omutaka Kayiira Gajuule added that, the first bark-cloth invested by Omutaka Mugema is placed with its note (*ekifundikwa*) looped on the left-hand side shoulder flowing towards the right-hand side of the Crown prince's waist and as he performs this ritual he pronounces that 'I Omutaka Mugema, invest on you this bark-cloth as a sign that from now you are the Kabaka of Buganda'. In a similar way, the Omutaka Kasujju Lubinga follows. But unlike Omutaka Mugema, Kasujju Lubinga installs the back cloth with its note (*ekifundikwa*) looped on the right-hand side of the shoulder flowing to the left-hand side of the prince's waist.



He also pronounces; 'I Kasujju Lubinga [a long side his lineage] invest this bark-cloth on you as a ritual of my office to confirm royals that assume higher status and on you now, I confirm that you are the rightful King of Buganda and the [36th which was for Kabaka Ronald Muwenda Mutebi] in the lineage of Ssekabaka Kintu. Mugema returns, said Omutaka Kayiira as he continued his narration, and he installs a bark-cloth with its note over the Neck of the crown prince to his back as the rest of the bark-cloth flows in front. In his pronounciation he invests the powers of being the Judge, and a fair Judge. After concluding the bark-cloth ritual, Omutaka Kayiira noted that, in between the presentation of the second and third bark-cloth, the Omutaka Kabboggoza of Ekkobe clan presents the *ensaamu* (mallet) and a well finished bark-cloth as an assurance that the Kingdom under the

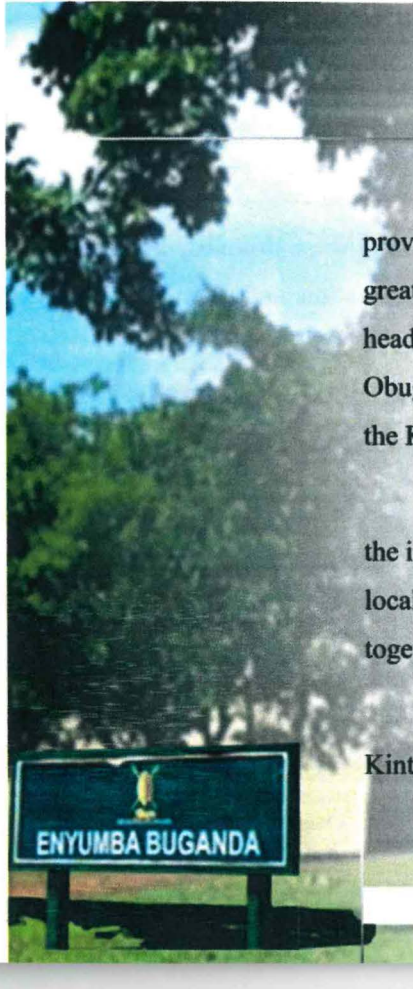
installed Kabaka will have no scarcity of clothing. (it is this bark-cloth that Mugema uses as the third *Kifundikwa*)

Omutaka Kayiira further narrates that, After the investiture is performed using the bark-cloth, Omutaka Mugema Returns, and so doing, he returns to invest the Kabaka with a white skin of a calf which is prepared and presented by Omutaka Kayita the leader of the Nvubu clan. Mugema in his pronounciation informs the King that as Ssekabaka Kimera returned to the thrown wearing a skin of the cow and rebuilt Buganda which was lost, so do wear this skin as a sign of the return of Kingship and an investiture of the powers to reconstruct Buganda. The investiture of the Leopard skin follows. This is performed by Omutaka Kasujja Lubinga.as he ~~installs~~ this skin on the left hand side of crown prince; a sign that describes the crown prince as a double ranked prince one who bares the stature of a Mulangira

A photograph of a green sign with a white border and a central emblem of a bird. The sign reads "ENYUMBA BUGANDA" in white capital letters. The background shows a lush green landscape with trees under a blue sky.

and a Kabaka. In addition to this Omutaka Kayiira said that the leopard skin is a symbol of the Kabaka's mightiness, greatness or the highly respected person in the Kingdom. It is also interpreted that the king is the only leopard (Enko) and others are the genet (Akasimba)

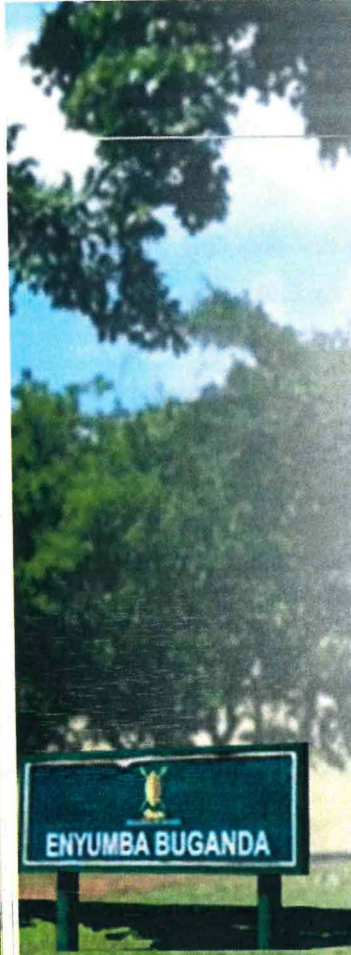
The Crown prince after receiving the Leopard skin Mutalaga of Nvubu (hipo) clan hands over two spears made by the very people of Nvubu clan headed by Omutaka Kayita. One spear called effumu *Kanuuna* which means the spear that sucks [perhaps blood during war] it is also believed that it was the one used by Ssabatabaazi Buddo (the chief warrior) and the other *empiima Naluwangula* literary translated as the winner. The two spears are symbols of protection; Meaning the king is the protector of his Kingdom. Following this, is the presentation of the shield known as Kamaanyi, a name derived from a Luganda

A photograph of a green sign with a white border and a central emblem of a bird. The sign reads "ENYUMBA BUGANDA" in white capital letters. The background shows a lush green landscape with trees under a blue sky.

proverb *Kamaanyi Kalibwa nambiro*, literary meaning that obtaining something great is obtained with speed. This shield is handed over by Mukwenda who is the head of Ssingoo county and the Ssaabagabo (One who handles the Shield) of Obuganda. The shield is an investiture of the powers of protecting and expanding the Kingdom.

Luboyera of Butiko (Mashroom clan) who hails from Busanyi in Busiro; the in-charge of local breweries also presents to the Kabaka a gourd filled with the local brew called *Omwenda Nvuma*. It symbolizes unity and a sign of communing together as a kingdom.

Kassuju Lubinga returns another time to presents two drums one, the Jjajja Kintu drum called Kyebabona, Namanyonyi and Mujaguzo. Kassuju requests the



Kabaka to hit the drum once, he pronounces that that these drums symbolize the presence of Kabaka's Kingdom. After the presentation and sounding drums Kassuju Lubinga once again hands over a double aged knife (empiima eyo'bwogi obubiri) called Nabwandaala which is an investiture of powers of Judgement it is a symbol of Justice

Concluding the investiture Omutaka Nankere performs two activities one being the crowning of the King with Traditional with a traditional crown known as Nguugu which then symbolizes that the crown prince is now a full king and inserting two rings on the right hand figures a symbol of marriage between him and Buganda.



Subjective Interpretations of Royal Regalia used at the Coronation of the King of Buganda:

The coronation of the King of Buganda is a highly symbolic event that is steeped in tradition and ritual. Royal regalia is an important part of the coronation ceremony, and its interpretation is highly personal and subjective. The regalia is used to signify the power and authority of the king, and to demonstrate the unity of the kingdom. It is also used to honour the ancestors and to invoke the blessings of the gods. The regalia is a powerful symbol of the King's divine right to rule, and its interpretation is a reflection of the values and beliefs of the Baganda.

However, in our formal settings, there are already set criteria that may be used in the viewing and consumption of artworks portrayal and these include; description, analysis, interpretation and judgement. Subjective interpretations generated from the interactions obtained from the participants in the field inform the next section of this research. These were made visually through a studio production process of painting as an art pathway of relaying valuable cultural knowledge from Figure 9-18 below;



ENYUMBA BUGANDA

66

Visual Narratives.

MUJAGUZO
MUJAGUZO
MUJAGUZO
MUJAGUZO

MUJAGUZO

Acrylic on canvas,
Size: 180cm x 140cm



Figure 9. Title: Mujaguzo, Medium: Acrylic on canvas, Size: 180cm x 140cm

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MUJAGUZO

Mujaguzo was generated from the sounding of the drum *Mujaguzo* by the enthroned King because it marks the climax of the initial coronation ceremony. The phrase *Omwana we Ngoma* (The son of drums) was adopted from this particular ceremonial act furthermore the act of assuming Kingship as *Okulya engoma* which literally means taking up the throne of Buganda Kingdom. Important to note is that *Mujaguzo* as an art form signifies the presence of the King. The central figure in the foreground depicts the Kabaka sounding the drum *Mujaguzo* alongside his subjects as they jubilate and acknowledge him as the enthroned King. The central role of crafting *Mujaguzo* drums is vested on the *Obutiko* (Mushroom) clan and *Empologoma* (Lion) clan.

MUJAGUZO

The *Mujaguzo* above is a vibrant and powerful painting that captures the energy of the Kabaka drumming. This painting is filled with bright colours and bold brushstrokes that create a sense of movement and energy. The Kabaka is depicted in the centre of the painting, surrounded by a circle of drummers. He is dressed in traditional bark cloth and white tunic attire and is playing a large drum, while the other subjects are in the background and given less prominence playing smaller drums. The painting conveys a sense of joy and celebration, as the drummers are playing in unison. However the Kabaka leads the process by hitting the first stroke onto the drum. The painting is a celebration of the power of traditional music the joy of communal drumming during coronation.

MAGATTO

Acrylic on canvas,
Size: 90cm x 70cm



Figure 10. Title: MAGATTO, Medium: Acrylic on canvas, Size: 90cm x 70cm

70

MAGATTO

Magatto is a symbolic interpretation of the sandals worn by the King after the nine days spent in the house- *Bwaniika*. From *Bwanika* House, the Crown prince is taken to *Magatto* house with in *Embuga Bwaniika*. In this house, he receives and wears special traditional sandals called *Magatto*. This act is to essentially signify that the Crown prince is ready to take on Kingship; ideally a symbol of shouldering responsibility. They are crafted by the *lugave* (pangolin) clan using strands of leather shredded from an animal.

The painting of the *Magatto* sandle worn by the Kabaka at coronation is a stunning representation of the grandeur of the event. The intricate details of the sandle are highlighted in the painting, with vibrant colours and patterns of the

71

MAGATTO
MAGATTO
MAGATTO
MAGATTO
MAGATTO
MAGATTO

MAGATTO

leather material standing out against the regal gold of the saddle itself thus a symbol of the Kabaka's power and authority, and the painting sole purpose is to captures the grandeur of the event. It too conveys a sense of reverence and respect for the Kabaka at coronation.

72

Semanobe
Semanobe
Semanobe
Semanobe
Semanobe
Semanobe

NAMULONDO YA SSEMANOBE

Acrylic on canvas,
Size: 128 cm x 119 cm

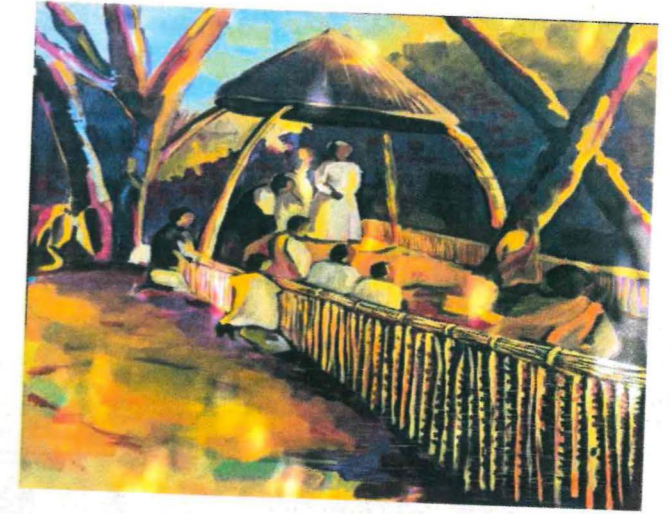


Figure 11. Title: Namulondo ya Ssemanobe, Size: 128 cm x 119 cm

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NAMULONDO YA SSEMANOBE

“*Namulondo ya Ssemanobe*” was inspired by the throne of Ssemanobe or *Namulondo yo'butonde* literally explained as the natural traditional coronation throne which is carried out at the *Muzzanganda* root base of the Musasa trees (*Sapium Ellipticum*; or Jumping seed tree). The said Namulondo sits on a *Kafunvu* (anthill) that must dispense white ants before the actual coronation. It is at this traditional throne that Ssemanobe invests powers, authority and responsibilities. Ssemanobe removes the bark-cloth noted over the left-hand side shoulder of the crown prince which he obtained during rituals performed after the mock fight (*bilumbilumbi*). This bark-cloth is a sign of *okukungubaga* (Mourning for his father) then *Ssemanobe* introduces himself to the Crown Prince (*Okulanyo*) pronounces his lineage and thereafter begins the investiture. Starting

NAMULONDO YA SSEMANOBE

with a set of barkcloth [made by the Ngonge clan and Kobe clan] as explained in figure 12.

Namulondo ya Ssemanobe captures the grandeur and majesty of the traditional coronation throne of Kabaka, a powerful ruler of the Buganda Kingdom in Uganda. The throne is meticulously crafted with symbols of power and authority; the vibrant colours of the painting conveys the scene to life. The throne is surrounded by a lush greenish-ochre landscape, representing the abundance of the kingdom and the prosperity of its people. The painting conveys a sense of strength and stability, and it is a reminder of the importance of tradition and power of the Kabaka. This painting will remain a timeless symbol of the Buganda Kingdom.

EKIFUNDIKWA

Acrylic on Barkcloth
Size: 127 cm x 93 cm



Figure 12. Title: Ekifundikwa. Medium: Acrylic on Barkcloth Size: 127 cm x 119 cm

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EKIFUNDIKWA

Narratives from Omutaka Kayiira Gajuule reveal that investiture is done using several traditional Items [Art forms] that represent a particular function or status of the King. Among these, **three** pieces of bark-cloth were pertinent hence the symbolic interpretation to “**Ebifundikwa**”. Two are invested by Omutaka Mugema (leader of the Nkima clan), and the third one by Omutaka Kasujju Lubinga of Lugave Clan. The first bark-cloth invested by Omutaka mugema is placed with its note (ekifundikwa) looped on the left-hand side shoulder flowing towards the right-hand side of the Crown prince’s waist. In a similar manner, the Omutaka Kassujju Lubinga Omutaka Mugema, Kasujju Lubinga installs the bark cloth with its note (ekifundikwa) looped on the right-hand side of the shoulder flowing to the lefthand side of the prince’s waist confirming that he is the rightful

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EKIFUNDIKWA

King of Buganda. Mugema then installs the third bark-cloth with its note over the crown prince's Neck as it flows towards his back as the rest of the bark-cloth drapes in front a sign that he is the King (Kabaka)

Ebiffundikwa painting celebrates the traditional art forms of Bark cloth in particular. Kabaka is surrounded by vibrant array of colours and barkcloth fabric. The colours and symbols represent the rich cultural heritage of the Buganda Kingdom and the importance of the Kabaka's investiture. The painting features material culture, especially the bark cloth, a traditional non-interlace fabric made from the inner bark of the fig tree. The painting is a testament to the importance of traditional art forms in Buganda and their significance at the Kabaka's investiture.

MBULIDDE

Acrylic on Barkcloth
Size: 180cm x 140cm



Figure 13. Title: Mbulidde, Medium: Acrylic on Canvas Size: 180 cm x 140 cm

OMUKUUTO

Acrylic on Barkcloth
Size: 180cm x 140cm



Figure 14. Title: Omukuuto, Medium: Acrylic on Canvas Size: 127 cm x 93 cm

MBULIDDE OMUKUUTO

The Ssemanobe (in the foreground kneeling before the King) of the Mamba clan, from the mutuba gwe kyagwe Entebbe, mu siiga lya mugula Entebbe, Akasolya Gabunga, Esagala hands over a white cow called *Mbulidde* (literary meaning I have taken over kingship which is believed to have been offered by *Lubaale Mukasa* (god Mukasa) from Ssesse Islands. A white cow which has never mated symbolic of the purity of the Kingdom and a reminder to him of his Ancestry attachment to the Bunyoro Kingdom. The white cow further signifies that the king will judge the people justly.

The above painting significantly symbolizes the act of the Crown Prince striking *Mbulidde* with the *omukuuto* (Knife) a regalia itself in **figure 14**, an act locally known as *Okulasa*, an indicator he has slaughtered the cow which is then

MBULIDDE OMUKUUTO

prepared and served to all persons present at the ceremony a gesture symbolic of the *Kabaka agabudde obuganda* (the King has served his Kingdom Buganda). It further signifies the responsibility bestowed upon the King during his reign hunger should never befall Buganda as a Kingdom.

The characteristic painting of the white cow as an emphasis signifies a powerful symbol of the coronation of '*Mbulidde*' as may be subjectively interpreted to represent Kabaka since he signifies everything in his dominion. However, the white cow is a representation of purity and strength, and its presence at the coronation is a sign of the Kabaka's commitment to uphold the highest standards of leadership. The connotation of the cow as represented is also a symbol of fertility and abundance, and its presence is a reminder of the

MBULIDDE OMUKUUTO

Kabaka's responsibility to provide for his people. The Kabaka's stroke of the white cow with a traditional sickle-shaped knife is a gesture of respect and reverence, and a sign of his commitment to serve his people with honour and integrity. The painting is equally a reminder of the Kabaka's sacred duty to protect and provide for his subject, and to lead them with wisdom and justice.

KAMAANYI NE KANUUNA

Acrylic on Barkcloth
Size: 127 cm x 93 cm



Figure 15. Title: KAMAANYI NE KANUUNA. Medium:
Acrylic on Barkcloth Size: 127 cm x 93 cm

KAMAANYI NE KANUUNA

The shield is an investiture of the powers of protecting and expanding the Kingdom. The above painting "*Kamaanyi ne Kanuuna*" was premised on these two art forms (shield and spear). The Crown prince receives from Mutalaga from the Nvubu (hipo) clan two spears made by the Nvubu clan headed by Omutaka Kayita. One spear identified as effumu *Kanuuna* which means the spear that sucks [perhaps blood during war] it is also believed that it was the one used by Ssabatabaazi Buddo (the chief warrior) and the other *empiima Naluwangula* literary translated as the winner. The two spears are symbols of protection; Meaning the king is the protector of his Kingdom. He is then presented with a shield known as **Kamaanyi**, a name derived from a Luganda proverb *Kamaanyi Kalibwa nambiro*, literary meaning that obtaining something great is obtained

KAMAANYI NE KANUUNA

with speed. This shield is handed over by Mukwenda who is the head of Ssinga county and the Ssaabagabo (One who handles the Shield) of Obuganda.

Furthermore, the above painting portrays the most powerful and majestic image to contemplate. Kabaka is depicted wearing royal regalia of a leopard skin and holding a royal shield and spear, symbols of his power and authority. His regal bearing and proud stance convey a sense of strength and courage, and his gaze is determined and unwavering. The vibrant colours of the painting, along with the intricate details of the Kabaka's attire and accessories, create a sense of grandeur and splendor. The painting is a visual reminder of the Kabaka's leadership and the importance of his role in the Buganda people's culture and history.

ENGO

Acrylic on Canvas
Size: 180cm x 140 cm

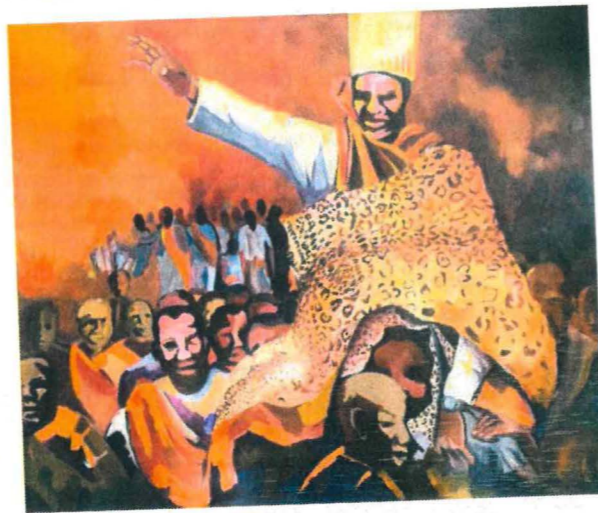


Figure 16. Title: ENGO. Medium:
Acrylic on Canvas Size: 180 cm x 140 cm

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ENGO

The investiture of the "Engo" (Leopard hide) is performed by Omutaka Kasujja Lubinga as he installs this hide on the left hand side of crown prince it signifies that the crown prince is double ranked and bares the stature of a Mulangira and a Kabaka. Omutaka Kayiira further narrated that the leopard skin is a symbol of the Kabaka's mightiness, greatness or the highly respected person in the Kingdom. It is equally interpreted that the king is the only leopard (*Engo*) and others are the genet (*Akasimba*). The crown prince is then handed over to "Abakongozi" men that carry him to the public (as indicated in the above painting) to be viewed and installed these originate from the *Embogo* (Buffalo) clan.

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EKYANZI N'OLWENDO

The crown prince is given Ekyazi (milk pot) and a gourd Kalindaluzi (gourd with water harvested from enyumba Bwaniika) from the Engeye clan. The above painting is premised upon this narrative of some art forms invested onto the crown prince. The Kyanzi happens to be an art form that originates from cultures of the western part of Uganda that covers the Bahima, Banyoro and Banyankole and the essence of presenting to the Kabaka symbolizes Kabaka's relation with the other Kingdoms. Whereas Olwendo form which the kabaka drinks water (which is obtained from *embuga Bwanika*) pronounces the connection between the Kabaka and spirits that guide management of the Kingdom

EKYANZI NO' LWENDO

Ekyanzi n'olwendo depicts the coronation of the crown prince, who is being presented with the traditional royal regalia (gifts) of *Ekyanzi* (a milk pot) and *Kalindaluzi* (a gourd). the painting conveys a sense of solemnity and reverence, as the prince is surrounded by his family and elders, all of whom are dressed in their finest traditional attire. The crown prince not yet adorned with his magnificent headdress, and his expression is one of awe and humility as he receives the royal gifts. The colours of the painting vibrant indicating how buganda Kingdom is full of life, the intricate details of the attire on the figures in the painting are a testament to the crafting skill of the Baganda. The painting is a reminder of the importance of tradition and the power of the monarchy in the Buganda kingdom,

ENGUUGU

Acrylic on Canvas
Size: 90 cm x 70 cm

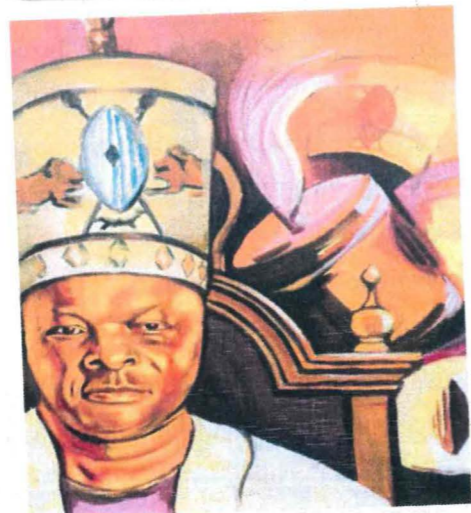


Figure 18. Title: EMGUUGU. Medium:
Acrylic on Canvas Size:90 cm x 70 cm

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This painting was premised on the Crown adorned by the crown prince known as "Enguugu"

ENGUUGU

The prince kneels and a crown of about 50 inches is put on his head, while this takes place he is cautioned, "*to first kneel to the world then they will kneel before you*". He is then bestowed the throne, over-layed with many animal skins, (*ekiwuwo*)- the animals are powerful ones. Nalinya also climbs the (*ekiwu*)- Nalinya is symbolically someone important.

Enguugu is a painting that captures the regal presence of the Crown Prince of Buganda, adorned in the traditional royal regalia and seated on the throne. The painting is a powerful reminder of the rich cultural heritage of the Baganda and the importance of the monarchy in their society. The Crown prince is depicted with a confident and dignified posture, wearing a colourful attire and jeweled crown of a royal emblem. The intricate details of the regalia and the throne are a

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EKYANZI
NGUUGU ENGUUGU
ENGUUGU
ENGUUGU

ENGUUGU

testament to the craftsmanship of the Baganda and the importance of their traditions. The painting conveys a sense of pride and respect for the Crown Prince and the Baganda, and serves as a reminder of the strength and resilience of their culture.

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OMWENDA
OMWENDA NVUMA
OMWENDA
OMWENDA

OMWENDA NVUMA

Acrylic on canvas,
Size: 122 cm x 132 cm

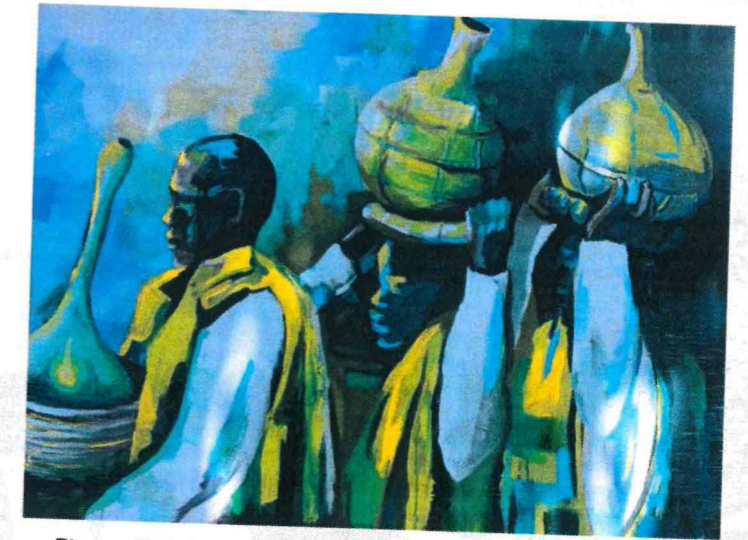


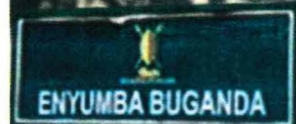
Figure 11. Title: OMWENDA NVUMA, Size: 122 cm x 132 cm

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Conclusion...

We as researchers are cognizant of the fact that several art forms do still exist in the coronation process and therefore acknowledge that they were not exhausted in this project. We implore the visual art researchers to delve into this sphere of cultural studies for purposes of record and posterity of vital information that is largely kept by word of mouth and passed on to next generations orally.

Indulge into the exhibits!



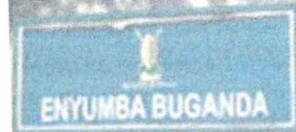
ENYUMBA BUGANDA

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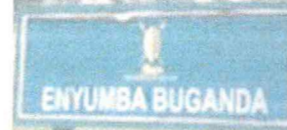
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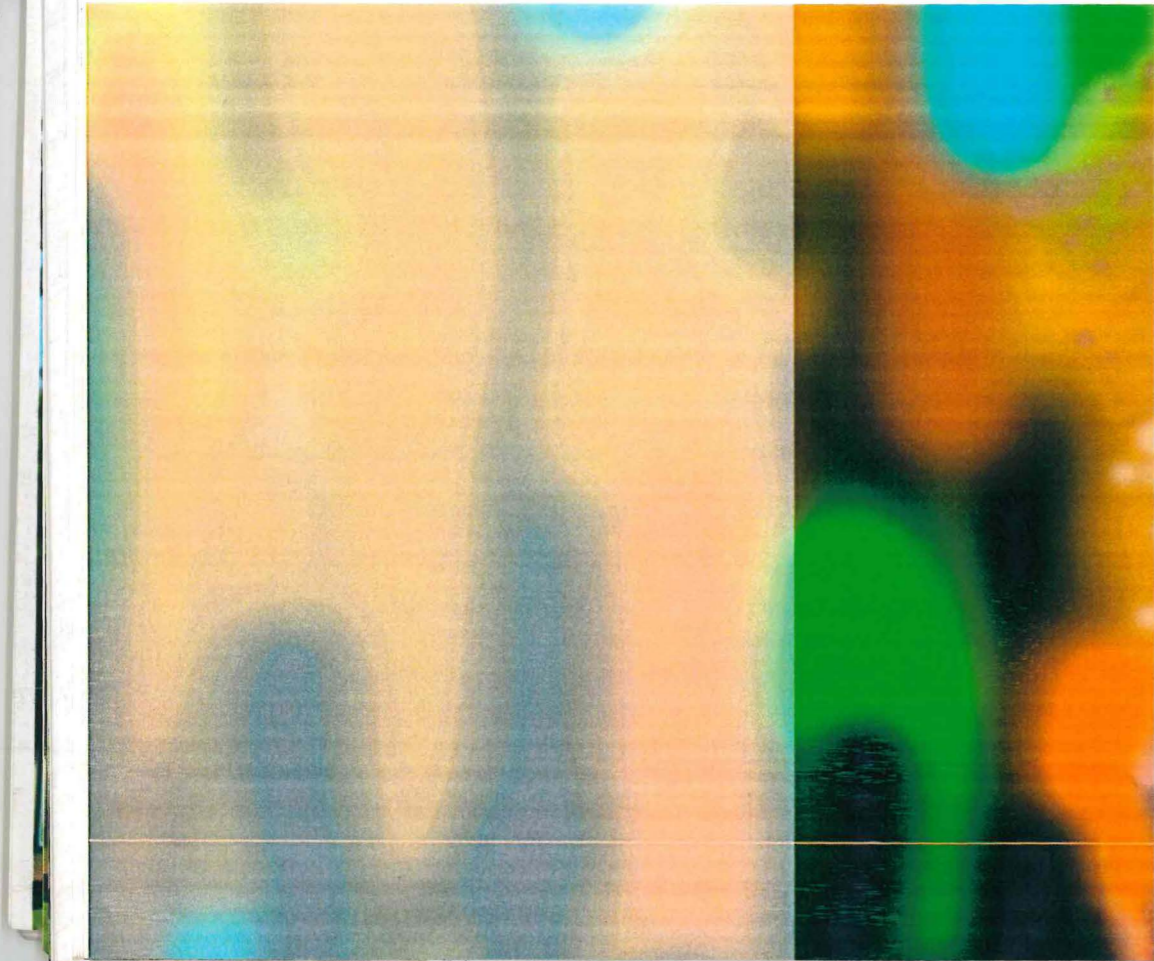


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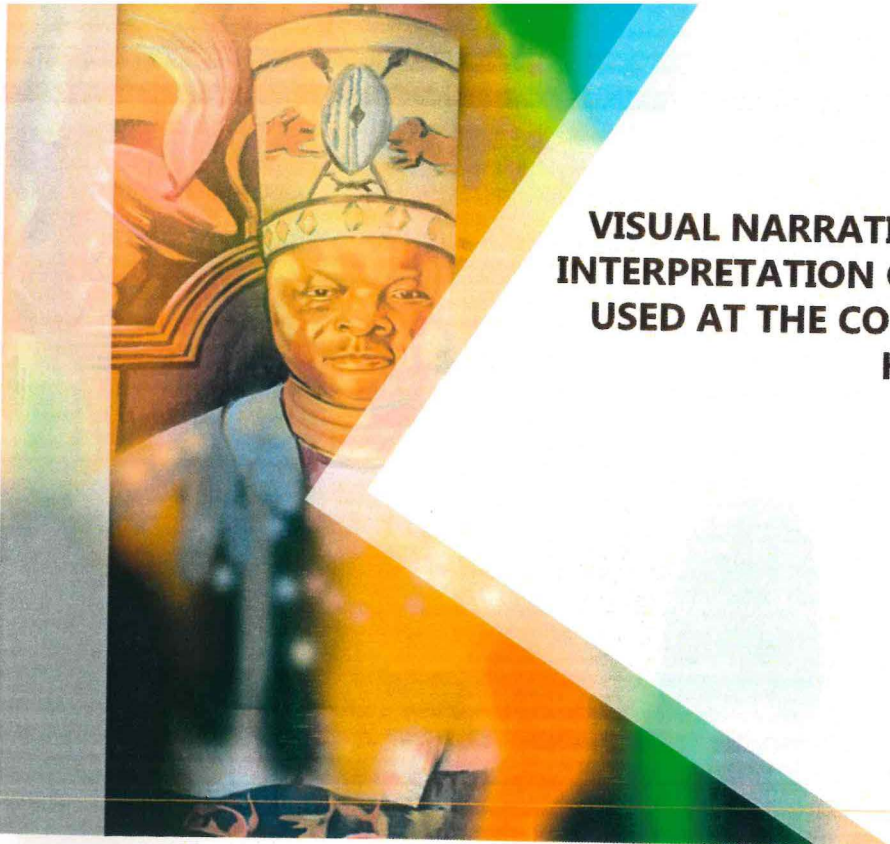
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**Dr. Kekimuri Joan
Mr. Wathum Edwin**

