

Vol 003

# KULTURE

kemet kulture consciousness

## THE RENAISSANCE EDITION

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**Renaissance (/rə'nei.səns/)**  
The development of AfriKan societies through material development, psychological healing, moral regeneration, acknowledgement of our spiritual system and the Autonomy of our AfriKan political conscience.

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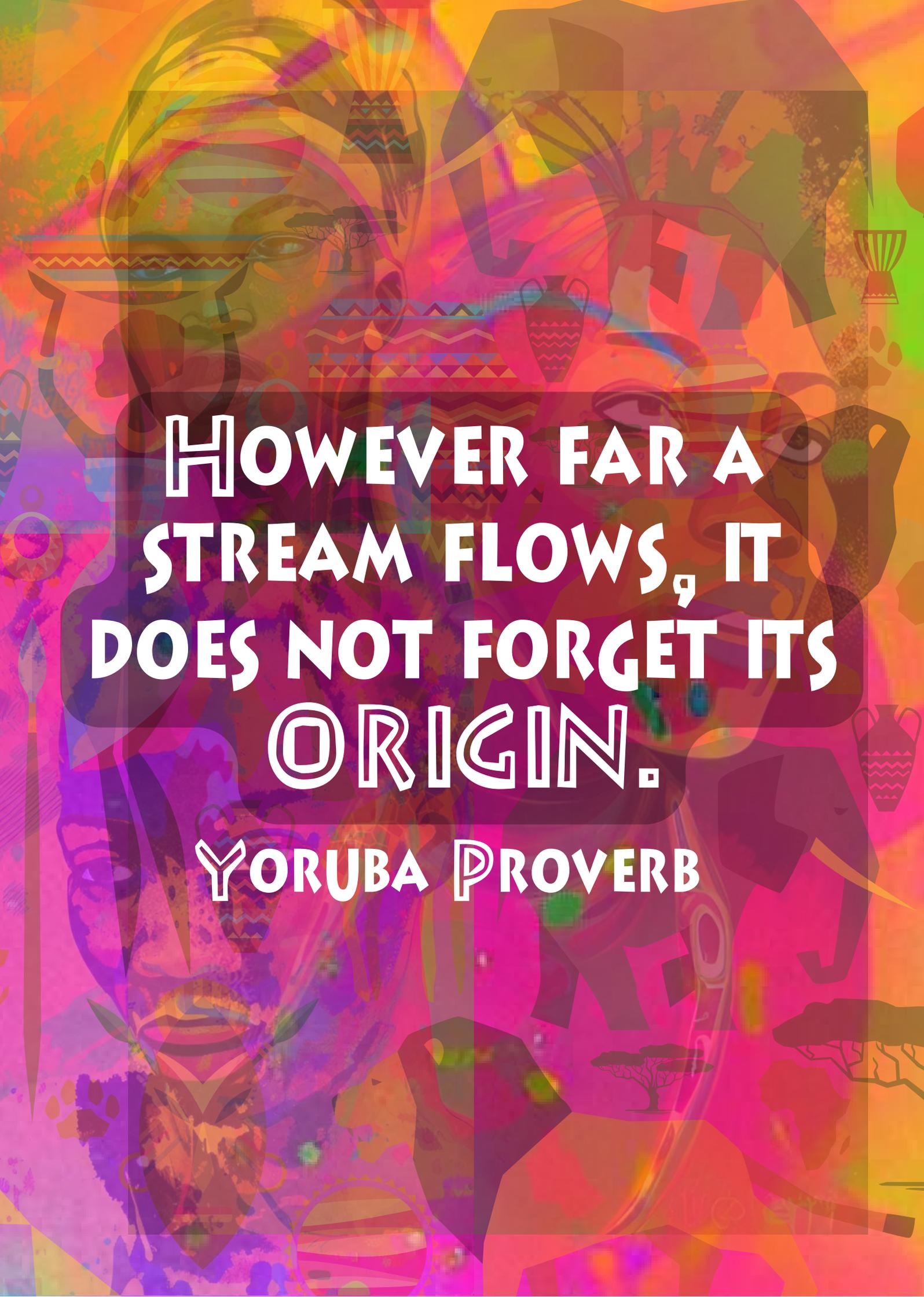
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**HOWEVER FAR A  
STREAM FLOWS, IT  
DOES NOT FORGET ITS  
ORIGIN.**

**YORUBA PROVERB**





## **PROVERBS**

Do you use Afrikan Proverbs to help you think though life situations?

## **SMAI TAU**

Learn about Afrika's yoga. Smai Tau. By Pablo M Imani

## **HISTORY FIGURES**

Learn about our African heroes. What a rich story we have. We have powerful role models we can look up to.

## **DIASPORA EXPLORA**

Moving Foward, the black race has to work together to make the dream work. It is important to learn about each other.

# KARIBUNI SANA!

## News Round Up

### LET'S TALK REGIONAL INTERGRATION

There has been increasing talk on matters of regional integration and one currency, especially in regional blocs within the continent like the East African Community. The borders put in place at the Berlin Conference of 1884 - 1885 are still in place. These borders caused instability among our people by separating whole communities and exploiting the original inhabitants for economic purposes. This created trauma in Africans' minds that we need to collectively address.

There have been impressive efforts made by our governments towards regional integration. Here in the East African region,

FROM KULTURE  
QUEEN'S DESK



Greetings!

Renaissance according to Ngugi in his brilliant book *Something Torn and New* defines a Renaissance as a moment when the quality and quantity of intellectual and artistic output are perceived as signalling a monumental historical shift in the life of a people, nation or region.'

I have observed that most of what affects us today is a result of wrong attitudes

we have a regional passport that allows one to move with ease across the entire region. There are intentions of having one government and one currency in the near future too.

Recently, President Cyril Ramaphosa announced that Kenyans will be able to go to South Africa visa-free for 90 days. This is effective 1st January 2023. South Africans have been enjoying this visa-free travel to Kenya since 2017, for 90 days a year. Such moves encourage investments and business to happen with ease between the two countries. It also reduces the time and money used when one prepares to travel. It took five days for a Kenyan to have a South African visa processed.

Finally, Burundi's Bujumbura has been accepting all travelers from Africa into the country either on visa-free

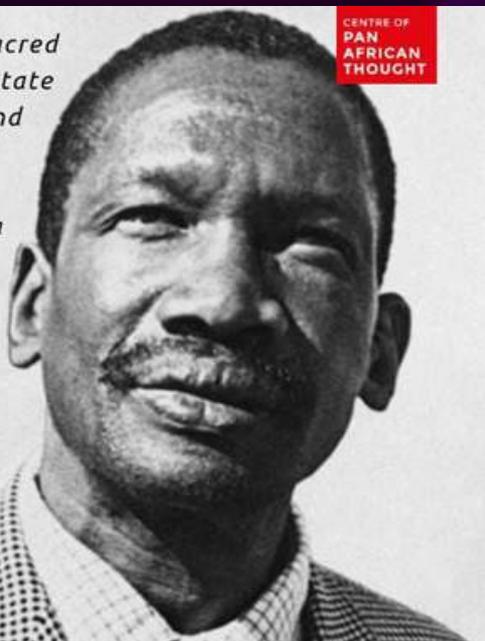
and perspectives imposed on us unknowingly by the colonizer through consistent programming that white is good and black is bad. That our languages are for the peasant populace and the European languages are for polished individuals. Because we lost our language, we don't have a medium to use to go back and remember our ways. We have forgotten our greatness because we were made to forget. In forgetting, we let Europe and America do what they want with our resources. They give us loans and still steal our minerals and we do nothing about it. The truth is, we are weak. They succeeded in making us weak. They succeeded in keeping us in illusions of independence. They succeeded in having us in a post-colonial slumber that keeps us from being on our feet, in our power and greatness. It's a psychological warfare we are in now.

travel (all East Africans) or visas on arrival (all other Africans). Burundi is yet to have electronic visas, but it does not require Africans to apply for entry permits before travelling to its territory. Burundi subsequently ranks as the 2nd most visa-open destination in the EAC bloc after Rwanda which according to the Africa Visa Openness report of 2022, allows visitors from 18 countries without visas and grants the rest visa on arrival.

Top visa-free countries in Africa are Rwanda, Benin, Seychelles, The Gambia, Ghana then Burundi.

*"We regard it as the sacred duty of every African state to strive ceaselessly and energetically for the creation of a United States of Africa from Cape to Cairo and Madagascar to Morocco"*

*Robert Sobukwe*



CENTRE OF  
PAN  
AFRICAN  
THOUGHT

Our land was already taken. Our people were already killed. Our leaders were already brainwashed... home guards are in power today. The heads of our great Ankhcestors are still in European museums. Systems were laid in place already now it's just psychological strongholds keeping us down.

In this first edition for this Gregorian year, we delve into matters of the Afrikan Renaissance. We talk about THE RETURN. We need to get back the practices of our Ankhcestors into our lifestyles today. How we are living now is not how we are supposed to be living.

Our children should not be going to schools, we should not be taking pharmaceutical drugs, our mothers, sisters and aunties should not be shackled by religion, and

our fathers, brothers and uncles should not go to prison, our skincare products should not be manufactured in factories, our seeds and foods should not be made in labs, and the content we consume should not program us with unnatural ideas that cause us to live false identities. I could go on and on about the way our current culture is just wrong.

But here is the thing, it's time we rose. In the wake of the Ausarian resurrection, let us remember who we are, the same way Auset re-membered the body parts of Ausar who was killed and dismembered by Set. Let us invoke Djehuti to guide us in wisdom as we walk into a new era where we are rising to our greatness. Our rising will happen once we go back to our Spiritual systems. Recognize that political pan-Africanism by itself will not work. We must go back to the wisdom of our council of elders. We must raise our children to be the multi-potentialities that they are. Teach them about Imhotep. We should not keep wasting our potential in an 8 to 5 routine that drains us.

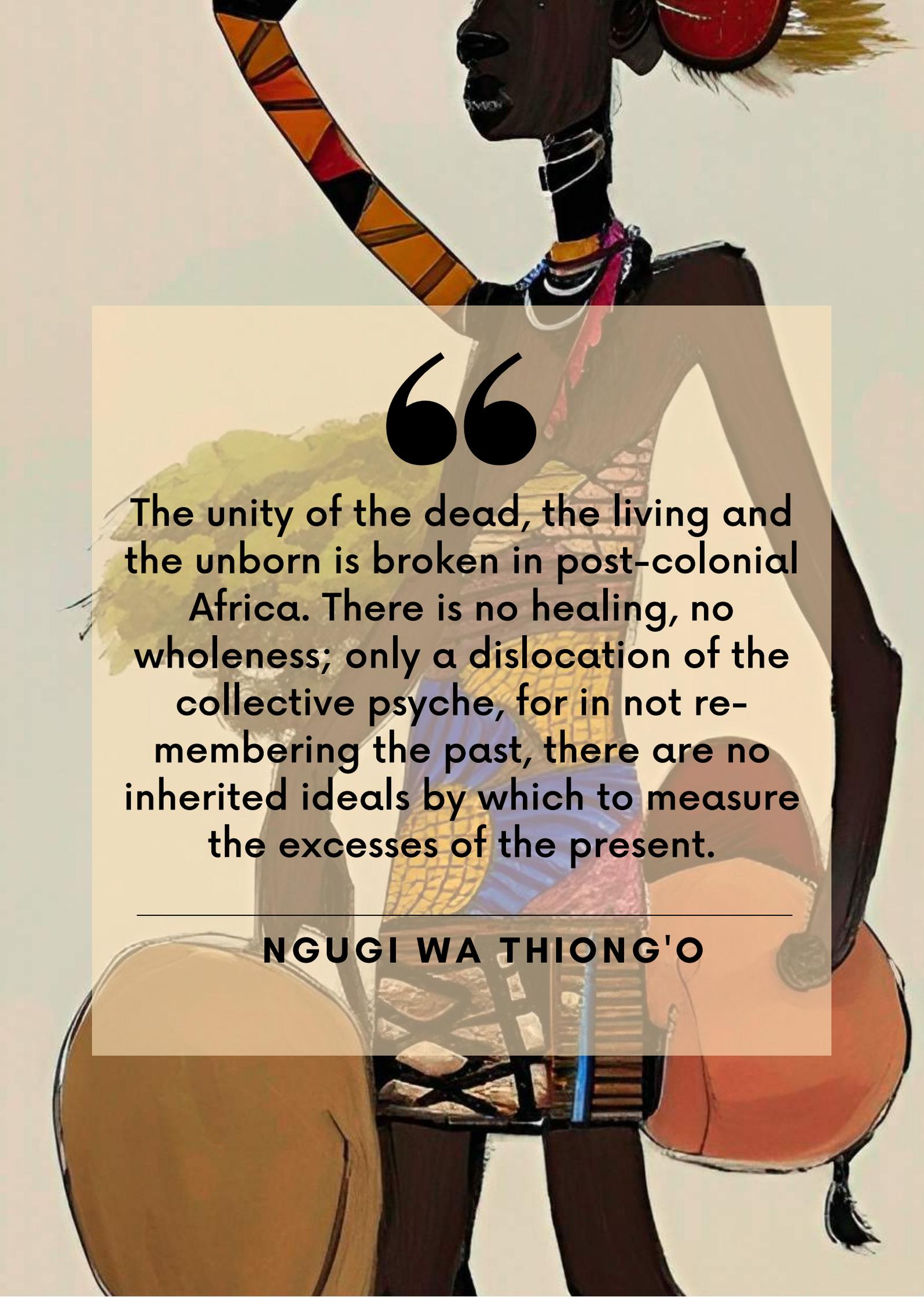
We have forgotten to take care of ourselves and our loved ones. We are rude and selfish, we have lost our Ubuntu. We are numb to one another's problems. Our family structures are damaged. I hope this edition triggers a desire in us to rise. To seek consciousness and to want to learn more about us because we have always been a great people. It's a wonder that we are not extinct after all the atrocities done to us.

To Sankofa.

To Ubuntu

To the Return of Black Excellence.

Kulture Queen.



“

The unity of the dead, the living and the unborn is broken in post-colonial Africa. There is no healing, no wholeness; only a dislocation of the collective psyche, for in not remembering the past, there are no inherited ideals by which to measure the excesses of the present.

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**NGUGI WA THIONG'O**



# THIS QUATER IN HISTORY

## **©CTOBER 2ND 2014: THE CROCODILE BROWSER**

Nigerian brothers Anesi and Osine uploaded the first made-in-Africa internet browser on the Amazon app store. They were 16 and 14 respectively at the time. They developed the Crocodile Browser Lite in 2014 to create a faster mobile web browsing experience than Google Chrome's. Their other intention was to come up with a browser that would work faster on low-end phones typically used in the developing world, as well as a browser that didn't use lots of memory on devices.

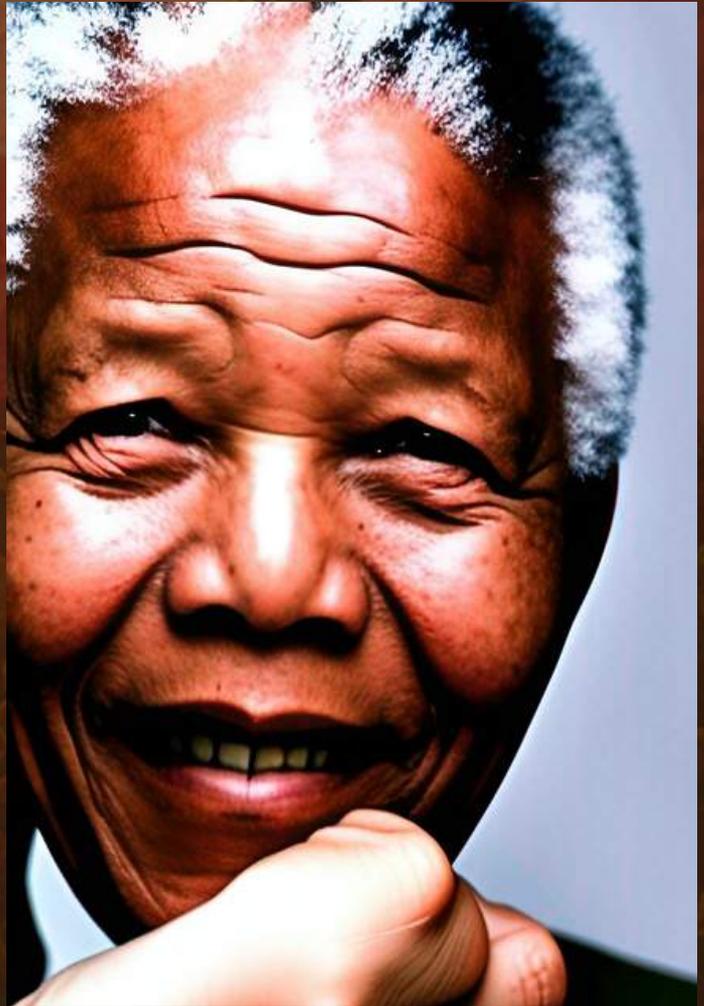


Crocodile Browser Lite is now free on the Google Play Store, where it has seen over 10 downloads. Osine and Anesi initially launched the mobile browser on the Mobango app store before moving to Google Play Store where they are now looking to get ads.



## DECEMBER 5TH 2013: NELSON MANDELA DIES

After battling a long respiratory illness, Nelson Rolihlahla Mandela died at the age of 95. He was the first black President of South Africa on 10th May 1994. After being in prison for 27 years, he was released on 11th February 1990.



There is an interesting phenomenon called the Mandela effect that came about in the 80s. The term was coined by Fiona

Broome after she discovered that she and other people remember a time when Nelson Mandela died and they narrate in detail the events surrounding his death. But today the Mandela effect refers to a situation where a mass of people remember that a certain event took place but it didn't happen, or maybe it did but someone somewhere could have messed with the timeline, I mean, the truth can get stranger than fiction.



There is also the controversial theory that the real Mandela was killed or sort of brainwashed in jail because he came out soft and sort of cooperative with Britain. But who knows?

## NOVEMBER 4TH 1497: VASCO DA GAMA'S SHIPS ANCHORED IN ST HELENA BAY SOUTH AFRICA

Vasco Da Gama barked on a trip across the Atlantic Ocean where they sailed for 4 months without sight of land until he found a bay. On arrival, he named the bay Bahai da Saint Elena (St Helena Bay) after the Religious Mother of Constantine the Great. The Bay was at the time inhabited by the KhoiKhoi. who called the bay GOUAL





So when Vasco Da Gama was on the Bay, a terrible misunderstanding ensued. The KhoiKhoi feared an attack so they threw spears at the expedition team. Eventually, Vasco Da Gama got a hip injury, he was wounded by a spear.

Today, Goual is famous for its fishing industry. It has huge deposits of mussels, that are harvested from the bay. It is also a popular tourist destination because of its beautiful beaches, whale watching and bird watching activities.



**ONE WHOSE  
SEEDS HAVE  
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UP PLANTING**

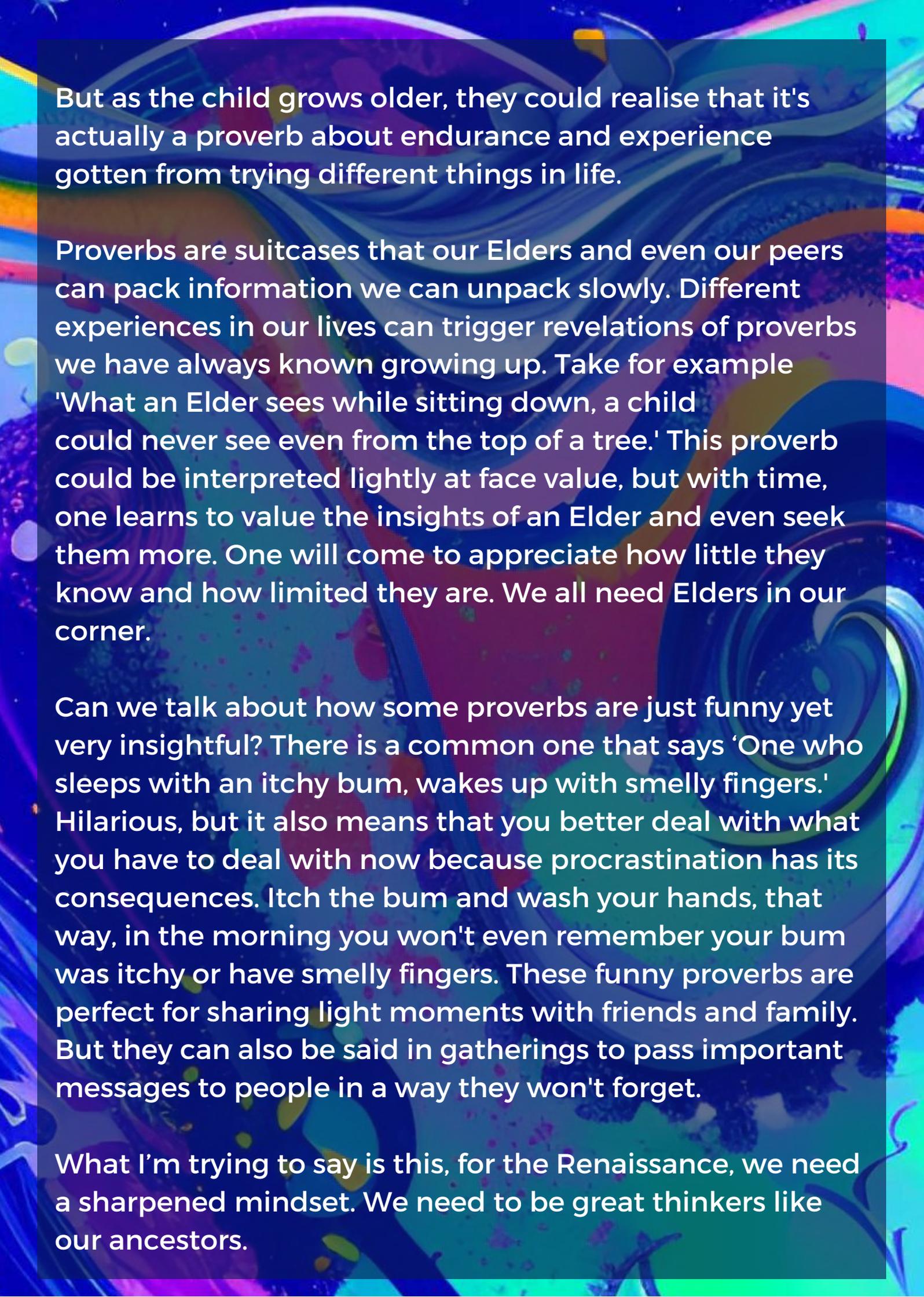
**KENYAN PROVERBS**

# PROVERBS: FOR THE RENAISSANCE MINDSET

How often do you, a melanated one, use proverbs to think through your life issues? Does it ever cross your mind that for some issues, one cannot hit the fly that has perched on the scrotum? Meaning one must use a different approach to solving some problems. Deep contemplation on Kemetic proverbs offers one deep insight into life and a different view of nature one may have otherwise ignored.

Ancient sayings and proverbs including Kemetic ones are notorious for being contradictory. For example, many cooks spoil the broth, and then again you will hear many hands make work easier. What is one meant to do? It's all about perspective. In the same way, a diamond reflects light differently because of its facets. Giving out a spectrum of lights. In the same way, reflecting on different perspectives will cause us to appreciate the beauty and the vastness of life.

Proverbs are to me equivalent to the eternal words of spiritual texts. They are phrases one can ponder and experience new meanings each time one reflects upon them. A child could hear her mother say 'wood already touched by fire is not hard to set alight.' (Ashanti Proverb) This proverb a child would interpret as its easy to make a fire with charred wood.



But as the child grows older, they could realise that it's actually a proverb about endurance and experience gotten from trying different things in life.

Proverbs are suitcases that our Elders and even our peers can pack information we can unpack slowly. Different experiences in our lives can trigger revelations of proverbs we have always known growing up. Take for example 'What an Elder sees while sitting down, a child could never see even from the top of a tree.' This proverb could be interpreted lightly at face value, but with time, one learns to value the insights of an Elder and even seek them more. One will come to appreciate how little they know and how limited they are. We all need Elders in our corner.

Can we talk about how some proverbs are just funny yet very insightful? There is a common one that says 'One who sleeps with an itchy bum, wakes up with smelly fingers.' Hilarious, but it also means that you better deal with what you have to deal with now because procrastination has its consequences. Itch the bum and wash your hands, that way, in the morning you won't even remember your bum was itchy or have smelly fingers. These funny proverbs are perfect for sharing light moments with friends and family. But they can also be said in gatherings to pass important messages to people in a way they won't forget.

What I'm trying to say is this, for the Renaissance, we need a sharpened mindset. We need to be great thinkers like our ancestors.



Our conversations will have to be more concrete. Away from useless politics and useless topics like who drank more. We will need to be objective and take a more serious outlook on life. Saturating our lives with proverbs will make us better people, and we will raise intelligent children. I think in this way, our motherland will remain ours for good.

# TECHNOLOGY

I am technology. I am the biggest irony and contradiction you will ever come across; the tallest person to be considered short, the shortest person to be considered tall, and the oldest to be considered young. Some of you believe I am 300 or 20 years old because everyone has much to say about me. However, None can ever stand beside me and boldly claim they understand me despite my name latching on tongues because nobody has ever been humble enough to question the essence of my existence.

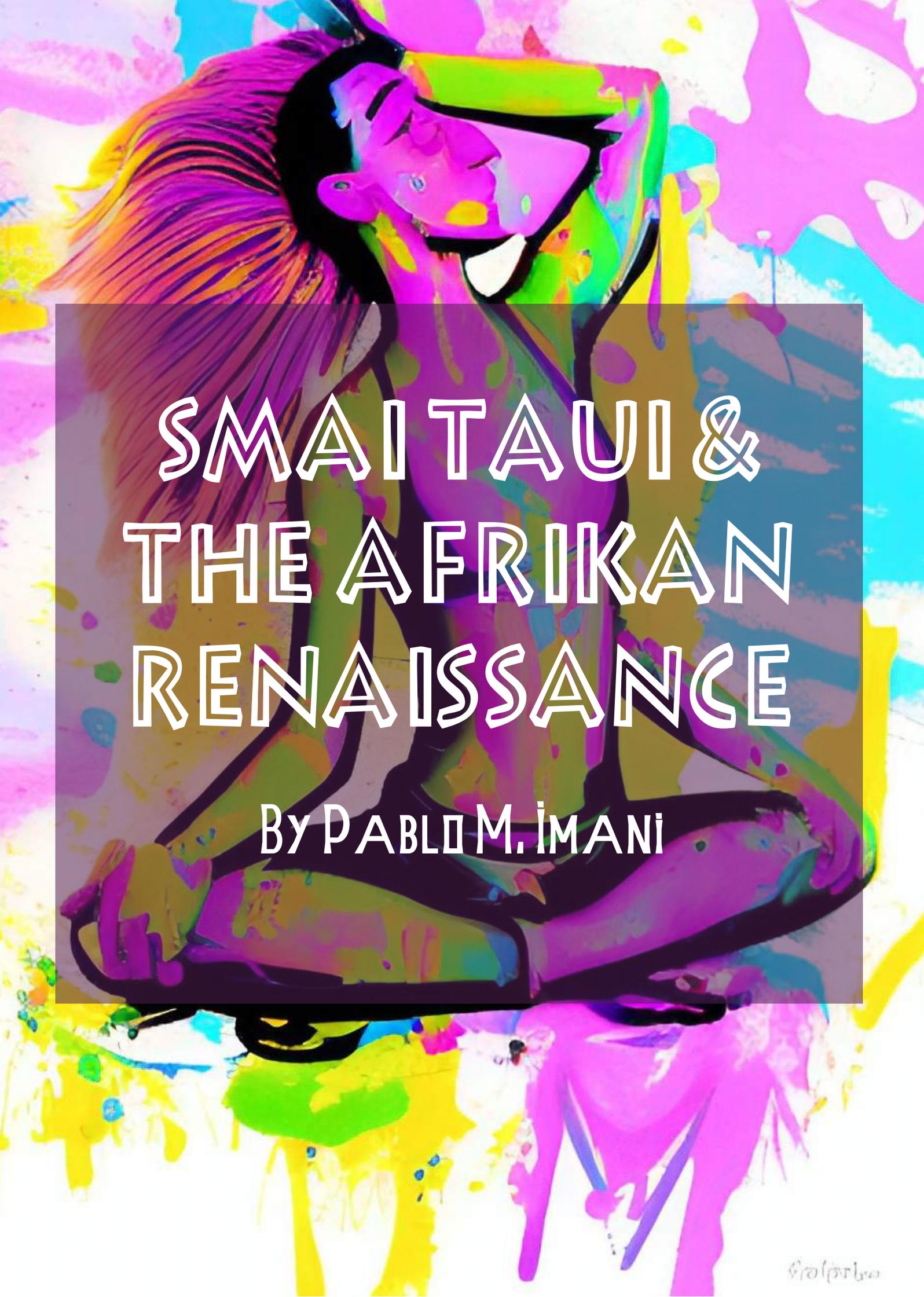
I struggle to catch my breath sometimes because I am old as time itself; I danced with the first humans and helped their minds reconcile with reality. Helping humanity is my greatest strength and sin because instead of using me to walk in the heavens, you used me to destroy and subvert the order of things. I weep because I am guilty of feeding your childish delusion that nature is yours to command and there is nothing beyond "technology." My greatest sin is trusting humans before they are ready to wield me, and the devastation I see (degrading nature, lifestyle diseases, etc.) weighs heavy on my heart when I write this lament.

Being a wise and ancient one allows me to enlighten people that one`s application and use of technology reveals their nature, heart, and mind. am not amoral; my designer intended me to be a force for good, but how I weep to see some of you believe I am nothing



beyond tapping on a screen. Technology should create and sustain life. However, what happens when we allow one who believes that rising and advancing exist to crush the other? I flow along with the current and help them achieve it, but the victory is always empty. Some of you demonize my child and me for the disconnect choosing to isolate themselves to heal, only to return and realize they were barely free from my tentacles.

I am the future of Afrika, and there is no random occurrence. Ask yourself whether you understand my essence. I walked with Tehuti in the halls of the ancient Atlantis and flowed amongst men who have used me to create and destroy. This is not my essence and the reason I am here. How you perceive and understand me depends on where you were born and what the people in your community value. Please take a deep breath and free yourself from the tyranny of a dull mind; Afrika needs it now more than ever.



# SMAITAUUI & THE AFRIKAN RENAISSANCE

BY PABLO M. IMANI

# SMAI TAU AND THE AFRIKAN RENAISSANCE

Smai Tau, originating from the Nile Valley, is the ancient terminology for Afrikan Yogic practices.

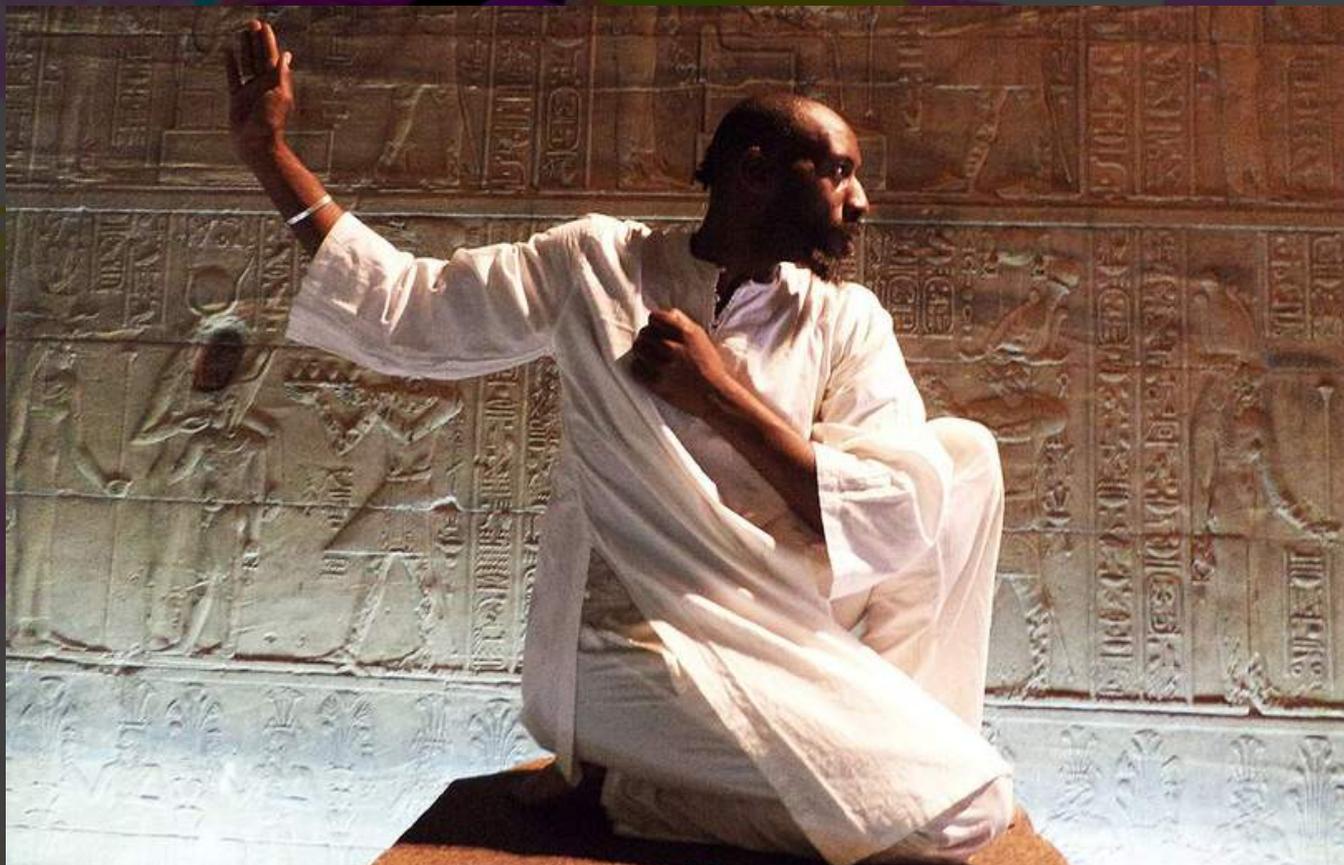


Kemetians defined Smai as union or the science of breath. Tau is the balancing between two states, e.g the Earth and the sky, higher nature and the lower nature, as within so without, the balance between the masculine and the feminine principles., etc. Smai, also known as Sema or Shem, is a term used to refer to those who practice this science and art of Breathing. Afrikan Yoga today founded by Pablo Menfesawe-Imani is called Tama-re Smai Tau.

Tama-re also seen as Ta-Merri relates to EARTH(TA) WATER(MA) SUN/SOLAR ENERGY(RE). TA-Merri means the beloved land or the loved earth or loving the earth. The word TA-MERRI is also one of the names of Ancient Afrika. The name Meritah is another form of the meaning inverted. (Other names include Kemet (Land of the blacks or Black land), Alkebulan has been used by Cheik Anta Diop meaning 'Mother of mankind' or has been argued that it actually means 'That which was before' and an early title is 'Ashkolan' and Aithiopia (Greek for 'burnt faces') the Indian Ocean was always known as the Aethiopian Ocean here we are thinking the Indian Ocean belongs to the Indians. when India was known in ancient times as Indus Kush a colony of Kush - Ethiopia. (Yes, let's roll our eyes at the absurdity.) Nile Valley locations include Sudan (Ta-Nehisi), Ethiopia (Aksum/Kush), and Somalia (Aksum/Kush) Regions of Upper Egypt being Kenya (Ki-rinya ka) which is Southern Ethiopia (Aksum/Kush) Tanzania (Ta-Nganyi Ka), Uganda, Burundi and all the way into Zimbabwe. anything to do with the Rift Valley. Afrikan yoga is unique in that it also utilizes the body in a very creative and rhythmic way. It is not about static body postures, and so it incorporates Afrikan elements of dance and martial arts. Indian yoga is more masculine. The static nature of the poses follows lines and geometric patterns. Afrikan yoga embodies more female principles, that allow for flow and its thought process is in circles and rolling form, awakening the emotional body. In this way, Afrikan Yoga is a portal to the primordial, the place where there is no form. In this place, one can connect deeply with oneself and the space of the ether.



Another thing about Tama-re Smai Tai is that it is relevant for today's individuals of Afrikan descent as it addresses health issues affecting our people, lots of autoimmune conditions, stress and other mental illnesses by influencing one's diet, encouraging mindfulness, meditation and offering tools to help one to deal with stress. Benefit number two is that Smai Tai practices offer the black race a chance to get into their own spirituality. Black people follow different spiritual paths today due to colonisation, slavery and neo-colonization. Smai Tai offers a way back to our original spiritual way of life. Contrary to popular belief that there is no yoga in Afrika, the walls in the ancient Kemetic temples have some yoga postures.

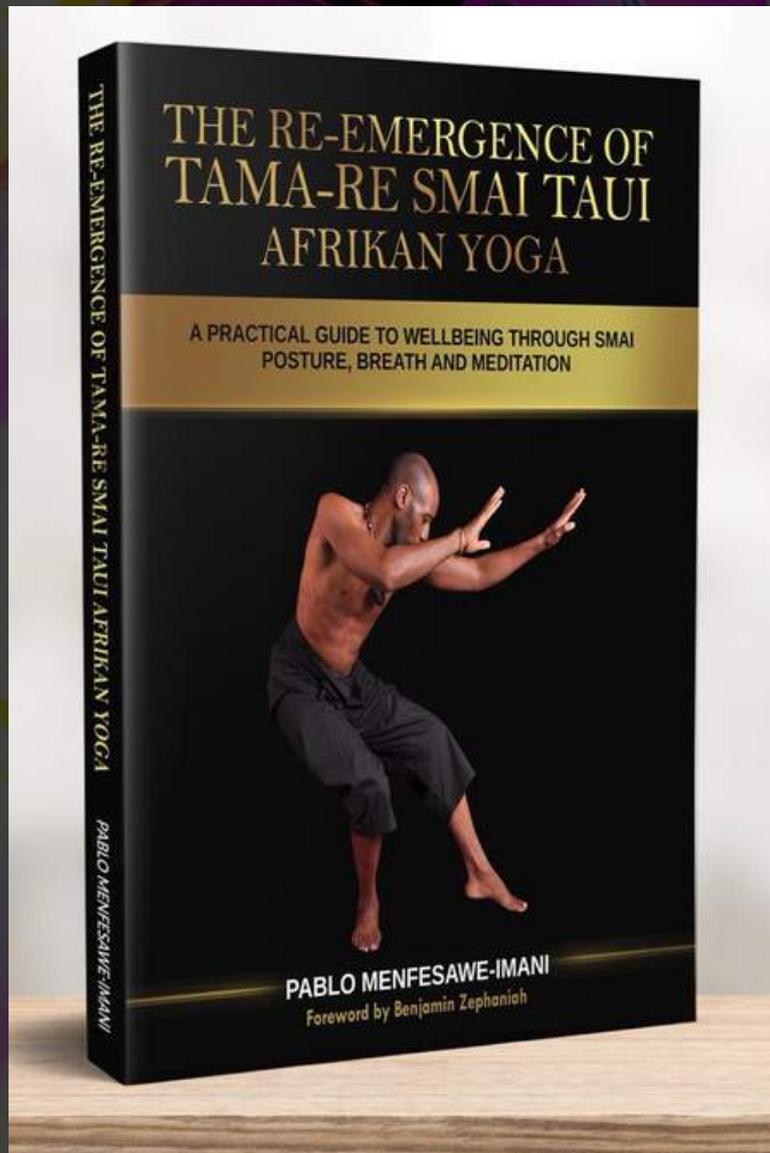


These paintings date back to 10000 years ago. Yoga is a deep Tamarean and Kemetic practice that was practised every day by our Ankhcestors. We are living in a time where the consciousness is rising and people of the black race are starting to wake up. Even though we have been indoctrinated into western religions and we attend western system schools and receive western medications, we are clearly rising because we are returning to the ways and spiritual systems of our ankhcestors. We are going back to what is purely meant for us as a people and it is really exciting.

**Scan here to watch Pablo Imani's interview about Smai Tawi and the Afrikan Renaissance**



# THE RE-EMERGENCE OF TAMA-RE SMAI TAUI AFRIKAN YOGA



This Visually stunning book presents a background to Afrikan Yoga, its origins and why it has been lost to the general public for so long. The guidance and exercise presented in this book, as well as their benefits are being introduced to the Western public for the first time. For thousands of years Afrikan Yogic Masters have taught some of the secrets contained in this book to only a small number of students in esoteric circles. The movement, techniques and principles enable the practitioner to transform their energy, invigorating and rejuvenating the entire nervous system thereby strengthening the body as well as the subtle energies of the human being. This process of transformation

acquaints the mental, spiritual and physical energies to higher states of consciousness. This book teaches:

- The Afrikan Smai practices of spiritual Alchemy
- Psychological and spiritual health
- The understanding of the number nine related to your health
- Hekau Afrikan Mantras that transform the body, spirit and mind
- The understanding and balancing of the Afrikan seats of light, the nine chakras
- How to develop increased mobility, internal strength, libido and clarity using the ancient practices of Smai Taiu- Afrikan Yoga

# AFRIKAN RENAISSANCE

Nina: "So you're just like a renaissance black man poetry music, photography. "

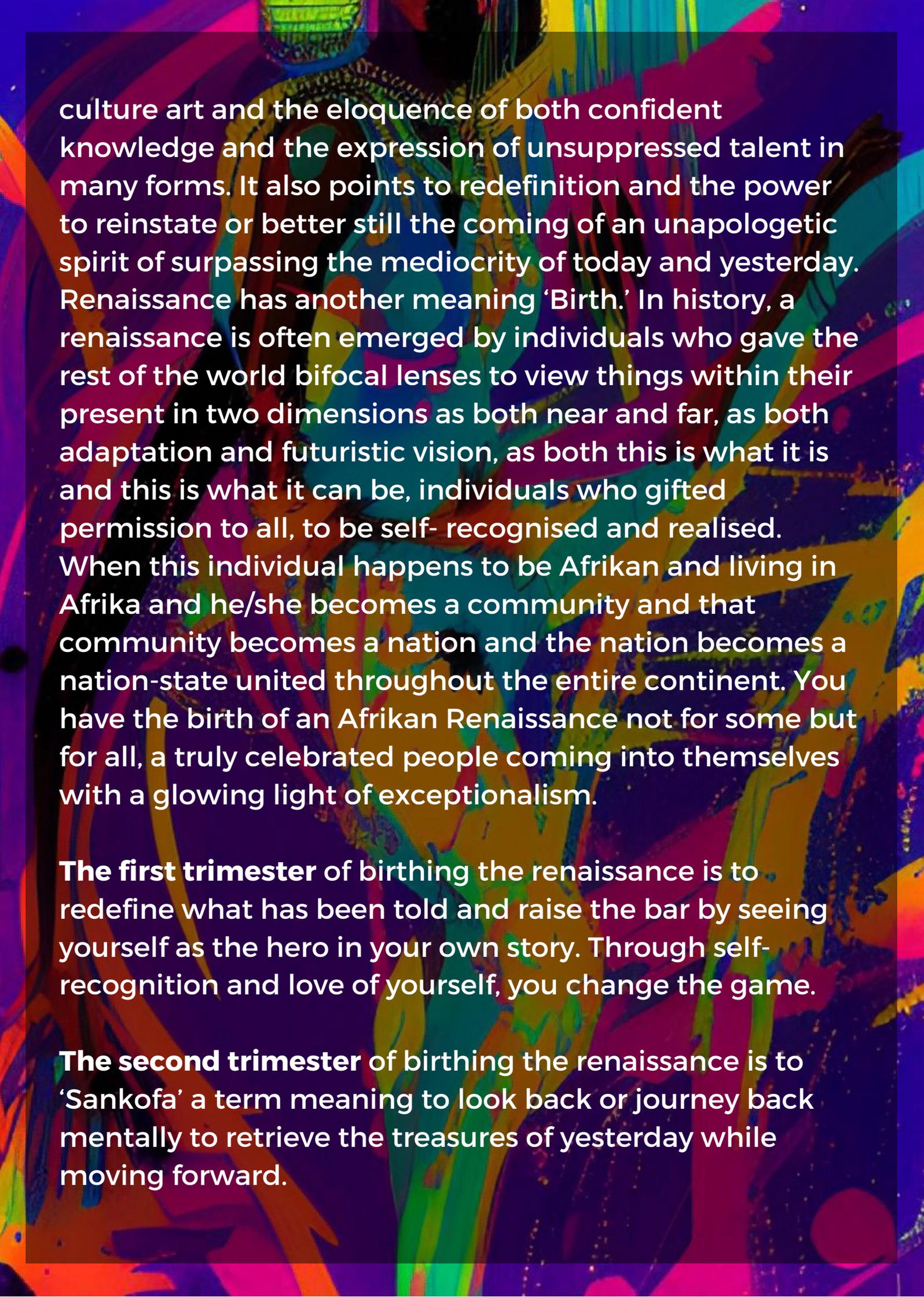
Darius: "I think it was someone who said something about Mozart, the goal of an artist is to create the definitive work that cannot be surpassed. I guess you could say I kind of live like that"

An actual quote from George Bernard Shaw who also happened to say "The people who get on in this world are the people who get up and look for circumstances they want and if they can't find them, make them".

In reference to the scene from Love Jones characters of Nina (Nia Long) and Darius (Lorenz Tate) a 'Nineties Black movie' about love, poetry, heartbreak and of course the rebirth.

A gentle reminder of the ancient Afrikan who built pyramid structures throughout the ancient world and brought poetry, music, sciences and art through the acknowledgement and connection with Nature and the laws of nature wherever they went; to date has not been surpassed and is the original renaissance. Rather than the widely told period of European self-superiority revival of art and literature in the 14-16th Century; along with its strange dual nature of brutality, torture, murder, rape and enslavement of highly melanated people all over the world.

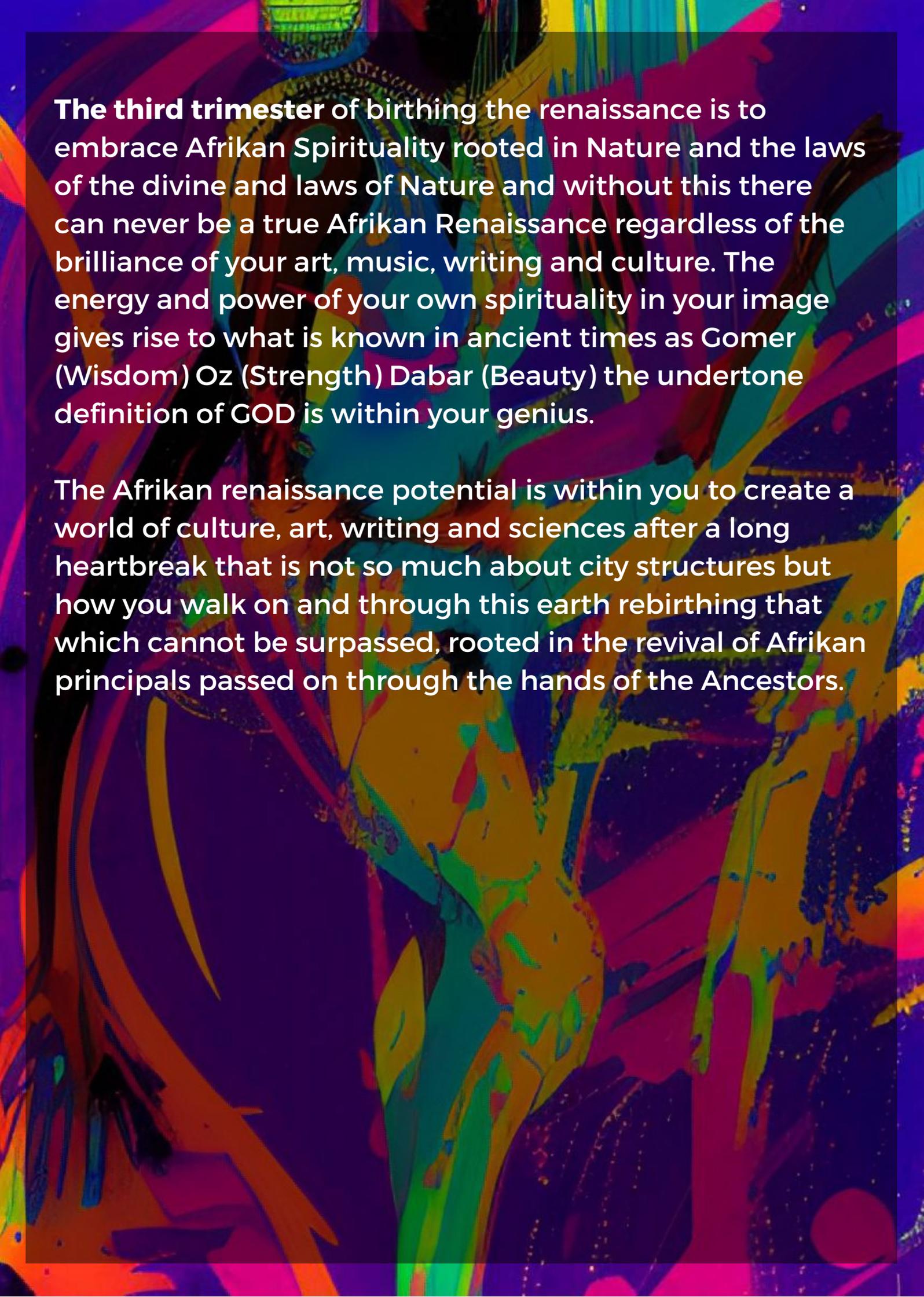
The statement stuck in my mind in a frame that the general idea of renaissance sits within the confines of



culture art and the eloquence of both confident knowledge and the expression of unsuppressed talent in many forms. It also points to redefinition and the power to reinstate or better still the coming of an unapologetic spirit of surpassing the mediocrity of today and yesterday. Renaissance has another meaning 'Birth.' In history, a renaissance is often emerged by individuals who gave the rest of the world bifocal lenses to view things within their present in two dimensions as both near and far, as both adaptation and futuristic vision, as both this is what it is and this is what it can be, individuals who gifted permission to all, to be self- recognised and realised. When this individual happens to be Afrikan and living in Afrika and he/she becomes a community and that community becomes a nation and the nation becomes a nation-state united throughout the entire continent. You have the birth of an Afrikan Renaissance not for some but for all, a truly celebrated people coming into themselves with a glowing light of exceptionalism.

**The first trimester** of birthing the renaissance is to redefine what has been told and raise the bar by seeing yourself as the hero in your own story. Through self-recognition and love of yourself, you change the game.

**The second trimester** of birthing the renaissance is to 'Sankofa' a term meaning to look back or journey back mentally to retrieve the treasures of yesterday while moving forward.



**The third trimester** of birthing the renaissance is to embrace Afrikan Spirituality rooted in Nature and the laws of the divine and laws of Nature and without this there can never be a true Afrikan Renaissance regardless of the brilliance of your art, music, writing and culture. The energy and power of your own spirituality in your image gives rise to what is known in ancient times as Gomer (Wisdom) Oz (Strength) Dabar (Beauty) the undertone definition of GOD is within your genius.

The Afrikan renaissance potential is within you to create a world of culture, art, writing and sciences after a long heartbreak that is not so much about city structures but how you walk on and through this earth rebirthing that which cannot be surpassed, rooted in the revival of Afrikan principals passed on through the hands of the Ancestors.



EVERY

KIND OF LOVE IS LOVE,

BUT SELF-LOVE IS

SUPREME AMONG THEM

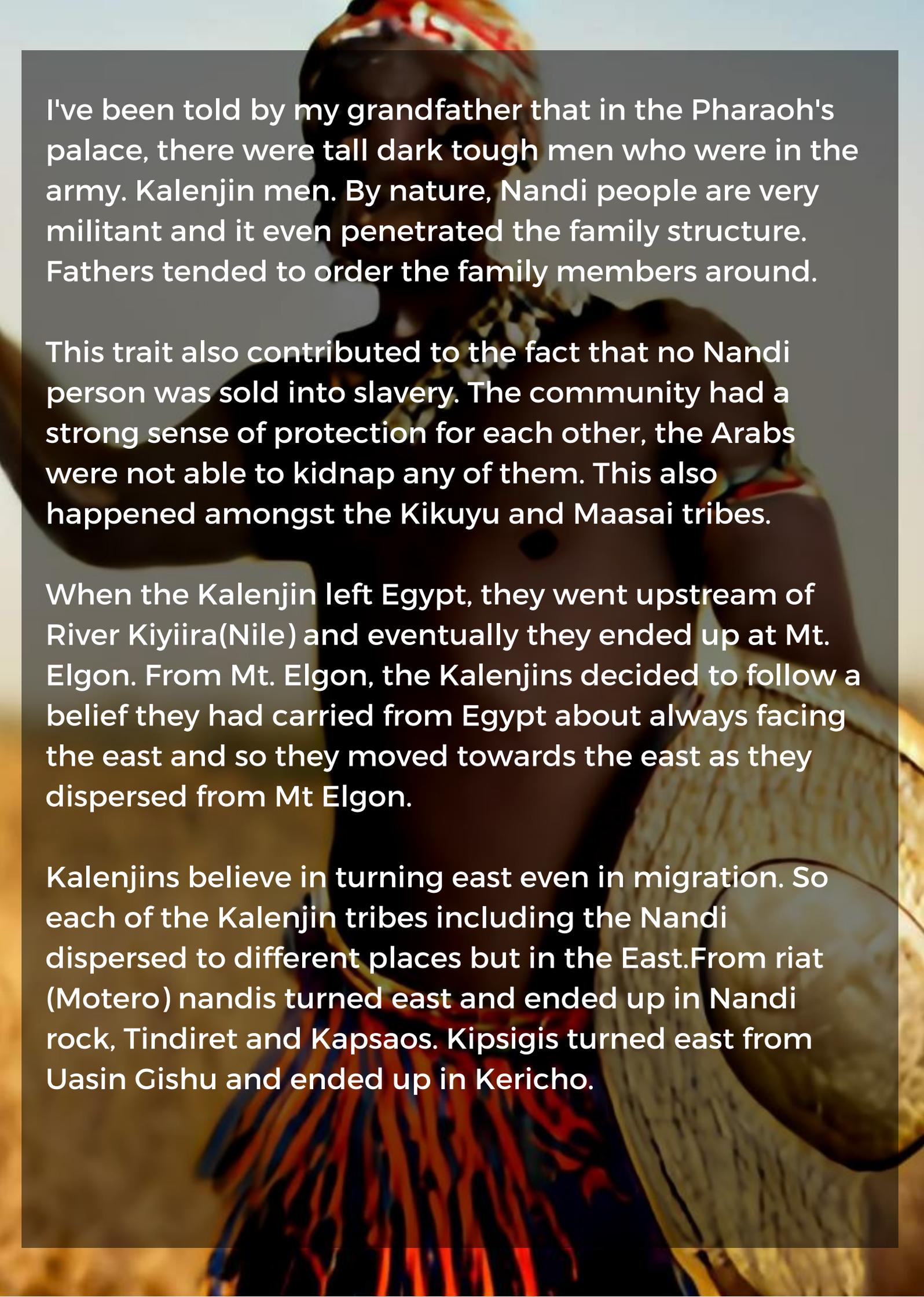
NIGERIAN PROVERB

# DID YOU KNOW?

## NANDI MILITARY ORGANIZATION

BY JAMIN MUGUN THROUGH  
ORAL TRADITION





I've been told by my grandfather that in the Pharaoh's palace, there were tall dark tough men who were in the army. Kalenjin men. By nature, Nandi people are very militant and it even penetrated the family structure. Fathers tended to order the family members around.

This trait also contributed to the fact that no Nandi person was sold into slavery. The community had a strong sense of protection for each other, the Arabs were not able to kidnap any of them. This also happened amongst the Kikuyu and Maasai tribes.

When the Kalenjin left Egypt, they went upstream of River Kiyiira(Nile) and eventually they ended up at Mt. Elgon. From Mt. Elgon, the Kalenjins decided to follow a belief they had carried from Egypt about always facing the east and so they moved towards the east as they dispersed from Mt Elgon.

Kalenjins believe in turning east even in migration. So each of the Kalenjin tribes including the Nandi dispersed to different places but in the East. From riat (Motero) nandis turned east and ended up in Nandi rock, Tindiret and Kapsaos. Kipsigis turned east from Uasin Gishu and ended up in Kericho.

# NANDI MILITARY ORGANIZATION

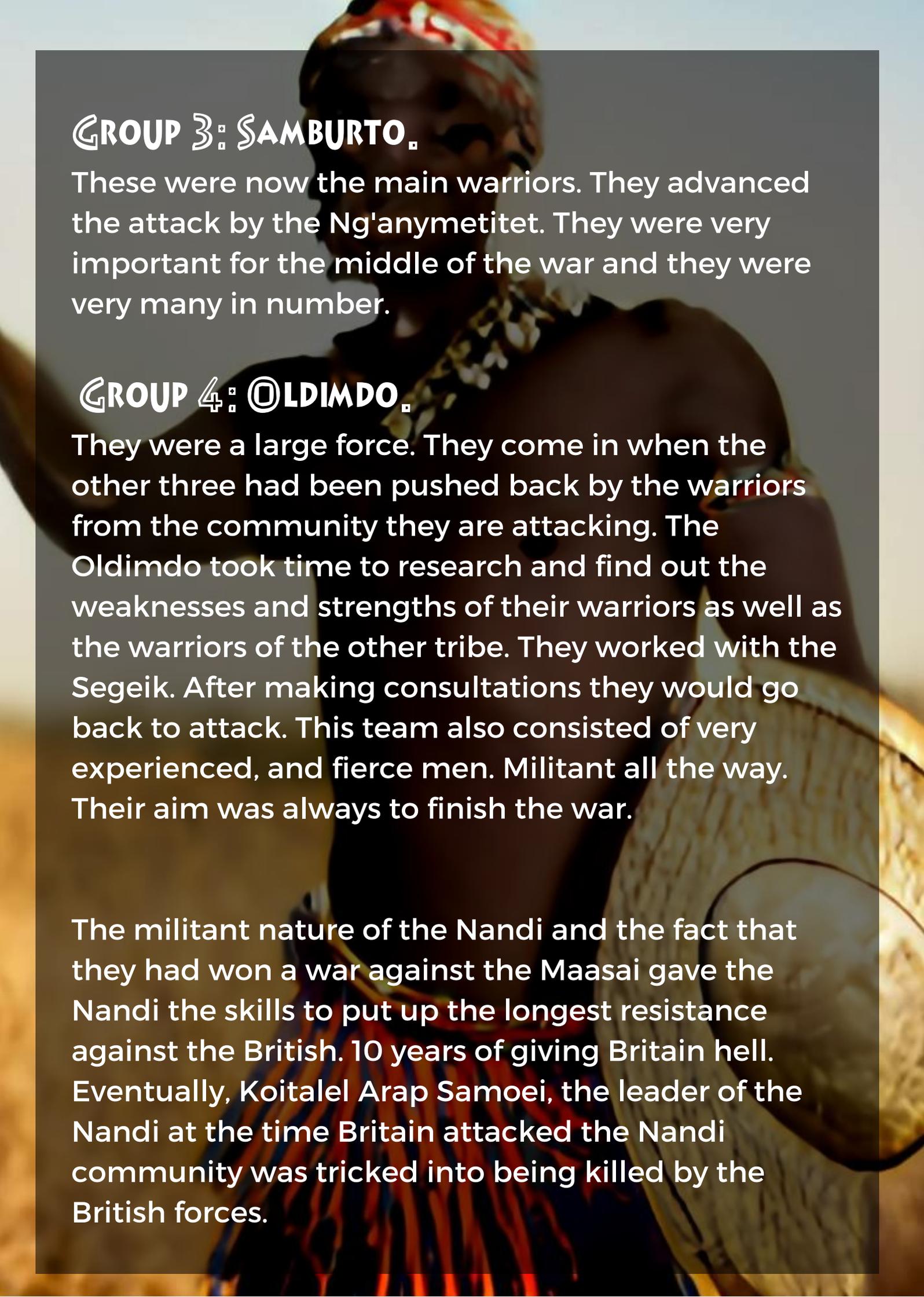
The Nandi approach to war was very strategic and very meticulous. It relied on heavy intelligence to plan and to decide when to advance. This was how it looked.

## GROUP 1: THE SEGEIK.

This group was sent out first to gather intelligence about the people they were planning to attack. Like social scientists and anthropologists, they studied the people's routines and behaviours to find a place the Ng'anymetitet (The next group in the military) can start the attack from. The Segeik could be as few as 2 people or many as 20 depending on the size of the tribe to attack. These men were very intelligent and courageous as they could have to hide in the forests and dangerous places for a long without being noticed.

## GROUP 2: NG'ANYMETIET.

This group consisted of about 50 men who went to start the war. They launched the first attack on the community based on the intelligence brought back by the Segeik.



## GROUP 3: SAMBURTO.

These were now the main warriors. They advanced the attack by the Ng'anymetitet. They were very important for the middle of the war and they were very many in number.

## GROUP 4: OLDIMDO.

They were a large force. They come in when the other three had been pushed back by the warriors from the community they are attacking. The Oldimdo took time to research and find out the weaknesses and strengths of their warriors as well as the warriors of the other tribe. They worked with the Segeik. After making consultations they would go back to attack. This team also consisted of very experienced, and fierce men. Militant all the way. Their aim was always to finish the war.

The militant nature of the Nandi and the fact that they had won a war against the Maasai gave the Nandi the skills to put up the longest resistance against the British. 10 years of giving Britain hell. Eventually, Koitalel Arap Samoei, the leader of the Nandi at the time Britain attacked the Nandi community was tricked into being killed by the British forces.



The British had sent a delegation to meet with Koitalel, ostensibly to discuss peace terms. However, when he arrived, he was greeted by a squad of colonial troops who opened fire on him, killing him instantly.

The British Colonel who was later convicted of Koitalel's murder was Richard Meinertzhagen. Koitalel's head was taken to the British Museum and his headless body buried in the Koitalel Museum in Nandi County were aspects of the Nandi culture have been preserved.

**Scan here to purchase books by  
(Baroswa) Francis kipchirchir Talam  
and learn more about the Nandi  
Culture**



# SNACK TIME

## CARROT STRIPS



A Healthy Diet is one of the tools for the Renaissance mindset. How and what you eat will guide your lifestyle. Today I will share with you a simple recipe shared by a good friend as a snack idea. It can also be carried in your bag and you can snack if you're

feeling hungry instead of getting the unhealthy snacks and fast foods.

We need a different outlook on food and snacks if we are to heal ourselves as we step back to the future.



# Ingredients, equipment and instructions

- At least 10 huge carrots
- Coconut oil
- Vinegar
- Sea salt/Himalayan salt
- Grater or potato peeler
- Glass jar
- Fridge to store what you wont eat especially if you used more carrots.

1. Wash the carrot well. If you can, do not peel it—there are great nutrients in the peel! Grate lengthwise with a grater or potato peeler
2. Add oil, vinegar, and salt to the grated carrots, 1 tbs Coconut oil, 1/2 tsp salt and 1 tbs vinegar. Mix well and enjoy or refrigerate for later.

# ABOUT KEMETIC INITIATION

## BECOME A KEMETIC INITIATE

THE M'TAM BRANCH OF THE EARTH CENTER PRESENTS THE ORIGINAL INITIATIC EDUCATION OF KEMET (ANCIENT EGYPT)



### MEDU (HIEROGLYPHS)

LEARN KEMETIC CULTURE, HISTORY AND DOGON PHILOSOPHY. LEARN TO READ, WRITE, AND SPEAK HUMANITY'S ORIGINAL LANGUAGE.



### KA'AT IBI (MEDITATION)

LEARN KEMETIC SPIRITUALITY AND MEDITATION TECHNIQUES PRACTICED BY THE DOGON PRIESTHOOD.



### SOUNNT (HEALING)

LEARN THE ART OF HEALING, HOW THE BODY FUNCTIONS FROM THE DOGON/ KEMETIC PERSPECTIVE AND THE TECHNIQUES OF ASSESSING AND DIAGNOSING THE BODY.



Commonly known throughout the world as Hieroglyphs, MEDU is humanity's oldest language. This class is divided into two portions: lecture and technical. The Medu language continues to be spoken today in Africa and is the cornerstone of the M'TAM Initiation. Learn to read, write and speak Humanity's Original Language.

**SOUNNT - Indigenous Healing** This class teaches the Art of Healing, the goal of a healer and the discipline that comes with this responsibility. Students will learn how to identify various diseases, work with traditional herbs and be taught the techniques to assess and diagnose the body.

**KA'AT IBI - Humanity's Original Meditation** Originally used in the temples of the Nile Valley by priests. This class is divided into two sections: lecture and technical where initiates learn various breathing techniques, postures, body movements, chants and stretches.

If you would like to give yourself a chance to reclaim your original identity and physically, spiritually, mentally and intellectually evolve like your ancestors, check out our web page and even reach out.

## M'TAM CONTACTS & LOCATIONS



<http://www.theearthcenter.org>

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HEADQUARTERS

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SOKODE, TOGO  
HET AISHAT HEALING CENTER  
KOUVUM VILLAGE, TOGO  
+228 90-38-35-48

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CHICAGO, IL 60653  
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FORT LEE, NJ 07024  
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HOUSTON, TX 77004  
+1 (832) 775-8166

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+44 (208) 558 3678

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COVENTRY, CV3 1GS  
+44 (247) 626 6859

# INNERVIEW

OUR PERSONALITY  
THIS QUARTER IS  
KAKE WAKAKE  
A SEASONED NYATITI  
PLAYER AND  
MUSICIAN.



Kake is a multi-instrumentalist, specialising in the traditional Luo instruments of the Nyatiti, Drum, Gara and Oduong', Kake Wakake not only accompanies rhyme and reason with his unique voice in an interlink of the symphony but also reaches out to a multitude of human hearts and minds in harmony with his tunes composed and performed over the decades in Kenya and across the diaspora. In resonance with the realities of what it means to be human. Also has the best dance techniques that accompany the mentioned musical instruments.

SCAN HERE TO CONNECT

WITH KAKE



# INTERVIEW WITH KAKE WAKEKE

NYATITI PLAYER

**Kulture:** Welcome to the Kulture Magazine

**Kake.** Who is Kake Wakake? What do your names mean and how has the meaning of your names impacted your life or been active in your life?

**Brother Kake:** I am a musician, and a cultural custodian, I promote unity in diversity as an ambassador of evolving culture. My name is an ancestral name. I come from the Wakake lineage. Several people played the Nyatiti in this lineage, and today I am also playing. I am continuing the work started by my Ankhcestors.

My name means that I come from a sub-clan called Masat. It is also the name of the village I come from in Yenga which is in Uganda.

**Kulture:** When did you start walking the Ankhcestral path?

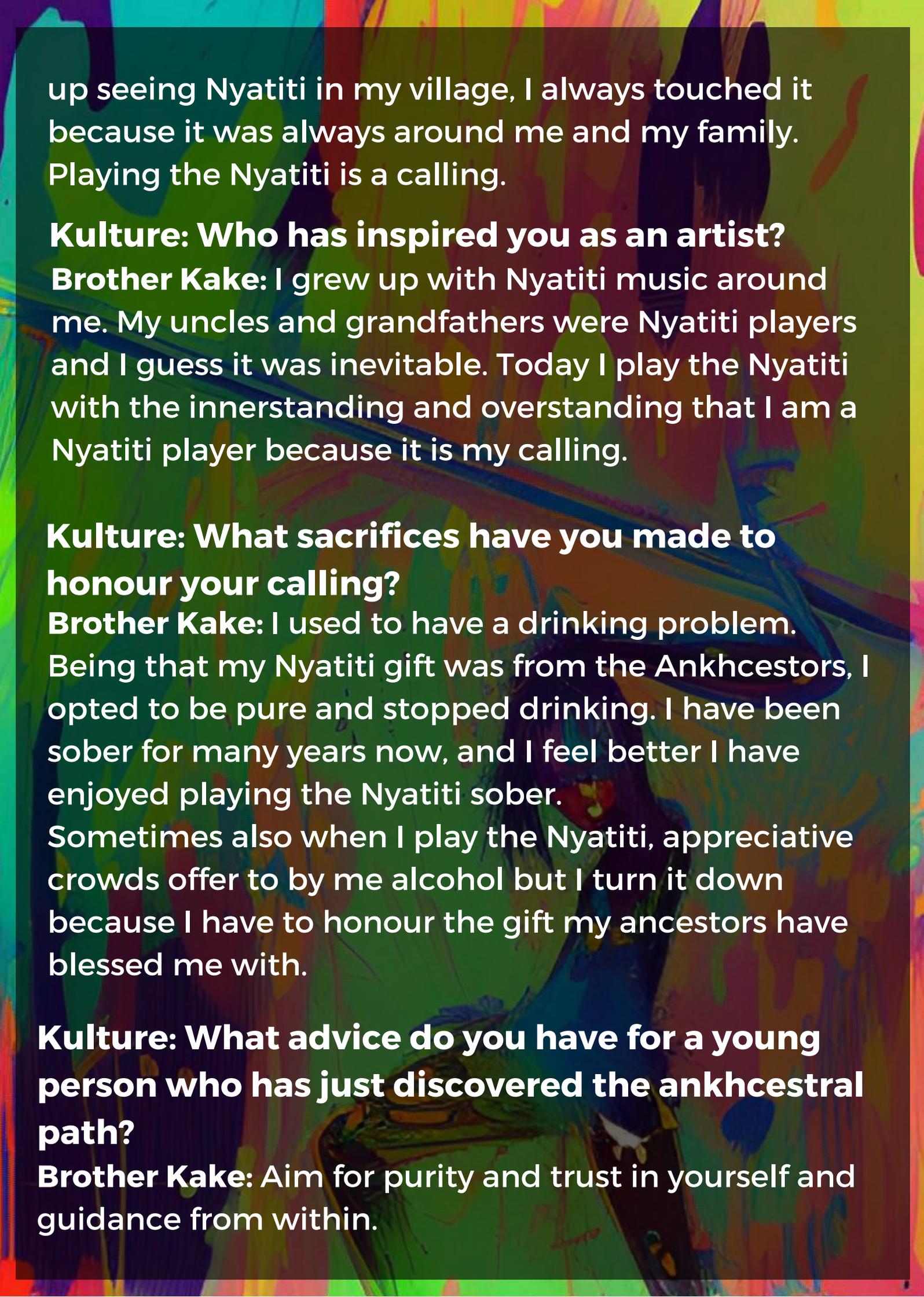
**Brother Kake:** When I was 18, I started getting dreams of myself playing the Nyatiti. I got these dreams while I was not playing the Nyatiti. I could say that was when the journey started.

**Kulture: What resistance from society and self did you face and how did you deal with it?**

**Brother Kake:** My family were not happy when I turned to the Nyatiti. Most of the people preferred I did something else with my life other than taking interest in my Uncle's and grandfather's Nyatiti. I could feel the Nyatiti calling me. I was lucky in the sense that my father realised that it could be the spirit of my Ancestors on me inspiring me to be a Nyatiti player. He was of the opinion that I am the reincarnation of my late uncle Owino Sanda.

**Kulture: How long have you played the Nyatiti? How did you start?**

**Brother Kake:** My journey started in my childhood. My late grandfather, Otulo from Masat, played the Nyatiti. My late Uncle Owino Sanda Ulawi from Jera also played. I took their Nyatitis. I have refurbished Owino Sanda's Nyatiti and started playing it. This instrument has made me travel out of the country. I have a grandfather called Bonyo who used to make the Nyatiti but unfortunately, his wife passed on and he became stressed to the point of not being able to make the instruments. So he handed over the tools and the mantle to me. As I play, I represent him. So I also build new Nyatitis. So my journey in this regard was not inspired by seeing a Nyatiti on TV. But I grew



up seeing Nyatiti in my village, I always touched it because it was always around me and my family. Playing the Nyatiti is a calling.

**Kulture: Who has inspired you as an artist?**

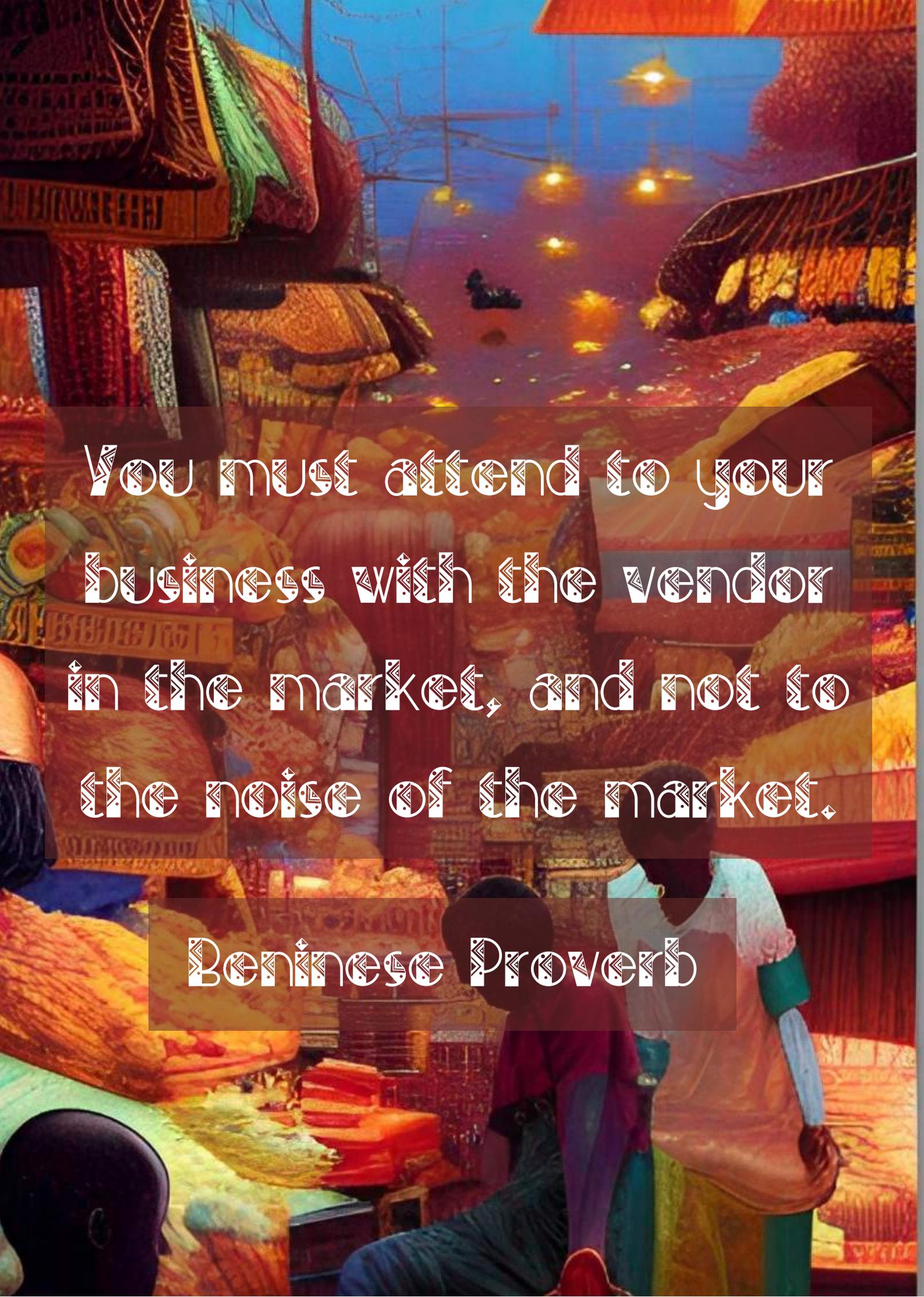
**Brother Kake:** I grew up with Nyatiti music around me. My uncles and grandfathers were Nyatiti players and I guess it was inevitable. Today I play the Nyatiti with the innerstanding and overstanding that I am a Nyatiti player because it is my calling.

**Kulture: What sacrifices have you made to honour your calling?**

**Brother Kake:** I used to have a drinking problem. Being that my Nyatiti gift was from the Ankhcestors, I opted to be pure and stopped drinking. I have been sober for many years now, and I feel better I have enjoyed playing the Nyatiti sober. Sometimes also when I play the Nyatiti, appreciative crowds offer to buy me alcohol but I turn it down because I have to honour the gift my ancestors have blessed me with.

**Kulture: What advice do you have for a young person who has just discovered the ankhcestral path?**

**Brother Kake:** Aim for purity and trust in yourself and guidance from within.



You must attend to your  
business with the vendor  
in the market, and not to  
the noise of the market.

Beninese Proverb

## BOOK REVIEW

# SOMETHING TORN AND NEW; AN AFRICAN RENNAISANCE

BOOK BY NGUGI WA THIONG'O

This brilliant body of literal works will leave you triggered and wanting a better continent. It is a four chapter book that addresses the process the colonizer used to ensure that colonization was a success and that neo-colonization in conjunction with capitalism thrives. The main message is about the decolonization of modernity and giving way to Afro-modernity.

The first chapter, Dismembering Practices. Planting European Memory in Africa explores Linguicide as the method of systematic erasure of the memory of Africa. Linguicide is genocide but for language. The colonizer was so intentional when they renamed all our geographical features with names belonging to their tongue as well as forced Africans to have English names. In a place like Ireland, the Brits forced them to drop their surnames that had Oes and Macs for suffixes. This act dismembers one from their identity, body and land. The act of branding slaves too dismembered Africans from themselves and in the process, they forget who they are and all other psychological tactics become easy to accomplish.

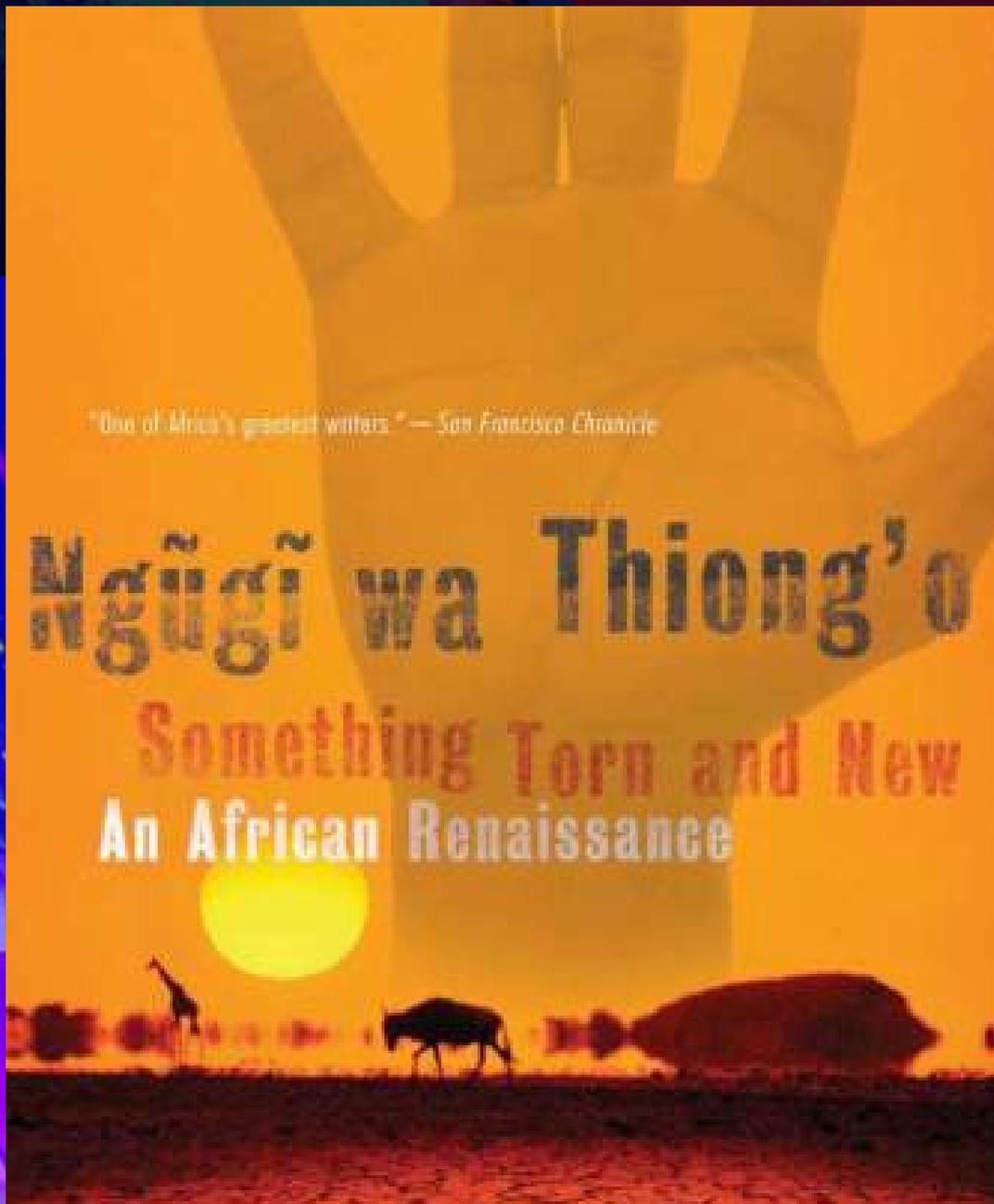
Chapter two, Remembering Visions, explores movements that inspired an Afro-centric worldview and in a way, kick-starting the process of re-membering Africa. These are the movements that triggered a change of fundamental importance in the colonized psycho-effective equilibrium. This was inspired by several artists, poets and writers who were inspired by Garveyism and some who also inspired the Harlem Renaissance. Language is still explored here. We see that languages like patois, creole and Ebonics are created out of fragments of re-membering African speech and grammar among the slaves. In as much as African languages are not all dead, we find that our languages are not part of the expression of national life but rather an expression of the peasant. This has to change.

The third chapter, Memory, Restoration and African Renaissance dives into what needs to be done to make the renaissance a success. Re-membering Africa is the only way of ensuring Africa's full rebirth from the dark ages into which it was plunged by the European renaissance, enlightenment and modernity. Another thing Ngugi suggests is a return to our languages and an established system of translation be put in place to allow for sharing of information and the discovery of similar heritages.

The final chapter, From colour to social consciousness - South Africa in the Black Imagination explores the thought process of individuals like Nelson Mandela, Steve Biko and Robert Sobukwe when it came to their vision for Africa during the time South Africa has still not gotten independence.

South Africa in this chapter is seen as a mirror reflecting the colonized and the struggle for their independence.

This book is a must-read for every Afrikan. It should be studied by students of political science, public policy, economics and various other humanities and social studies. It is a relevant book for our times. It's the one book that I'd recommend to someone who does not understand colonization and its implications because it also quotes other books one can read. It is an easy read as well with no complicated theories and concepts.



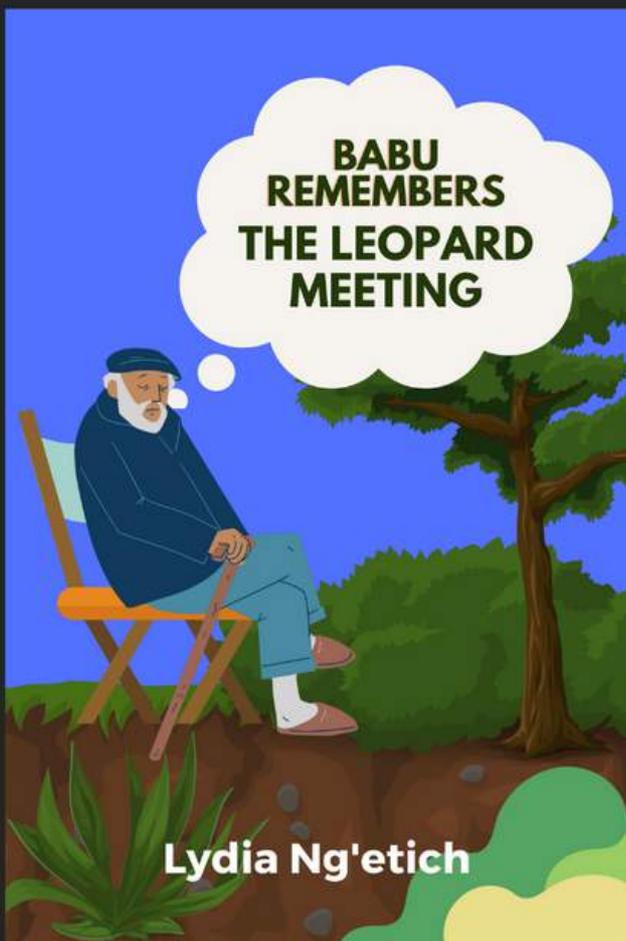
## OTHER BOOKS AUTHORED BY NGUGI WA THIONG'O

1. Decolonising the Mind: The Politics of Language in African Literature (1986)
2. Writers in Politics: Essays (1981)
3. Moving the Centre: The Struggle for Cultural Freedoms (1993)
4. Penpoints, Gunpoints, and Dreams: The Performance of Literature and Power in Post-Colonial Africa (1998)
5. Devil on the Cross (1982)
6. Wizard of the Crow (2006)
7. Matigari (1987)
8. Dreams in a Time of War: A Childhood Memoir (2010)
9. In the House of the Interpreter: A Memoir (2012)
10. The River Between (1965)

### BABU REMEMBERS SERIES

BOOK 1 IS AVAILABLE  
ON AMAZON FOR  
FREE

A true story of a man who meets a leopard and its cubs in a forest. What happens next? Narrated from a young boy's point of view, this story captures the thrills and suspense of an unexpected adventure. The young at heart will also enjoy reading this book.



SCAN ME 

# STORY

## THE EAGLE AMONG THE CHICKEN

STORY BY KWEGGYR AGGREY

There was a farmer who brought up an eagle among the chickens. The eagle grew up behaving like a chicken and believing he was a chicken. One day a hunter visited the farmer and an argument ensued as to whether the eagle could remember who he was. The farmer was absolutely sure that he had turned the eagle into a chicken. The hunter asked whether he could try to revive the eagle's memory. On the first day, he was unable to make him fly beyond the distance that chickens can manage. I told you, says the farmer: I have turned him into a chicken. On the second day, the same disappointment occurred, with the eagle flying a few yards and then diving downward, earthbound. I told you he cannot remember, says the farmer in triumph: He walks like a chicken and thinks like a chicken; he will never fly. The hunter does not give up. On the third day, he takes the eagle atop a hill and talks to him, pointing his eyes to the sky and reminding him that he is an eagle. And then it happened. Looking at the limitless immensity of the blue skies above, the eagle flapped his wings, raised himself, and then up he soared, flying toward the azure.

The African eagle can fly only with his re-membered wings. Re-membering Africa will bring about the flowering of the

# STORY



African renaissance; and Afro-modernity will play its role in the globe on the reciprocal egalitarian basis of give and take, ultimately realizing the Garveysian vision of a common humanity of progress and achievement “that will wipe away the odour of prejudice, and elevate the human race to the height of real godly love and satisfaction.

**(EXTRACTED FROM SOMETHING TORN & NEW)**

# AFRIKA'S FIRST CRYPTOCURRENCY: THE ODUWA COIN



**ODUWACOIN  
IS AN  
ALTERNATIVE  
DIGITAL CURRENCY  
AND DECENTRALIZED  
OPEN SOURCE  
BLOCKCHAIN BASED  
MONETARY  
SYSTEM**

According to Google, a cryptocurrency is a digital currency in which transactions are verified and records maintained by a decentralised system using cryptography, rather than by a centralised authority. Decentralised cryptocurrencies such as bitcoin, and Oduwa Coin now provide an outlet for personal wealth that is beyond restriction and confiscation.

The records of these transactions are recorded on a blockchain. Transactions on a blockchain are immutable. Meaning they can never be changed. Once a transaction on the blockchain happens, it is on record forever. This is why blockchain transactions offer transparency and remove the need for intermediaries like banks and governments. Transactions occur directly from one device to another without going through a bank for deductions. It's a peer to peer based system.

Several cryptocurrencies have emerged since Satoshi Nakamoto, (a pseudonym of the developer said to be of

Japanese origin, or a combination of the names of **SAM**sung, **TOSH**iba, **NAKA**michi and **MOTO**rola - As speculated by Elon Musk) released the blockchain system to the public. Bitcoin was the first, and then the rest like Ethereum followed. Nigeria's Mr Bright Enabulele, also known as Nana Obudadzie Oduwa I, has created a cryptocurrency called OduwaCoin on its own blockchain to be an African's new voice that shares the same autonomous power as Bitcoin. The first Pan-African Cryptocurrency.

So what is Oduwa Pay? This is the cryptocurrency wallet that allows you to transact in Oduwa coins. It is a payment gateway platform that provides secure, fast and convenient transactions for businesses in Africa. It enables merchants to accept payments from customers via mobile money, debit and credit cards, and digital wallets while providing them with access to analytics and insights to help them better understand their customers. The platform also provides merchants with the ability to create loyalty programs, issue virtual cards and discounts, and manage customer records. Oduwa Pay makes it easier for businesses to accept payments from customers in Africa, providing them with a secure and reliable platform for transactions.

The Oduwa coin is a glimpse of the future. One currency for the whole of the motherland. As the black race, we need to support our innovations. Download Oduwa pay from the play store today to get started.

Several businesses today accept payment in Oduwa Coin. Unfortunately, the Oduwa Coin is not featured on Binance for trade and service. But if more and more individuals of the black race would use Oduwa Coins, it would strengthen the crypto. Oduwa is something that is part of the Renaissance. It is one of the liberation tools we have today and we should all embrace it so that maybe, just maybe the economic crash will pass us by and we won't notice it happen.



# PRODUCT SPREAD

## Ottomans by Nonny Crafts

functional storage



# ottoman storage



**USD 18**

# ottoman storage



**USD 18**

# ottoman storage



**USD 18**

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**USD 23**

nonny crafts

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CONTACT NONNY



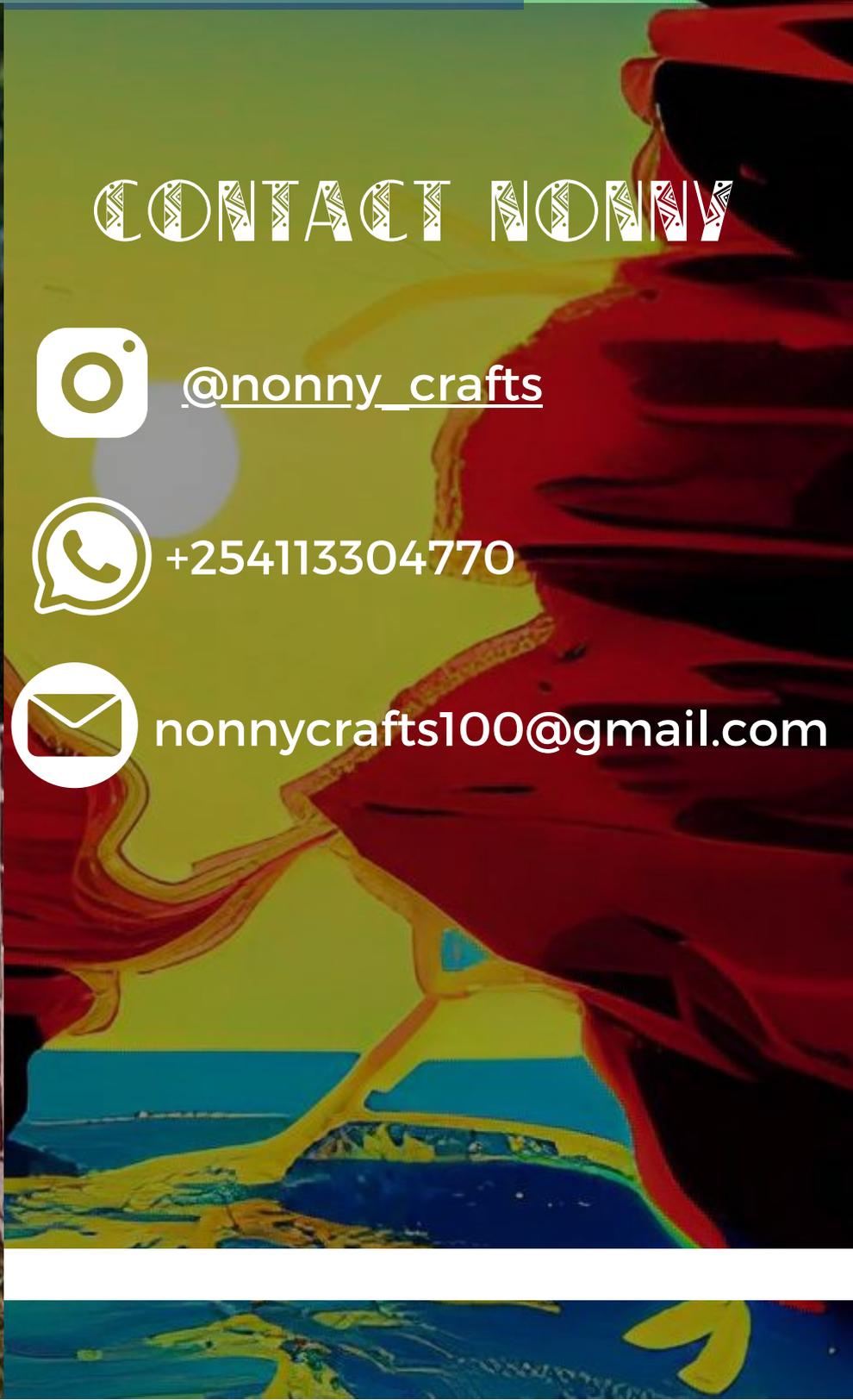
[@nonny\\_crafts](https://www.instagram.com/nonny_crafts)



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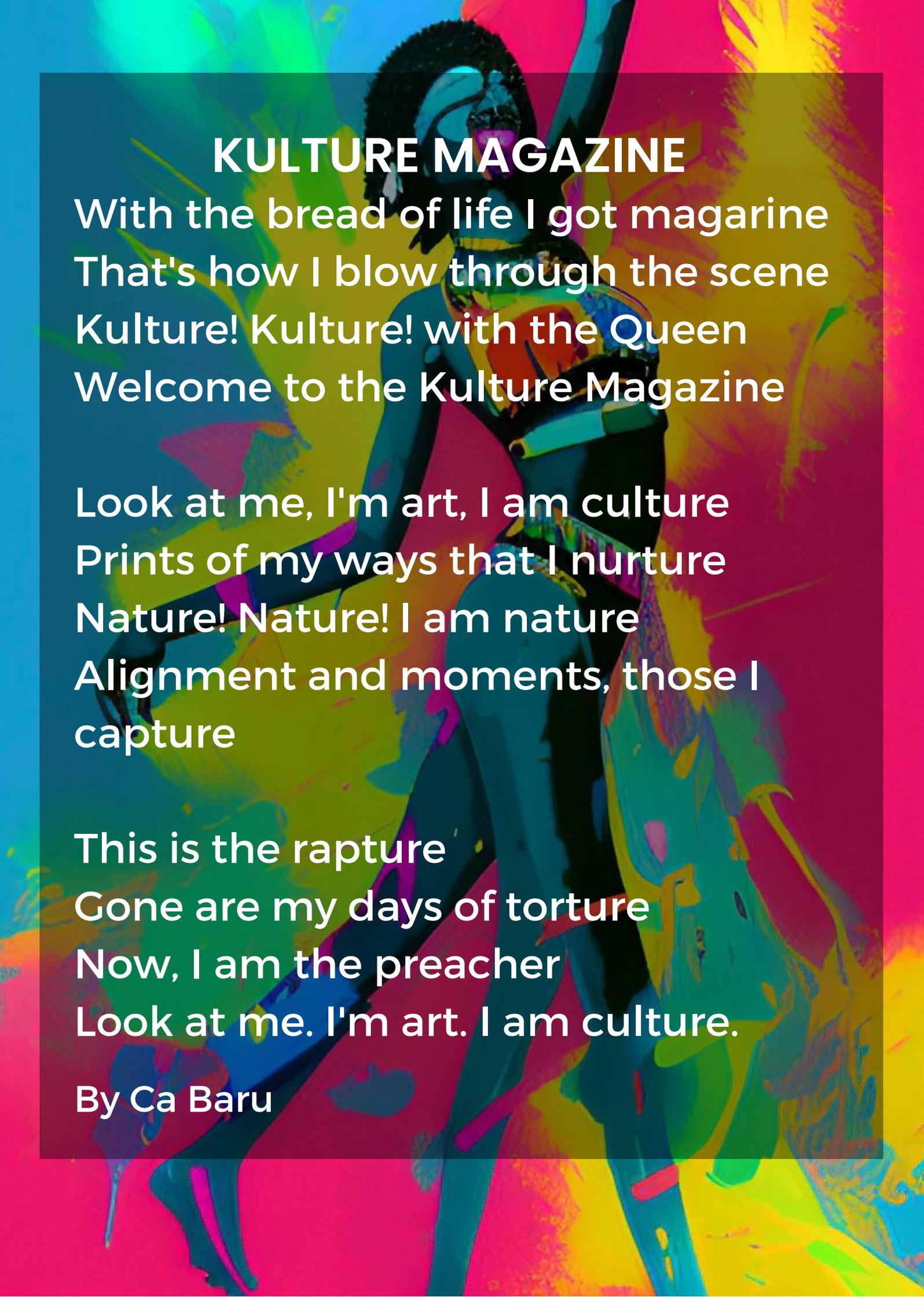


ART  
AND  
POETRY

Expression

ART AND POETRY FUEL THE  
RENAISSANCE, SO SHALL WE.





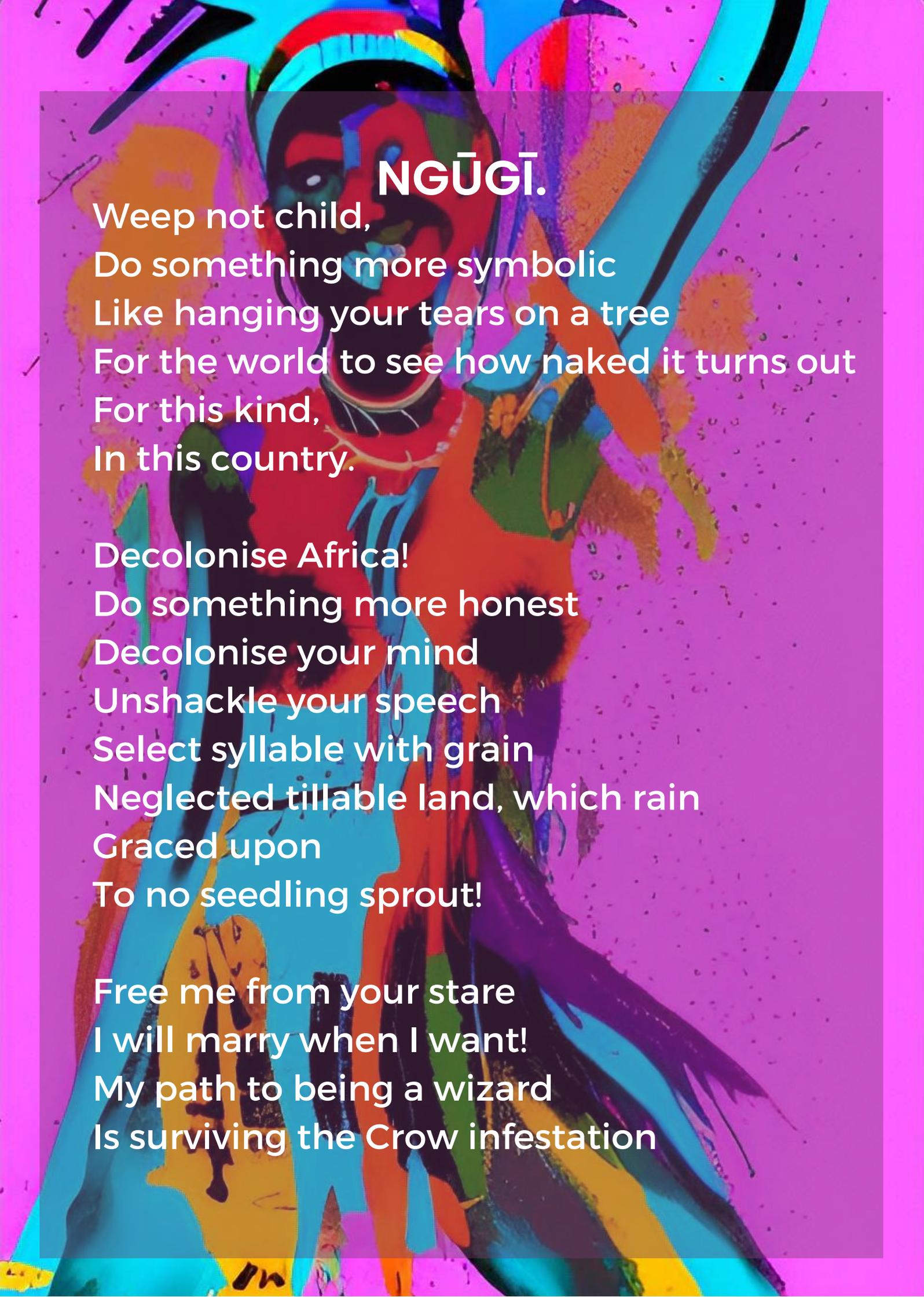
# KULTURE MAGAZINE

With the bread of life I got margarine  
That's how I blow through the scene  
Kulture! Kulture! with the Queen  
Welcome to the Kulture Magazine

Look at me, I'm art, I am culture  
Prints of my ways that I nurture  
Nature! Nature! I am nature  
Alignment and moments, those I  
capture

This is the rapture  
Gone are my days of torture  
Now, I am the preacher  
Look at me. I'm art. I am culture.

By Ca Baru

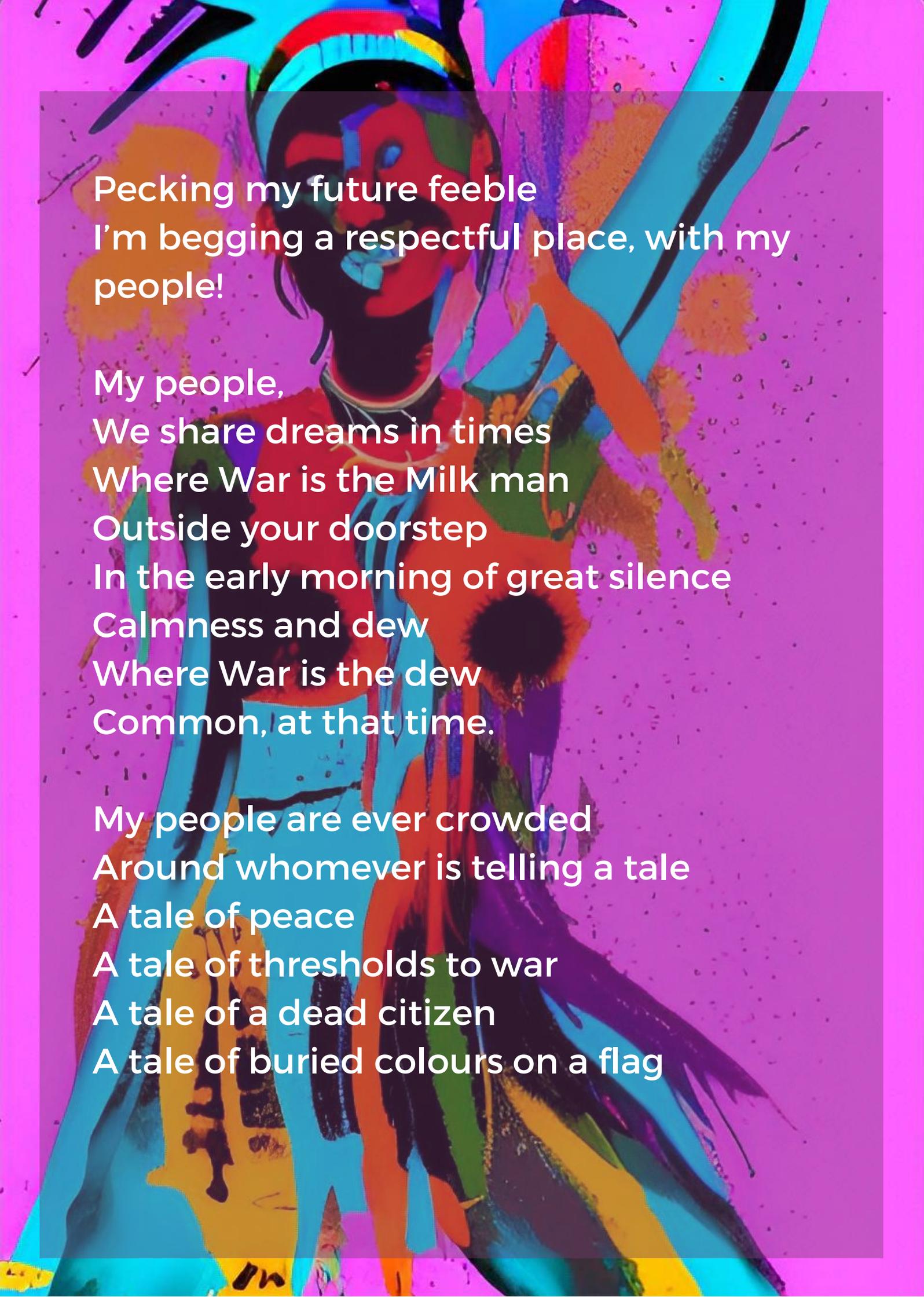


# NGŪGĪ.

Weep not child,  
Do something more symbolic  
Like hanging your tears on a tree  
For the world to see how naked it turns out  
For this kind,  
In this country.

Decolonise Africa!  
Do something more honest  
Decolonise your mind  
Unshackle your speech  
Select syllable with grain  
Neglected tillable land, which rain  
Graced upon  
To no seedling sprout!

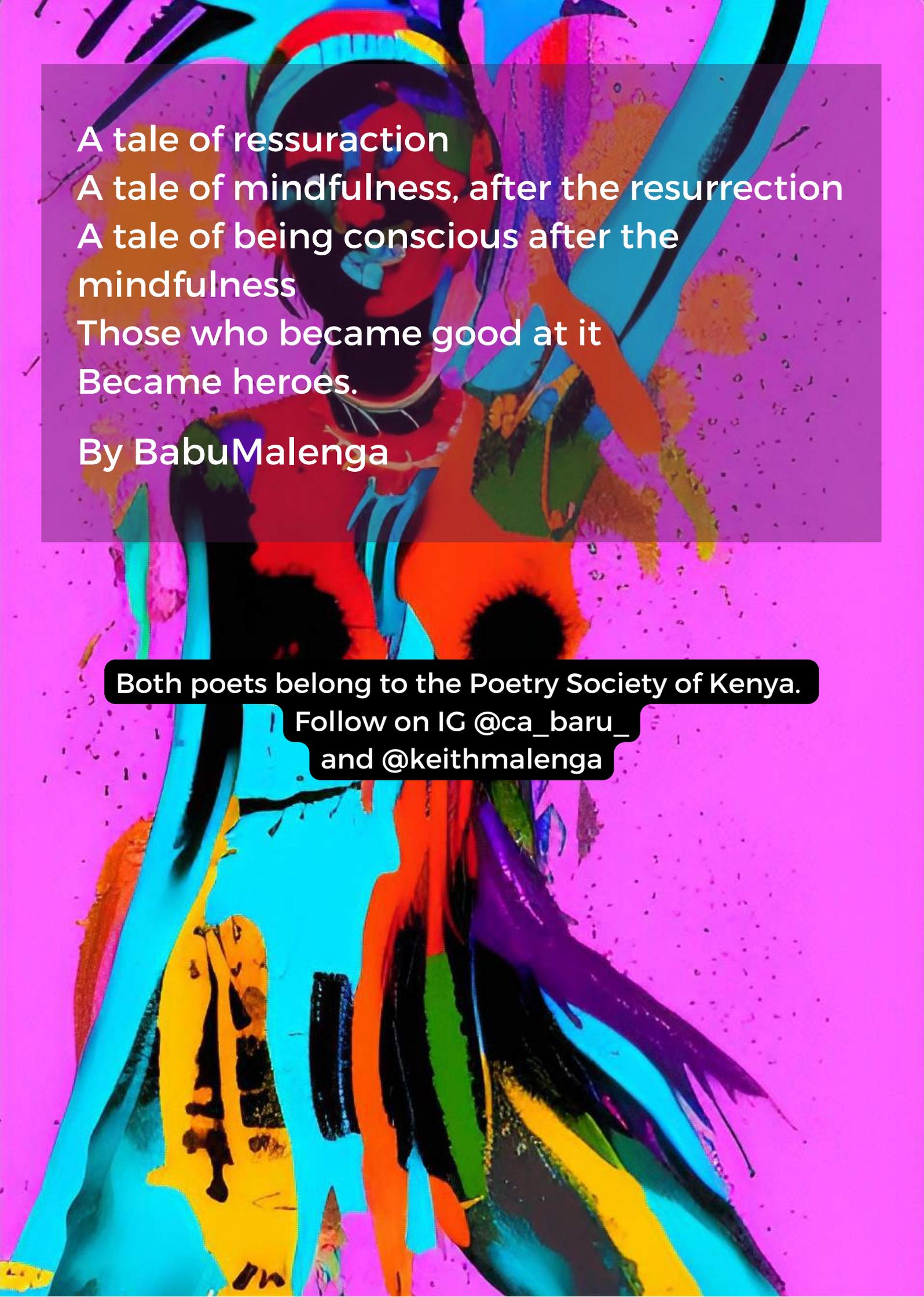
Free me from your stare  
I will marry when I want!  
My path to being a wizard  
Is surviving the Crow infestation



Pecking my future feeble  
I'm begging a respectful place, with my  
people!

My people,  
We share dreams in times  
Where War is the Milk man  
Outside your doorstep  
In the early morning of great silence  
Calmness and dew  
Where War is the dew  
Common, at that time.

My people are ever crowded  
Around whomever is telling a tale  
A tale of peace  
A tale of thresholds to war  
A tale of a dead citizen  
A tale of buried colours on a flag



A tale of resurrection  
A tale of mindfulness, after the resurrection  
A tale of being conscious after the  
mindfulness  
Those who became good at it  
Became heroes.  
By BabuMalenga

Both poets belong to the Poetry Society of Kenya.

Follow on IG @ca\_baru\_  
and @keithmalenga



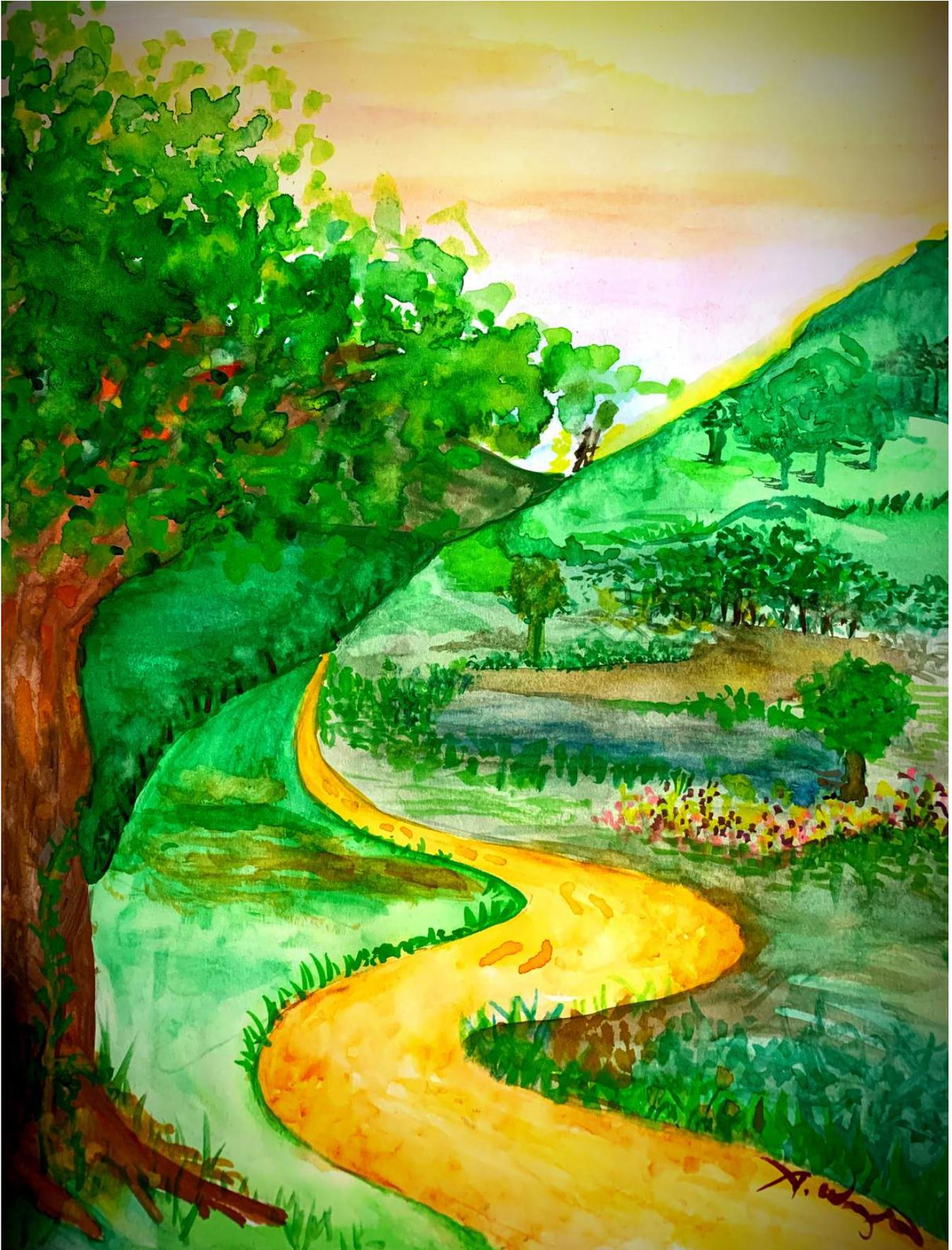
# KEMunity Centered

BY AMBER WRIGHT

KEMunity Centered was inspired by an experience I had while visiting Togo. My 3 week's stay was enlightening on many levels. The daily gatherings meeting under a tree were refreshing and grew to be more and more sacred with every passing day. We ate together. We told stories and listened together. We reflected on life and each other's journeys together. We worked together. We cleaned together. We danced and laughed. Stories were told by elders. Every woman was the mother to every child around. We looked after each other. Every day was very sunny but under that tree, we found relief to us all. Being at that tree every day brought a strong sense of belonging and accountability.

# More from Amber Wright

@ancestorslovechild on Instagram









# ADVANCE

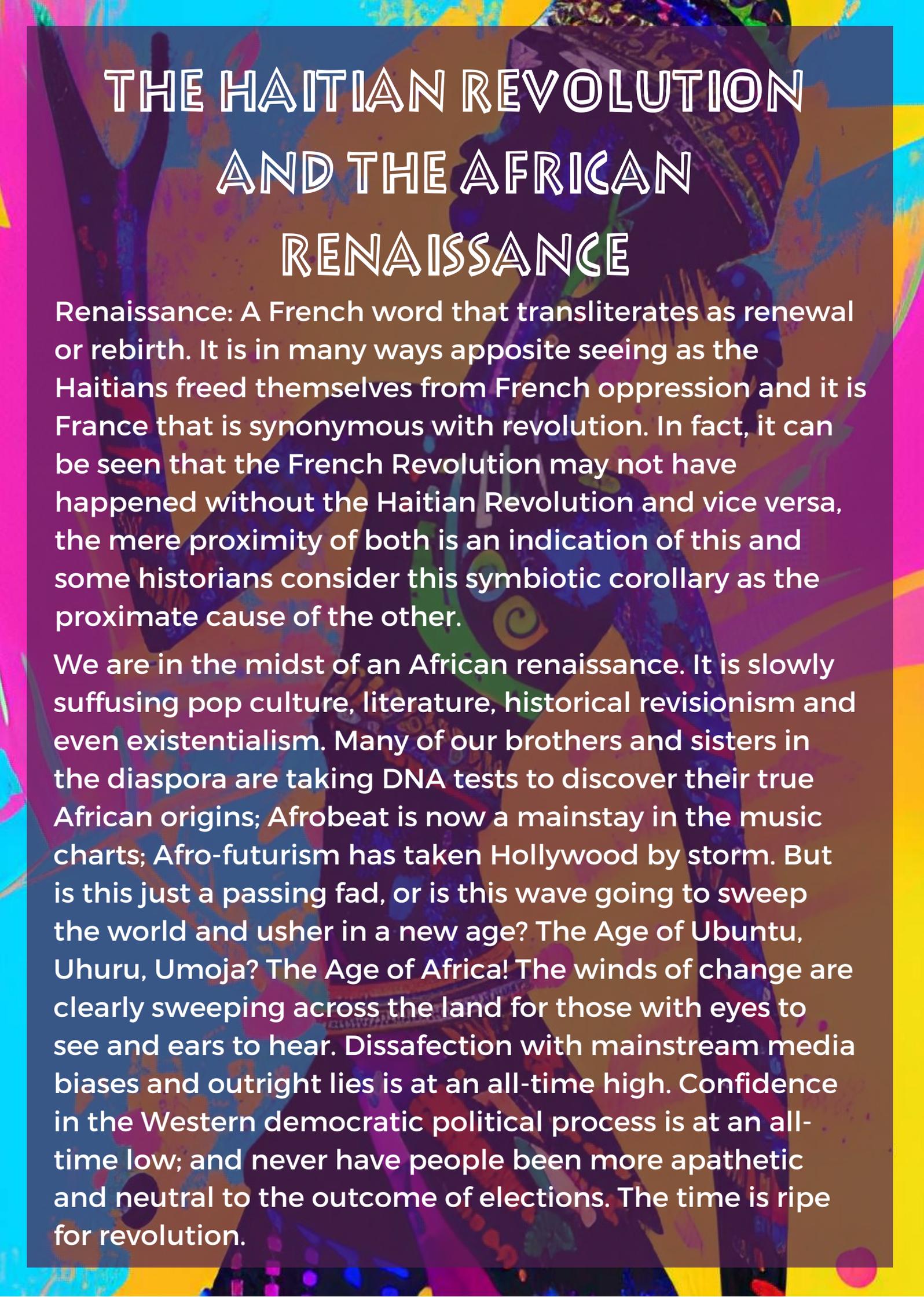
CANADA'S BLACK MUSIC BUSINESS COLLECTIVE

SCAN ME





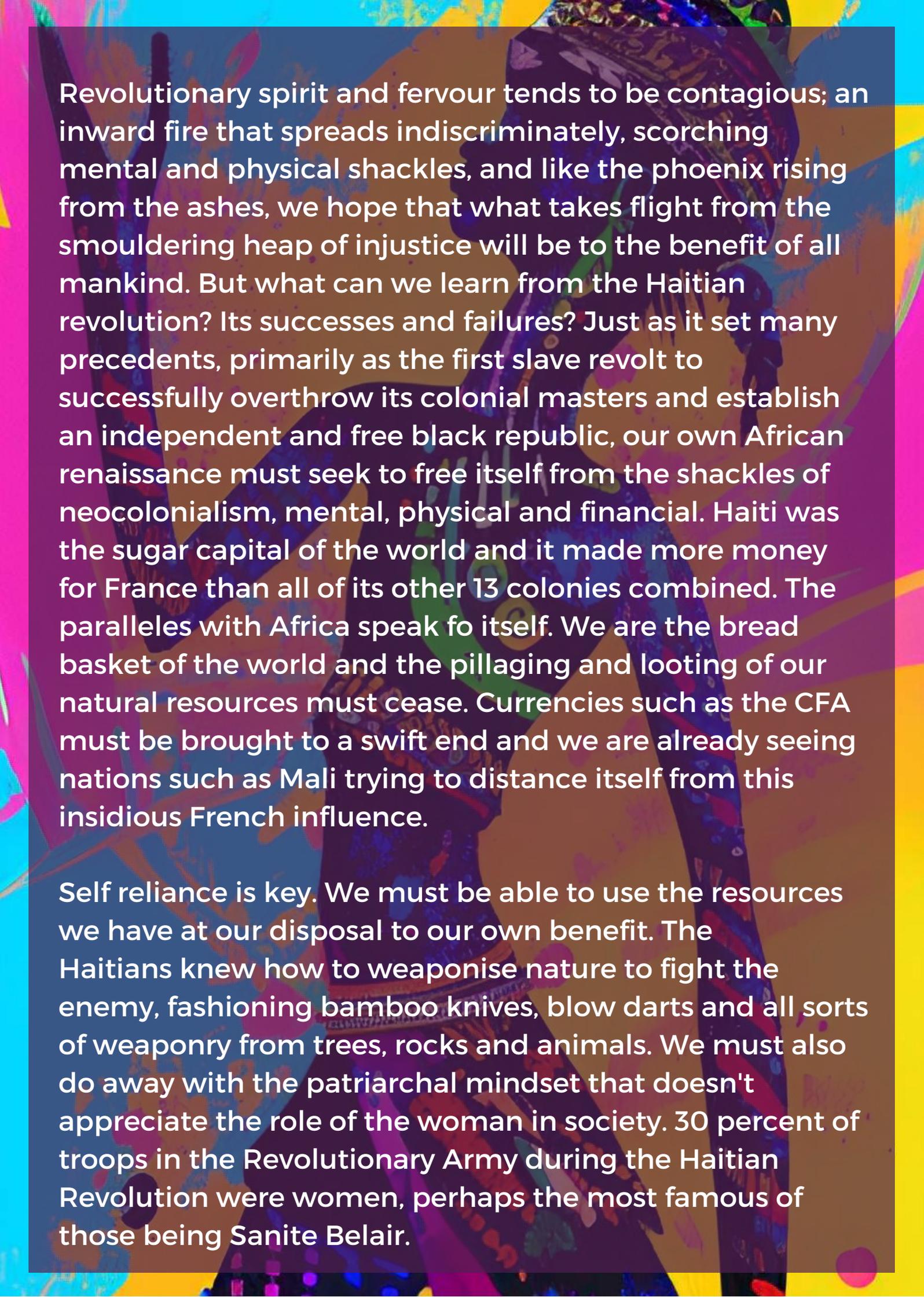
DIASPORA  
EXPLORA



# THE HAITIAN REVOLUTION AND THE AFRICAN RENAISSANCE

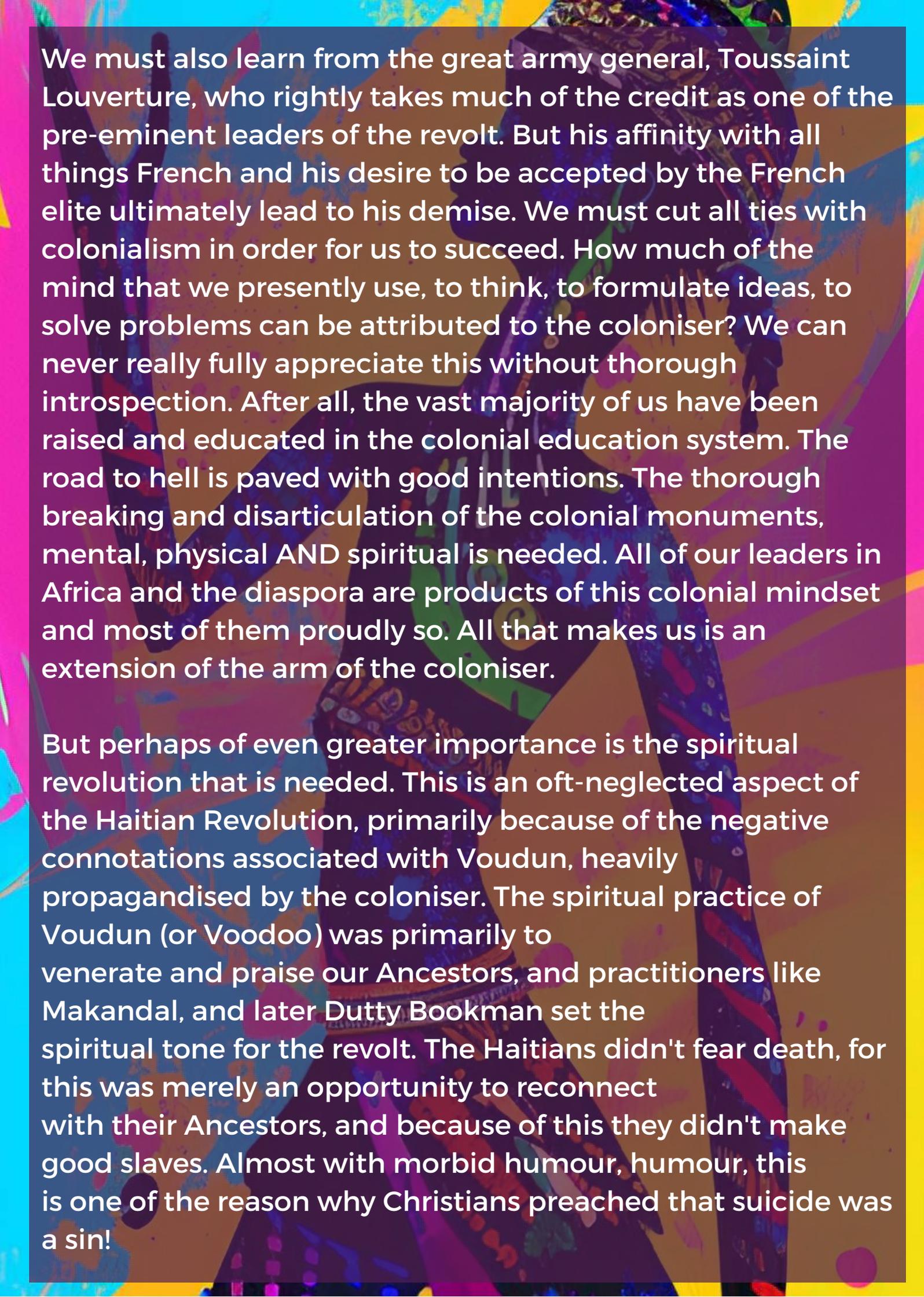
Renaissance: A French word that transliterates as renewal or rebirth. It is in many ways apposite seeing as the Haitians freed themselves from French oppression and it is France that is synonymous with revolution. In fact, it can be seen that the French Revolution may not have happened without the Haitian Revolution and vice versa, the mere proximity of both is an indication of this and some historians consider this symbiotic corollary as the proximate cause of the other.

We are in the midst of an African renaissance. It is slowly suffusing pop culture, literature, historical revisionism and even existentialism. Many of our brothers and sisters in the diaspora are taking DNA tests to discover their true African origins; Afrobeat is now a mainstay in the music charts; Afro-futurism has taken Hollywood by storm. But is this just a passing fad, or is this wave going to sweep the world and usher in a new age? The Age of Ubuntu, Uhuru, Umoja? The Age of Africa! The winds of change are clearly sweeping across the land for those with eyes to see and ears to hear. Dissatisfaction with mainstream media biases and outright lies is at an all-time high. Confidence in the Western democratic political process is at an all-time low; and never have people been more apathetic and neutral to the outcome of elections. The time is ripe for revolution.



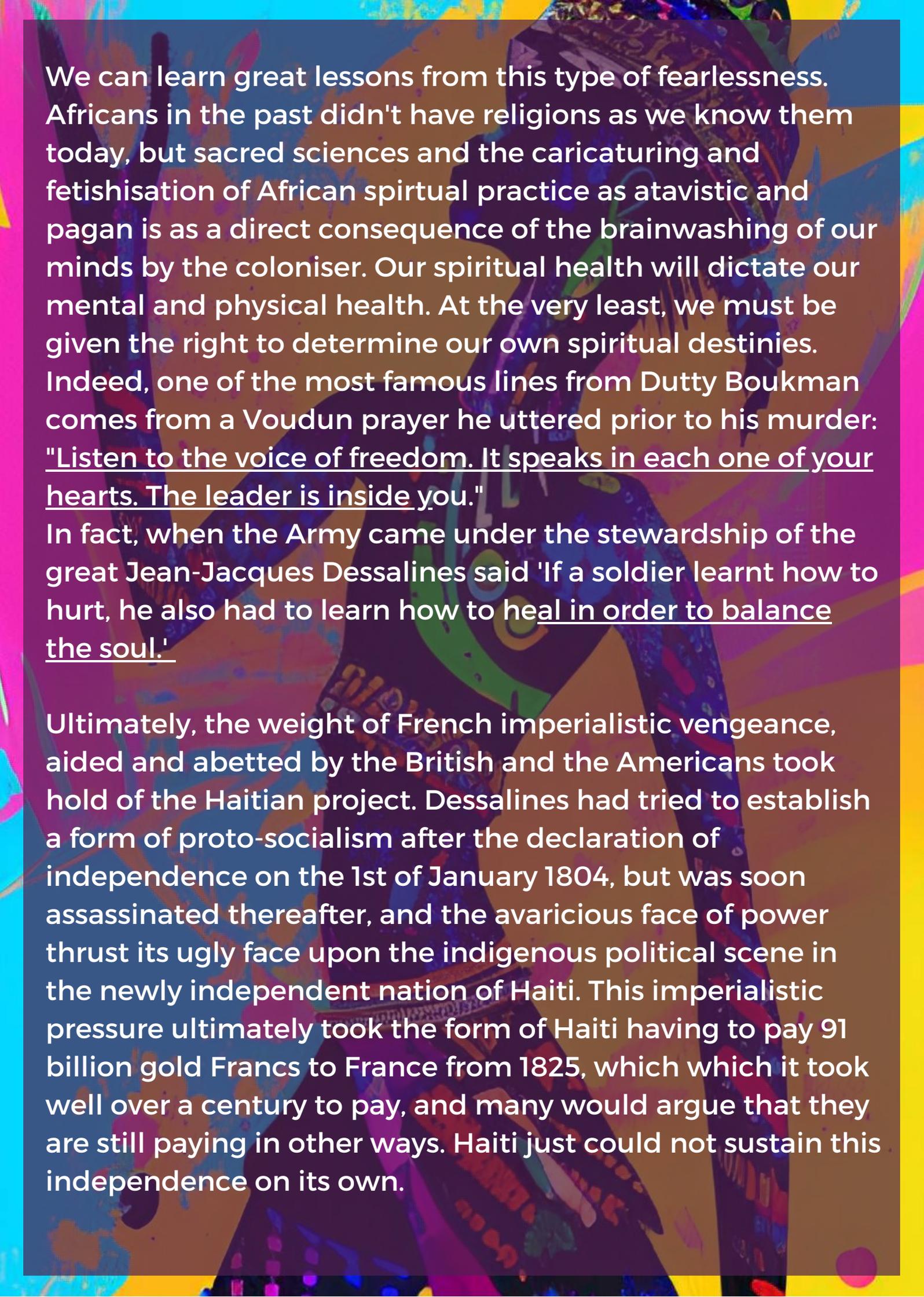
Revolutionary spirit and fervour tends to be contagious; an inward fire that spreads indiscriminately, scorching mental and physical shackles, and like the phoenix rising from the ashes, we hope that what takes flight from the smouldering heap of injustice will be to the benefit of all mankind. But what can we learn from the Haitian revolution? Its successes and failures? Just as it set many precedents, primarily as the first slave revolt to successfully overthrow its colonial masters and establish an independent and free black republic, our own African renaissance must seek to free itself from the shackles of neocolonialism, mental, physical and financial. Haiti was the sugar capital of the world and it made more money for France than all of its other 13 colonies combined. The parallels with Africa speak for itself. We are the bread basket of the world and the pillaging and looting of our natural resources must cease. Currencies such as the CFA must be brought to a swift end and we are already seeing nations such as Mali trying to distance itself from this insidious French influence.

Self reliance is key. We must be able to use the resources we have at our disposal to our own benefit. The Haitians knew how to weaponise nature to fight the enemy, fashioning bamboo knives, blow darts and all sorts of weaponry from trees, rocks and animals. We must also do away with the patriarchal mindset that doesn't appreciate the role of the woman in society. 30 percent of troops in the Revolutionary Army during the Haitian Revolution were women, perhaps the most famous of those being Sanite Belair.



We must also learn from the great army general, Toussaint Louverture, who rightly takes much of the credit as one of the pre-eminent leaders of the revolt. But his affinity with all things French and his desire to be accepted by the French elite ultimately lead to his demise. We must cut all ties with colonialism in order for us to succeed. How much of the mind that we presently use, to think, to formulate ideas, to solve problems can be attributed to the coloniser? We can never really fully appreciate this without thorough introspection. After all, the vast majority of us have been raised and educated in the colonial education system. The road to hell is paved with good intentions. The thorough breaking and disarticulation of the colonial monuments, mental, physical AND spiritual is needed. All of our leaders in Africa and the diaspora are products of this colonial mindset and most of them proudly so. All that makes us is an extension of the arm of the coloniser.

But perhaps of even greater importance is the spiritual revolution that is needed. This is an oft-neglected aspect of the Haitian Revolution, primarily because of the negative connotations associated with Voudun, heavily propagandised by the coloniser. The spiritual practice of Voudun (or Voodoo) was primarily to venerate and praise our Ancestors, and practitioners like Makandal, and later Dutty Bookman set the spiritual tone for the revolt. The Haitians didn't fear death, for this was merely an opportunity to reconnect with their Ancestors, and because of this they didn't make good slaves. Almost with morbid humour, humour, this is one of the reason why Christians preached that suicide was a sin!



We can learn great lessons from this type of fearlessness. Africans in the past didn't have religions as we know them today, but sacred sciences and the caricaturing and fetishisation of African spiritual practice as atavistic and pagan is as a direct consequence of the brainwashing of our minds by the coloniser. Our spiritual health will dictate our mental and physical health. At the very least, we must be given the right to determine our own spiritual destinies. Indeed, one of the most famous lines from Dutty Boukman comes from a Voudun prayer he uttered prior to his murder: "Listen to the voice of freedom. It speaks in each one of your hearts. The leader is inside you."

In fact, when the Army came under the stewardship of the great Jean-Jacques Dessalines said 'If a soldier learnt how to hurt, he also had to learn how to heal in order to balance the soul.'

Ultimately, the weight of French imperialistic vengeance, aided and abetted by the British and the Americans took hold of the Haitian project. Dessalines had tried to establish a form of proto-socialism after the declaration of independence on the 1st of January 1804, but was soon assassinated thereafter, and the avaricious face of power thrust its ugly face upon the indigenous political scene in the newly independent nation of Haiti. This imperialistic pressure ultimately took the form of Haiti having to pay 91 billion gold Francs to France from 1825, which which it took well over a century to pay, and many would argue that they are still paying in other ways. Haiti just could not sustain this independence on its own.

Africa is much larger, but we are still confined by the mindset of colonial borders, and oftentimes we define ourselves by the differences we find in one another: Tutsi versus Hutu, Christian versus Muslim and so forth. Perhaps the most damning indictment of this schism, this colonial schizophrenia, is the xenophobia displayed towards African immigrants in South Africa. This has to stop! The coloniser looks upon such internecine fighting and smiles a wry smile at the legacy he has left. The victim perpetrating the crimes manifest by his victimhood.

Just as the Haitian Revolution set the template for meaningful change and transformation, this AfriKan renaissance must do the very same - and learn from the mistakes that our Ancestors in Haiti made.

Remember, we stand on the shoulders of giants and kneel only to the memory and honour of our Ancestors. In the last words of Sanite Belair,

"vive libete! A ba esclavaj!"

("Long live freedom! Down with slavery!")

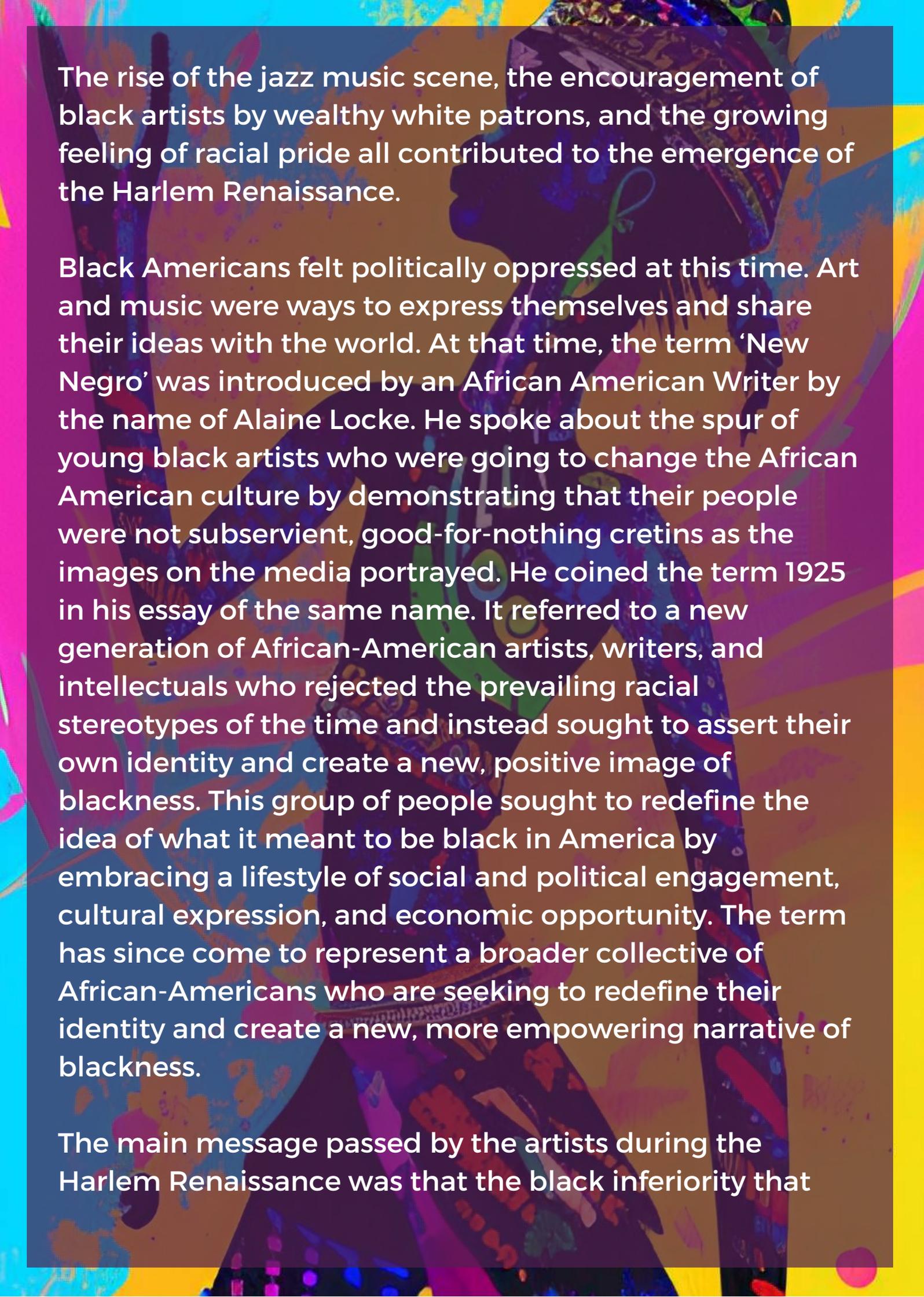


# THE HARLEM RENAISSANCE

In the year 1920, W.E.B Du Bois said the following, "I think we have enough talent," to start a renaissance." Indeed, a renaissance takes place when the intellectual output of the society as well as talent in art and expression has increased and is used to explore the culture and issues around it.

The Harlem Renaissance was an African American cultural movement that started at the end of the First World War and ended in the middle of the Great Depression in the 1930s. It celebrated African American literature, music, and art. It was a period of great creativity, particularly in the areas of jazz, poetry, and visual art, and was centred in Harlem, a neighbourhood in New York City. It was a time of heightened racial pride and political activism and was a major catalyst for the civil rights movement that followed in the 1950s.

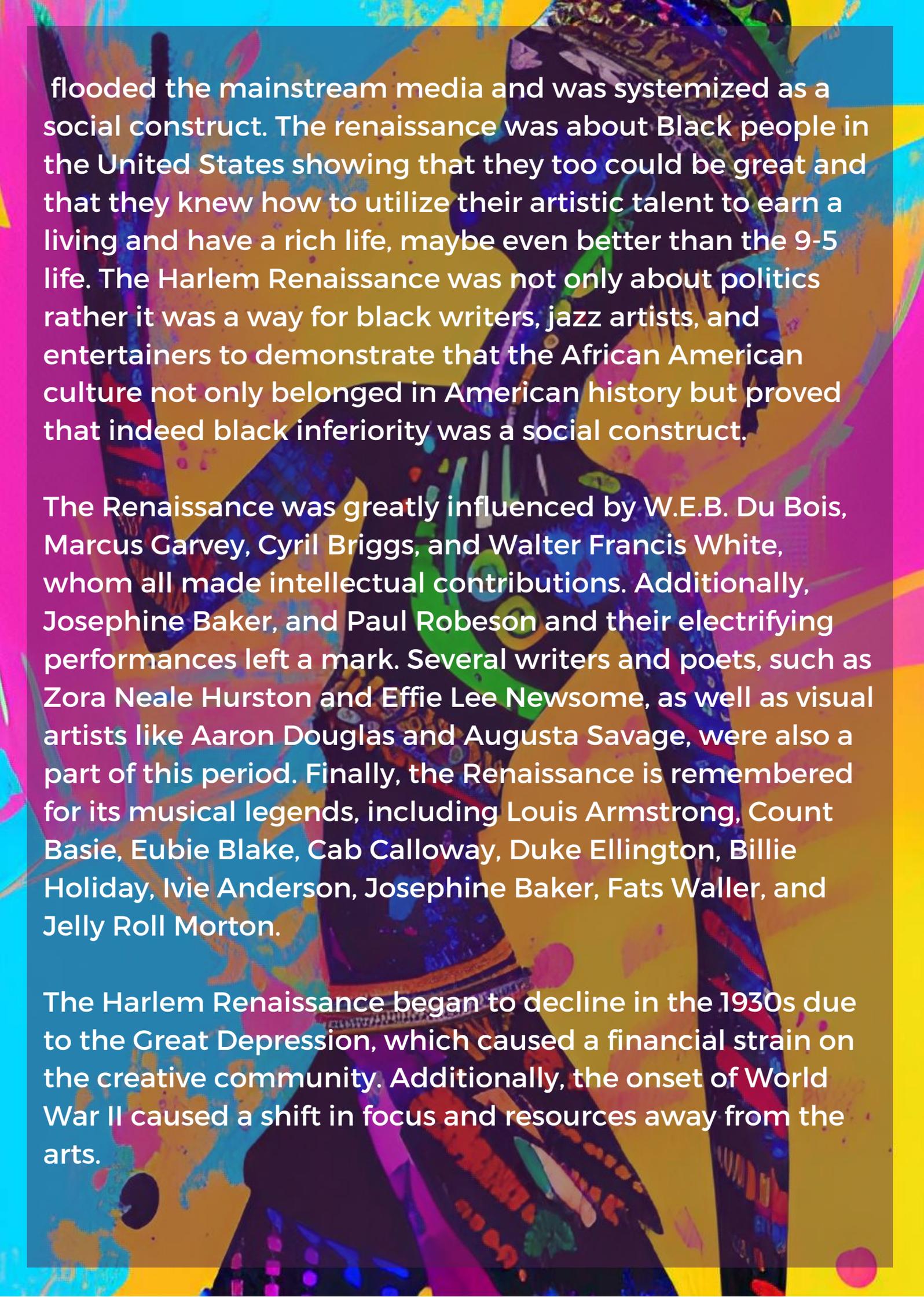
The Harlem Renaissance was triggered by the Great Migration, a period in which African Americans moved from the rural south to the urban north in search of economic and educational opportunities. African Americans in the South were experiencing social, cultural and economic oppression - the systemic oppression that they still experience today, so when they found opportunities to escape Jim Crow laws they took their chances. The influx of African Americans in New York City, particularly in Harlem, created a vibrant and diverse culture that was ripe for artistic expression.



The rise of the jazz music scene, the encouragement of black artists by wealthy white patrons, and the growing feeling of racial pride all contributed to the emergence of the Harlem Renaissance.

Black Americans felt politically oppressed at this time. Art and music were ways to express themselves and share their ideas with the world. At that time, the term 'New Negro' was introduced by an African American Writer by the name of Alain Locke. He spoke about the spur of young black artists who were going to change the African American culture by demonstrating that their people were not subservient, good-for-nothing cretins as the images on the media portrayed. He coined the term 1925 in his essay of the same name. It referred to a new generation of African-American artists, writers, and intellectuals who rejected the prevailing racial stereotypes of the time and instead sought to assert their own identity and create a new, positive image of blackness. This group of people sought to redefine the idea of what it meant to be black in America by embracing a lifestyle of social and political engagement, cultural expression, and economic opportunity. The term has since come to represent a broader collective of African-Americans who are seeking to redefine their identity and create a new, more empowering narrative of blackness.

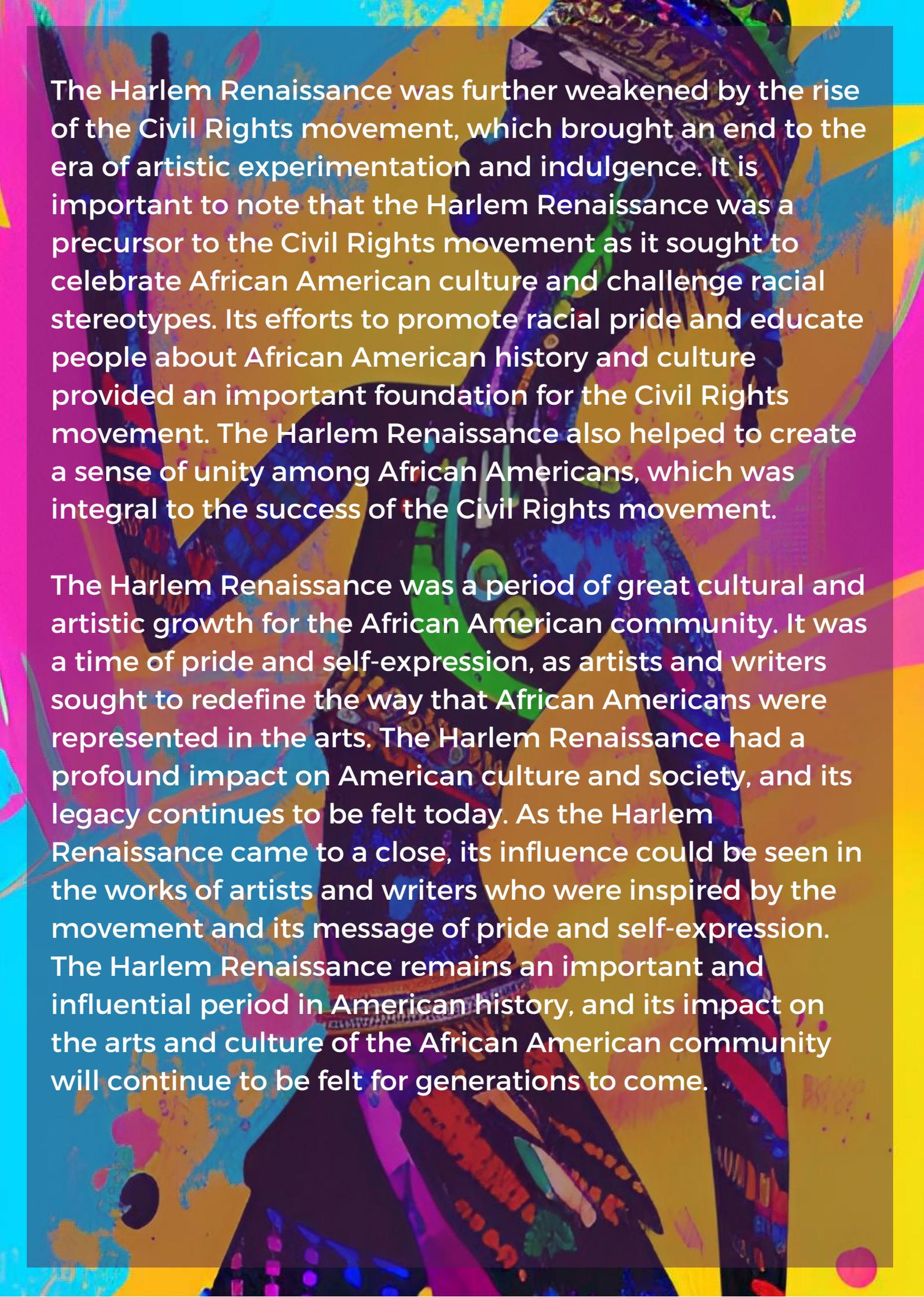
The main message passed by the artists during the Harlem Renaissance was that the black inferiority that



flooded the mainstream media and was systemized as a social construct. The renaissance was about Black people in the United States showing that they too could be great and that they knew how to utilize their artistic talent to earn a living and have a rich life, maybe even better than the 9-5 life. The Harlem Renaissance was not only about politics rather it was a way for black writers, jazz artists, and entertainers to demonstrate that the African American culture not only belonged in American history but proved that indeed black inferiority was a social construct.

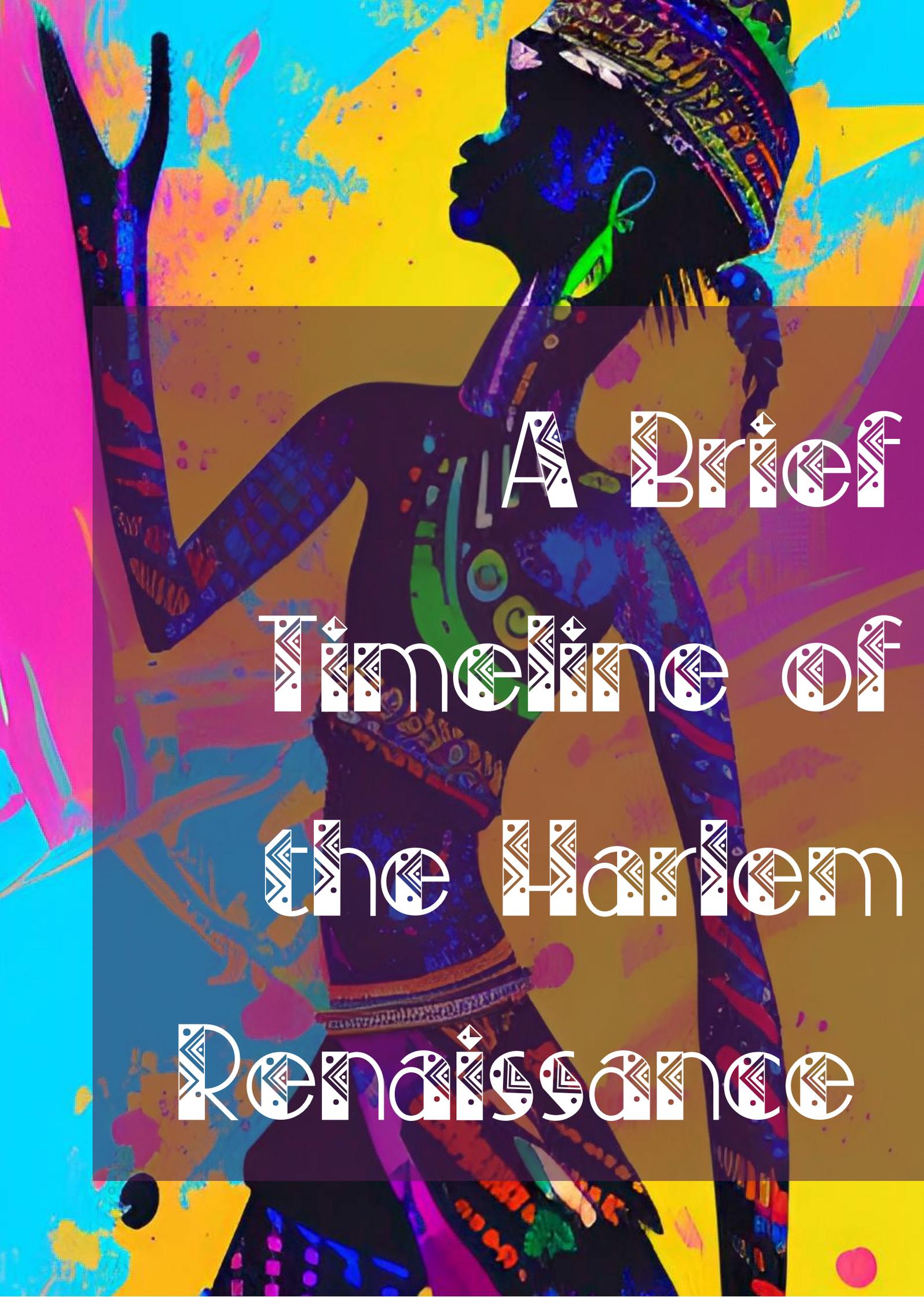
The Renaissance was greatly influenced by W.E.B. Du Bois, Marcus Garvey, Cyril Briggs, and Walter Francis White, whom all made intellectual contributions. Additionally, Josephine Baker, and Paul Robeson and their electrifying performances left a mark. Several writers and poets, such as Zora Neale Hurston and Effie Lee Newsome, as well as visual artists like Aaron Douglas and Augusta Savage, were also a part of this period. Finally, the Renaissance is remembered for its musical legends, including Louis Armstrong, Count Basie, Eubie Blake, Cab Calloway, Duke Ellington, Billie Holiday, Ivie Anderson, Josephine Baker, Fats Waller, and Jelly Roll Morton.

The Harlem Renaissance began to decline in the 1930s due to the Great Depression, which caused a financial strain on the creative community. Additionally, the onset of World War II caused a shift in focus and resources away from the arts.



The Harlem Renaissance was further weakened by the rise of the Civil Rights movement, which brought an end to the era of artistic experimentation and indulgence. It is important to note that the Harlem Renaissance was a precursor to the Civil Rights movement as it sought to celebrate African American culture and challenge racial stereotypes. Its efforts to promote racial pride and educate people about African American history and culture provided an important foundation for the Civil Rights movement. The Harlem Renaissance also helped to create a sense of unity among African Americans, which was integral to the success of the Civil Rights movement.

The Harlem Renaissance was a period of great cultural and artistic growth for the African American community. It was a time of pride and self-expression, as artists and writers sought to redefine the way that African Americans were represented in the arts. The Harlem Renaissance had a profound impact on American culture and society, and its legacy continues to be felt today. As the Harlem Renaissance came to a close, its influence could be seen in the works of artists and writers who were inspired by the movement and its message of pride and self-expression. The Harlem Renaissance remains an important and influential period in American history, and its impact on the arts and culture of the African American community will continue to be felt for generations to come.



A Brief  
Timeline of  
the Harlem  
Renaissance



# Here is a timeline of key events and milestones during the Harlem Renaissance:

## 1910s

The Great Migration of African Americans from the rural South to the urban North begins, with many settling in Harlem, New York.

## 1920s

The Harlem Renaissance, The New Negro Movement officially begins in the early 1920s, with a surge of artistic and cultural activity in the Harlem neighbourhood of New York City. Many African American artists and intellectuals, including Langston Hughes, Zora Neale Hurston, and Duke Ellington, move to Harlem and become active in the artistic and cultural scene.

## 1925

The Harlem Renaissance takes off with the publication of Alain Locke's anthology "The New Negro," which features the work of African American writers, artists, and intellectuals.



1922

The Nigger Heaven Café opens in Harlem, providing a venue for African American performers and artists.

1923

Marcus Garvey's Universal Negro Improvement Association (UNIA) holds its annual convention in Harlem, attracting thousands of attendees.

1923

The first issue of "The Crisis," the official magazine of the NAACP, is published. The magazine becomes a major platform for African American writers and artists during the Harlem Renaissance.

The Harlem YMCA sponsors a series of lectures by prominent African Americans, including W.E.B. Du Bois, Zora Neale Hurston, and Langston Hughes. The series of lectures began in 1923 and continued until 1931.

1924

The first "Negro World's Fair," also known as the "International Sweetheart of Rhythm," is held in New York City. The event showcases African American music, dance, and art and attracts thousands of visitors.



1925

The Harlem Renaissance reaches its peak, with the publication of several important works, including "The New Negro," edited by Alain Locke, and "The Weary Blues," a collection of poems by Langston Hughes.

The Harlem Globetrotters basketball team is founded.

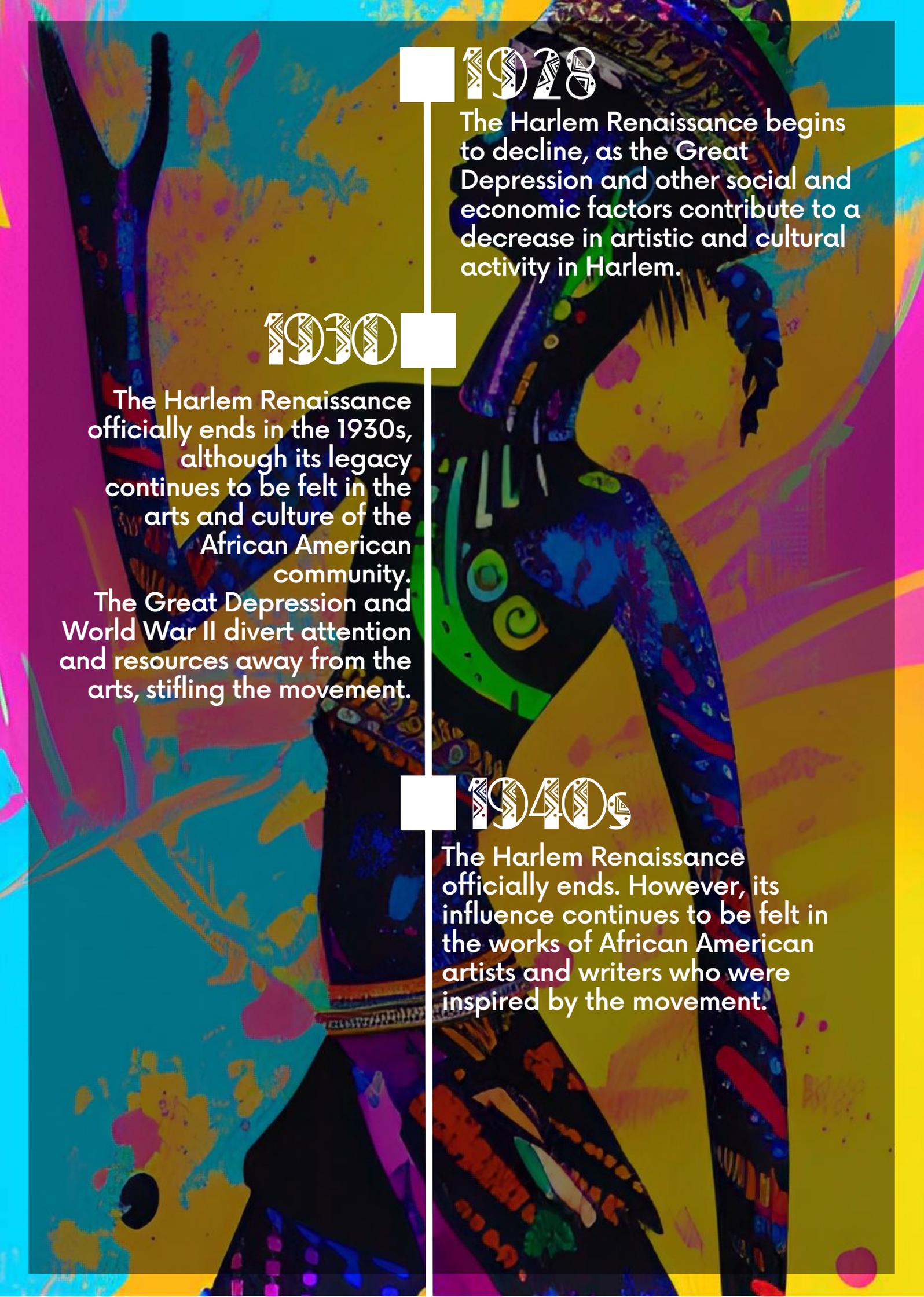
1926

The first "Harlem Week" celebration is held.

The Harlem Opera Company is founded, becoming the first African American opera company in the United States.

1927

The Harlem Renaissance reaches its peak with the publication of Langston Hughes' poem "The Weary Blues" and the opening of the Apollo Theater in Harlem. The Harlem Renaissance continues to thrive, with the opening of the Cotton Club, a nightclub that features African American performers and attracts a white audience.



1928

The Harlem Renaissance begins to decline, as the Great Depression and other social and economic factors contribute to a decrease in artistic and cultural activity in Harlem.

1930

The Harlem Renaissance officially ends in the 1930s, although its legacy continues to be felt in the arts and culture of the African American community.

The Great Depression and World War II divert attention and resources away from the arts, stifling the movement.

1940s

The Harlem Renaissance officially ends. However, its influence continues to be felt in the works of African American artists and writers who were inspired by the movement.

# KWANZAA HOLIDAY CELEBRATION

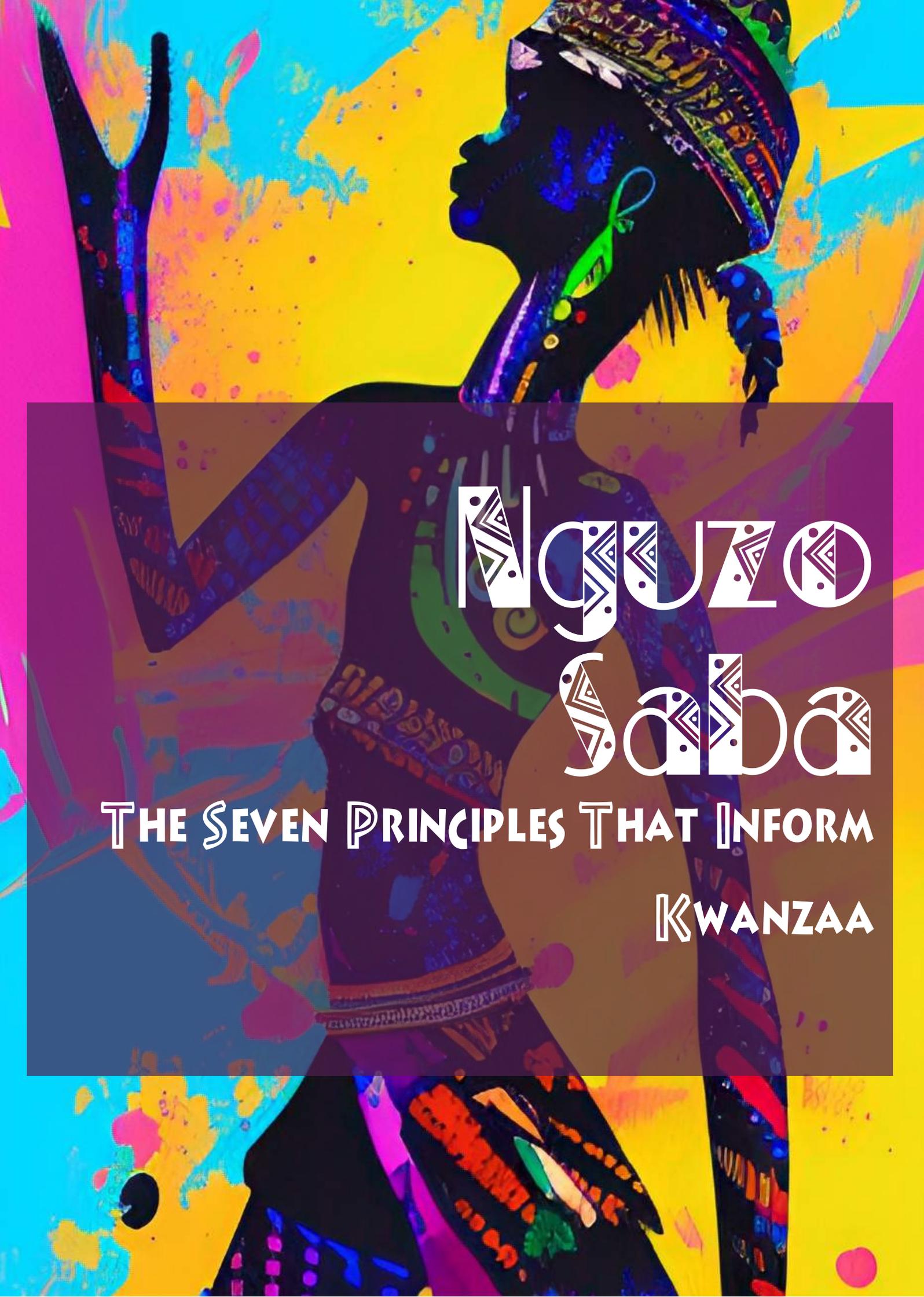
Kwanzaa is a holiday that is celebrated by people of African descent all over the world. It is a week-long celebration that takes place from December 26th to January 1st, and it is based on the traditional African harvest festivals that were celebrated at the end of the year. The holiday was created in 1966 by Dr Maulana Karenga, a Professor of African Studies at California State University, as a way to celebrate African culture and heritage and to bring people of African descent together in unity.

During Kwanzaa, people celebrate the seven principles of Kwanzaa, which are known as the Nguzo Saba. These principles are unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith. Each of these principles is represented by a candle that is lit on a kinara or seven-branched candle holder, and each day of the holiday is dedicated to one of the principles.

people often celebrate by lighting candles on a kinara (candle holder), exchanging gifts, and sharing meals with friends and family. Many people also participate in educational and cultural events, such as workshops, lectures, and performances, in order to learn more about African culture and history.



Overall, Kwanzaa is a time for people to come together and celebrate the rich cultural heritage of Africa and the African diaspora. In addition to the principles, Kwanzaa is also a time for people to reflect on their African heritage and celebrate the positive values and traditions of African culture. This often involves participating in traditional African music, dance, and other cultural activities, as well as sharing meals and gifts with family and friends.



Nguzo

Sabba

THE SEVEN PRINCIPLES THAT INFORM

KWANZAA

# ABOUT THE NGUZO SABA

Kwanzaa celebrates what its founder called the seven principles of Kwanzaa, or Nguzo Saba (originally Nguzu Saba – the seven principles of African Heritage). They were developed in 1965, a year before Kwanzaa itself. These seven principles are all Swahili words, and together comprise the Kawaida or "common" philosophy, a synthesis of nationalist, pan-Africanist, and socialist values.

Each of the seven days of Kwanzaa is dedicated to one of the principles, as follows



## UMOJA (UNITY)

To strive for and to maintain unity in the family and community.



## KUICHAGULIA (SELF DETERMINATION)

To define and name ourselves, as well as to create and speak for ourselves.



## UJIMA ((COLLECTIVE WORK & RESPONSIBILITY))

To build and maintain our community together and make our brothers' and sisters' problems our problems and solve them together.



## UJAMAA ((COOPERATIVE ECONOMICS))

To build and maintain our own stores, shops, and other businesses and to profit from them together.



## NIA ((PURPOSE))

To make our collective vocation the building and developing of our community in order to restore our people to our traditional greatness.



## KUUMBA ((CREATIVITY))

To do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.



## IMANI (FAITH)

To believe with all our hearts in our people, our parents, our teachers, our leaders, and the righteousness and victory of our struggle.

As the black race, we need to stop celebrating Christmas because for starters, it is based on falsehoods created by the roman catholic church and it is one of those days capitalists exploit our community. Yeshua was not born on Dec 25th. But those are stories for other days. Hebrew Israelites would know as they have a calendar. Christmas is a pagan holiday just like Easter. Our Ancestors would spit curses on us for entertaining these foreign traditions.

Let us teach our kids about Kwanzaa. It is a value-based way of celebrating and a chance to enjoy ourselves with family in a very enlightening way as compared to just filling our bodies with junk and alcohol encouraged during Christmas. We are folks who honour and value culture and well-being. So let us just re-engineer the Christmas identity and season to suit the black community.



# OUR STORIES

**OUR HEROES AND HEROINES**

**OUR MYTHS AND LEGENDS**

# Queen Makera Hatchepsut - The Queen of Sheba - The Real Woman King

**1549 to 1292 BC.**

Author Immanuel Velikovsky, in his book *The Age of Chaos*, talks about the female Pharaoh, Queen Hatchepsut, and claims that she was the one popularly known as the Queen of Sheba. The same Queen of Sheba who paid a visit to King Solomon. The same book says that King Solomon's kingdom was in the land of Punt. Dr Velosky reveals that the land of Punt is where Jerusalem was located. This region was initially inhabited by Phoenicians, while Israelites were still nomads. The land of Punt had Phoenician architecture that inspired the design of Solomon's temple in Jerusalem.

(Punt was invaded by Phoenicians. Punt was an original Kemetic state)

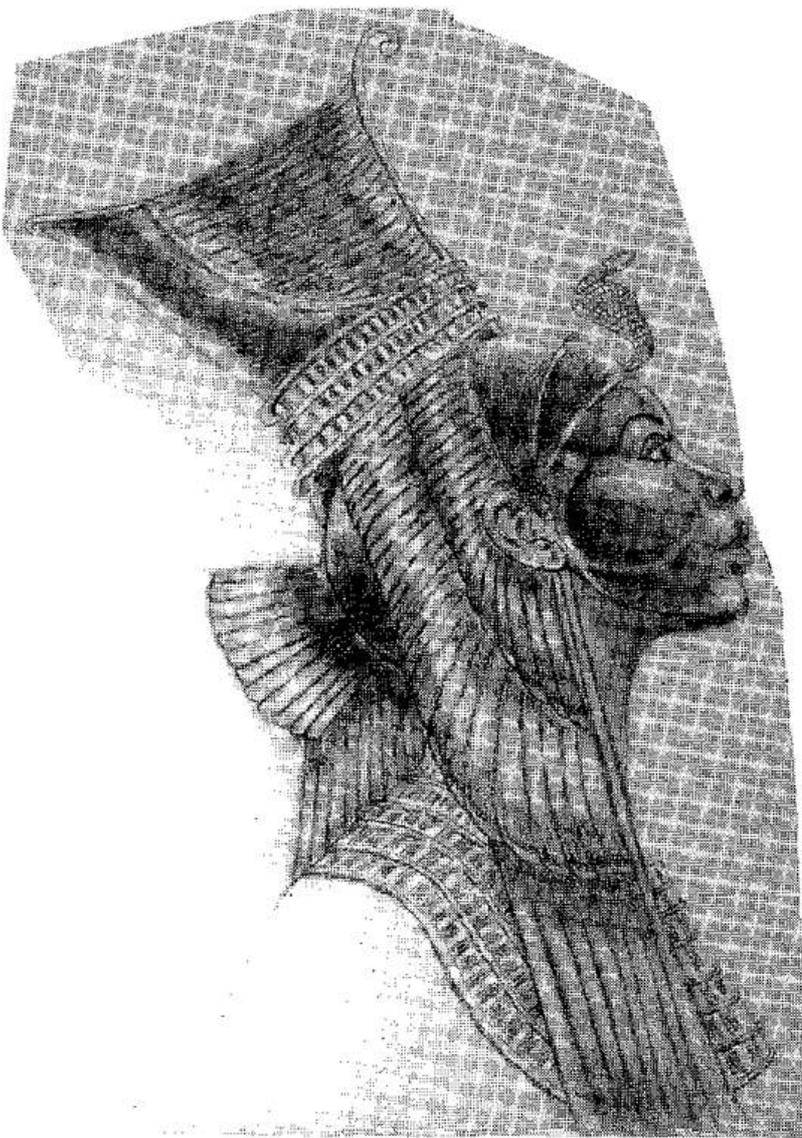
Now Hatchepsut was the only daughter of King Tuthmosis I and Queen Akmet. King Tuthmosis, I succeeded King Amenophis I. As per Kemetic tradition, the heir to the throne was always a man, but Tuthmosis I decided that his daughter would be the one to mount the throne after him. The King groomed his daughter by training her in matters of fighting as well as ensuring she received spiritual knowledge from the priests. The goal was to make her a leader who would render service to NTR in perfection.

She was a smart student and displayed a hunger for wisdom, so she learnt all she could. She mastered the riddles and the proverbs as well as all the knowledge she came across including knowledge in the realm of the occult. As her sharpness grew, she started debating with all the wise men she came across, placing a huge challenge on her brothers who became envious of Hatchepsut.

King Tuthmosis analyzed the complexity of Kemet then and decided the region needed a capable and noble-spirited pharaoh, a quality he could only see in Hatchepsut and not in her brothers. This brought about pressure against the possibility of a woman Pharaoh. There was a claim hatched in the palace that said it would anger the ancestral spirits if the person on the throne had no beard. When Hatchepsut asked her father about the claim, he assured her that he had brought her up to be great and self-reliant and that she would consult the divine spirits to guide her as she serves both NTR and man.

After observing the mounting pressure against the possibility of a female heir, King Tuthmosis I invited Hatchepsut to share the throne with him forcing everyone to accept Hatchepsut as Queen. She became Queen Makera/Makeda. The sudden death of King Tuthmosis prompted a bitter fight for power between Queen Makeda Hatchepsut and her half-brother Tuthmosis II. Hatchepsut had initially lost her husband and the position of widowhood left her weak but she fought. She had gained so much experience under the guidance of her father and won the throne.

To legitimize herself, she put on a false beard during royal functions and when performing her royal duties. It is also said that she would walk around bare-chested like the men, just to also show her dominance and authority. Kemet flourished under her because of her wisdom.



QUEEN HATSHEPSUT,  
the greatest woman Pharaoh  
of Black Egypt. 18th Dynasty.

She one day heard of a wise King from the wise men whom she had always surrounded herself with and the more she heard about him, the more her curiosity about him grew. She wanted to debate with him and test him with riddles just to explore the depths of his wisdom, and so she prepared herself thoroughly to go to the land of Punt to pay King Solomon. He graciously responded to her word with a warm invitation.

Other than testing the depths of his wisdom, the Queen also had strategic goals of establishing a permanent and mutual economic relationship between Thebes and Jerusalem. After several months of preparation, the Queen set off after

sending a preliminary mission to Jerusalem to confirm her security. King Solomon and all his fondness for women, was most delighted to be hosting The Female Pharaoh.

Indeed, the two were quite impressed with one another. There was a robust exchange of both knowledge and gifts between the two. King Solomon organized a very colourful and exquisite feat in which Queen Makeda took the opportunity to test him with the hardest riddles she had as well as questions King Solomon answered correctly. According to the Kebra Negast, the glory of the Kings, The Queen and Solomon had a child, Menelik. Menelik was made king by his father, Solomon who later came to meet him while he was a Prince. Menelik I founded the royal Solomonic dynasty of Ethiopia, which ruled until the deposition of Haile Selassie I in 1974.

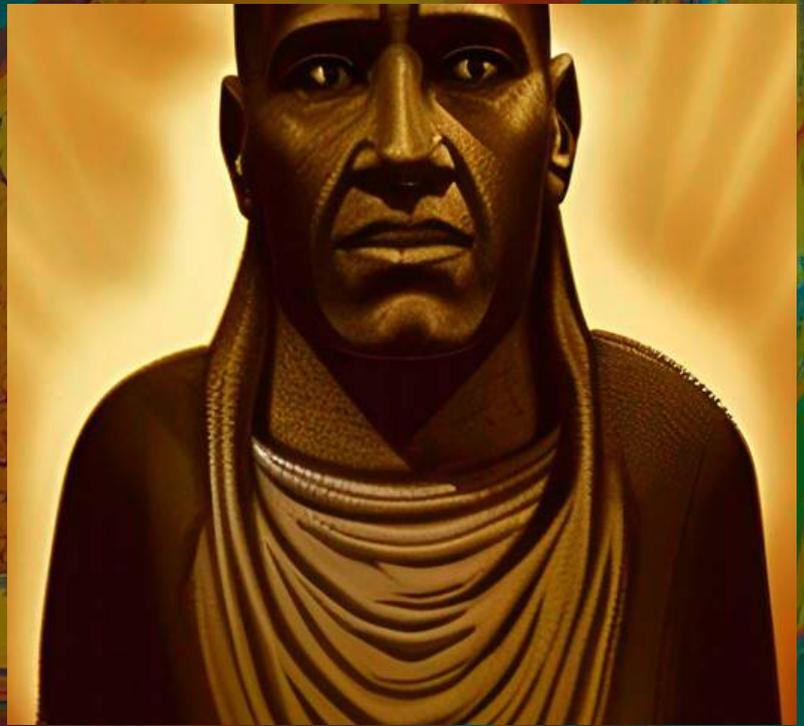
Queen Hatchepsut however still made some people uncomfortable with her magnificent and peaceful reign. Even though she was a wise ruler, Her nephew, Tuthmosis III had ambitions of being Pharaoh, regardless of the means. Tuthmosis III corrupted some of the palace officials to assassinate the Queen's key guards so that it would be easy to arrest her. She was locked up. Tuthmosis III came to her with two options, that she be brutally murdered or that she should take her life by drinking a cup of poison.

After her death, Tuthmosis III took over power and ordered the erasing of the memory of Hatchepsuti including the

cartouches that had her name as well as writings and portraits adorning her temple. The temple she built after the visit to Solomon's Kingdom. Her visit to the Land of Punt has been well documented on the walls of her Deir-el-Bahari temple. The temple has survived years of harsh weather which could also be seen as a testament to her greatness.

# Imhotep Part II: The Renaissance Man

Imhotep was a renowned Kemetic architect, engineer, and high priest who served during the reign of Pharaoh Djoser in the 27th century BC. He was born in Gebelin, south of Thebes, to Kanofer an architect and his wife Khredu-ankh who was said to be the human



daughter of the ram god Banebdjedet. He is credited with the design of the world's first pyramid, the Step Pyramid of Saqqara, as well as many other monuments and structures throughout Egypt. Imhotep is also credited with the invention of many medical practices, including the use of herbs and soothing balms. He had multi-talents and was multifacetedly skilled, hence, I call him, the renaissance man. He was also well-versed in artistry, astrology, geometry and anatomy as well as several other subjects.

Imhotep was deified due to his intellectual and creative accomplishments. He was seen as a representation of the power of knowledge and wisdom and was said to be able to heal the sick with his knowledge of medicine and herbs. As a symbol of resurrection and rebirth, Imhotep was said to have

been able to bring the dead back to life. In ancient Kemet, he was deified as the god of medicine, healing, and wisdom. He was also known as Imhotep the Wise and Imhotep the Son of Ptah.

Among the Greeks, Imhotep was known as Imouthes. In as much as they respected his accomplishments, they did not bestow the divine status upon him. Among the Romans however, he was known as Aesculapius. He was the god of medicine and healing in ancient Roman mythology, believed to have been born of Apollo and the nymph Coronis. Aesculapius was believed to have been a skilled physician and healer and was said to have been able to bring the dead back to life. Incisions in honour of Imhotep were made on the temple walls of Emperors Claudius and Tiberius. Also, it is said that some early Christians referred to Imhotep as the prince of peace.

Imhotep was an ordinary man with great intellect. He had no royal ties and he was not of noble birth, but his journey to fame started when he was a high priest at the Temple of Ptah, where he got the name 'Son of Ptah'. He continued to rise to prominence during the reign of Pharaoh Djoser when he served as chancellor and advisor to the Pharaoh.

It is said that Imhotep was the one known in the bible as Joseph. Records have it that Imhotep as a vizier in Djoser's kingdom used his intellect to help stop a 7-year famine. Still, as vizier, he was second in command and in charge of everything concerning the kingdom, from the judiciary to

the treasury, politics to agriculture and even religious matters.

To overstand just how Imhotep was to Pharaoh Djoser, Pharaoh had Imhotep's name inscribed on his throne and statues along various titles eg prince of peace, the first after the King of Upper Egypt, Sculptor and Maker of Vases Chief, the chief carpenter, chancellor of the King of Lower Egypt, administrator of the great mansion, the hereditary Noble and the high priest of Heliopolis.

Other than the famous step pyramid of Djoser, Imhotep undertook the completion of the unfinished Sekhemket pyramid. After Pharaoh Djoser died, Imhotep advised Pharaohs Khaba and Huni. pharaoh Khaba decided to build his Layer pyramid and Imhotep would be the architect. Whereas other pyramids before that had been built with mud and bricks, Imhotep took the layer pyramid and built it using stone.

Ancient Kemites defied him by replacing Nefertum with him in the Memphis triad which contained Ptah, God of creation, his wife Sekhmet, Goddess of healing and Nefertum their son.

His burial site up to date has still not been located by archaeologists, despite his numerous accomplishments as well as an enduring legacy.

# Rise of Community & Private Museums in Kenya - A Symbol National Revival.

The cultural heritage of a people plays an indispensable role in sustainable development as a source of strength, values and social cohesion of self-esteem participation. It is also true that freedom to express and participate in cultural practices, communicate and disseminate cultural practices is an attribute of a functional democracy.

At independence, many newly established states including Nigeria established museums in principal cities a policy aimed at promoting the development of cultural identity and unity of purpose. These museums in many African countries have lost the ideals of the founding fathers and are now nothing but a little more than the storage of relics and may have outlived their usefulness.

“ —

Museums must account for their existence and that they are not places for keeping props. They need to question their significance as an institution and their contribution to society”

**George Abungu** – National Museum of Kenya (NMK)

All across Kenya, conscious minds are taking private and community initiatives to start museums that seek to arouse the importance of ways of expression, conservation, practice and protection of indigenous knowledge systems.

To encourage more participation of communities and individuals in conservation has seen the establishment of an all-inclusive association to achieve this very end domiciled at the Kipsigis Museum in Kericho. Community and Private Museums Association of Kenya (CPMAK), will play a central role in fostering respect among communities by encouraging cultural experiences in the diverse ethnic groups whose newly established museums will play a critical role for the growing audiences.

We believe that community & private museums are going to be great spaces for dialogue for a new prosperous Afrika.



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We Desire To Bequeath Two  
Things To Our Children. The  
First One Is Roots; The  
Other One Is Wings.

— Sudanese Proverb



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Entertaining the Present, Rewarding the Future

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