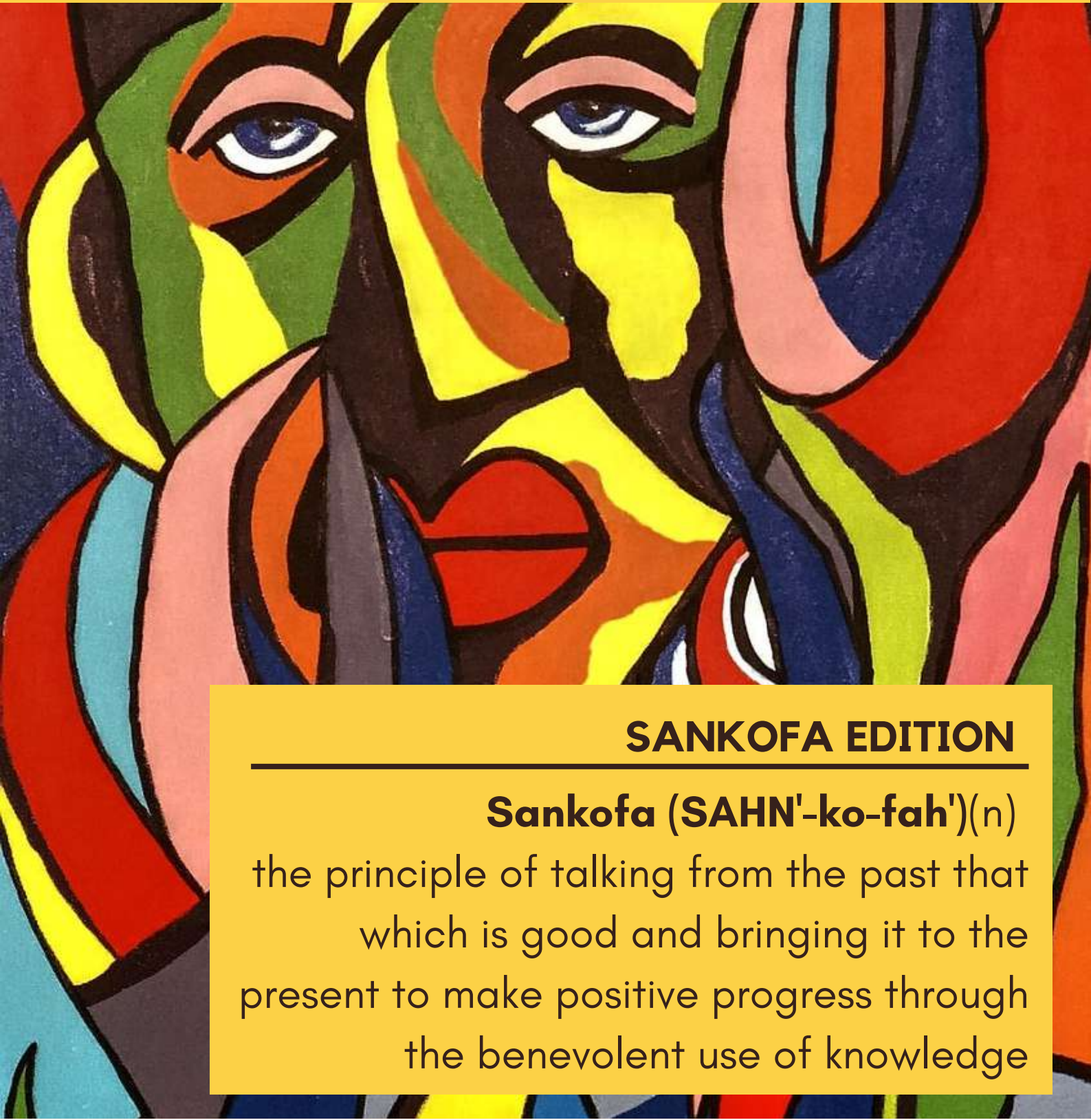


kulture

Kemet Kulture Konsciusness **volume 001**



SANKOFA EDITION

Sankofa (SAHN'-ko-fah')(n)
the principle of talking from the past that
which is good and bringing it to the
present to make positive progress through
the benevolent use of knowledge

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Let's Go Back to the Future

GO BACK AND GET IT

KARIBU!

NEWS ROUND UP

Guinea Coup D'etat



On the 5th of September 2021, Col. Mamandy Doumbouya a special forces

lieutenant-colonel military officer in Guinea led the coup against former President Alpha Conde's regime. Conde had run down the government creating a poor environment for economic development in the country. Conde's regime was highlighted by financial mismanagement and corruption and he had altered the constitution to allow him to run for a third term. Doumbouya stated that the coup was a legitimate aspiration of people wanting to live in an environment where basic human needs can be met.

EDITOR'S LETTER



Are we really free?

Or have we lapsed into the delusion that, freed from our physical encumbrances, no longer in chains or working on plantations, we have attained the freedom that our Ancestors yearned for? What of our education system? Is it merely an indoctrination system? Why do we seek greener pastures further afield? How many brilliant, talented minds are we losing to foreign shores? It is now commonly accepted that, should the opportunity arise to go abroad, it should be grasped with both hands.

There is no harm in experiencing foreign cultures and taking advantage of a stronger currency in order to feed your people back home. But we should never lose sight of the fact that it is the blood of our Ancestors that gave those currencies their value in the first place!



New Africa-France Summit



The New Africa-France Summit was held on October 8, 2021 in Montpellier, France.

The event included 11 African youth who addressed President Emmanuel Macron on the centre stage in front of a mainly African audience. These youth addressed delicate issues affecting the continent's relationship with France.

France was called out for displaying a double standard--claiming to stand for human rights while collaborating with agencies, leaders and individuals whose position on a wide range of societal issues in Africa is less than clear.

“There are some who are benefiting from this current dysfunctional relationship--be it private businesses from France in the continent, with no ethical practices, or corrupt individuals from both France and Africa”
Adele Onyango



Home is where the heart is. Home is where the art is! We are the cradle of human civilization and we need to build on that legacy. All these years after political independence was attained, we're still tethered to the chains of foreign aid. We have become dependent on it, suckling on that venomous teat like a malnourished baby. We still allow these countries and organizations to dictate our political policies and meddle in our elections. But we still consider ourselves "free".

The artificial boundaries foisted upon us by the colonial system gave Afrikans a deleterious sense of division and separateness. We need to break down these barriers and build up our unity. It is time we headed back to the future as one people. It is my sincere hope that this magazine awakens the SANKOFA spirit in each and every one of us. We need to re-establish the old ways of educating, mentoring and apprenticeship, standing on the shoulders of our Ancestral heritage. This also means learning and creating better technologies that enable us to be self-sufficient. Let's go back to valuing our land and its produce. Eating right, allowing room for self-expression, and most importantly, upholding good practices that give us space to embrace our diverse cultures.

We lost a lot of our values and ways during the slavery and colonization period. Tag along with me as we open up history books. As we re-learn and remember who we are! As we reawaken our cultural, artistic and spiritual expression. Let's navigate our ancient future together. #SANKOFA. Let's go back and get it!

Love and light

Kulture Queen

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Undoing the psychological damage done to the black race by colonization and slavery.

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ART AND ARTIVISM

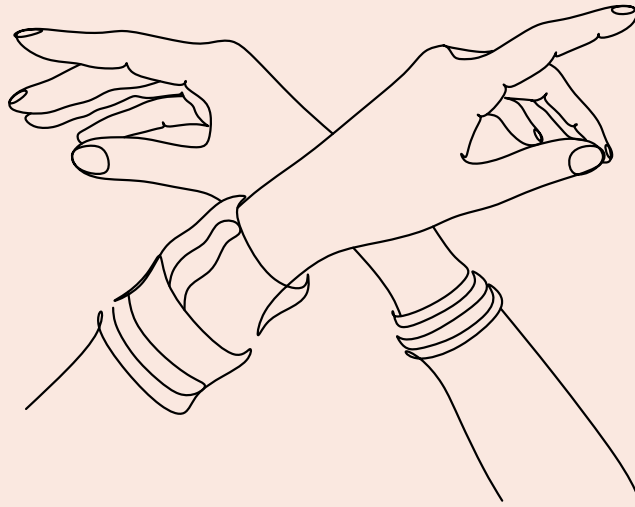
Find out ways in which artists are using their artistic talents to shape and inform society.

HISTORY FIGURES

Learn about our African heroes. What a rich history we have

AFRICA AND TECHNOLOGY

We should acknowledge our technological advancements. That way, we have high self-esteem.



A SINGLE

BRACELET

DOES NOT

JIGGLE



JAN - MAR QUARTER IN HISTORY

JANUARY 16, 2006,

**Swearing in of Her
Excellency, Ellen Johnson
Sirleaf**

Ellen Johnson Sirleaf was inaugurated as the 24th president of the Republic of Liberia. She became Africa's first democratically elected female head of state.

FEBRUARY 1, 1937

**Creation of the Booker T
Washington Community
Centre**

The Booker T. Washington Community Center was founded. Its main aim was to provide a place for people to socialize and recreate free from racial prejudices and judgments

1 MARCH, 1896

Battle of Adwa

Ethiopian forces under the leadership of Emperor Menelik II surprised the world by defeating an Italian Army sent to conquer the Empire.



Something Short About Culture

Culture is a people's way of life. We have come to equate it with tribes and tribalism and this is a direct consequence of colonialism. It is much more than that; much more than just rituals and ceremonies. Culture shifts and evolves. It responds to its environment and

sometimes, it shapes its environment. Culture has its roots in our Ancestral heritage and we, as the branches of that tree, are supposed to be its expression. We should all defend our cultures, if and when attacked.

After all, our culture is our home.

Today, there is a call for Pan-Africanism. This means that within our various African tribes, we develop an appreciation for the other tribes as we strive for unity and UBUNTU in our political and developmental agenda. We need not look for trade partners with our former (and current!) colonizers in the west, let alone our future prospective colonizers in the East. Our everyday way of life should

FREEDOM HOPE LOVE
POWER BLACK
GROW YOUR AFRO

FAITH UNITY PEACE
WE'RE SO CLOSE NOW

MILITANCY LIBERATION
BUFFALO SOLDIER



start with gratitude and appreciation of life, followed by awe and reverence for our creator /spirit. Everything we do must stem from that foundation.

Introspection and personal evaluation should be our culture. We are in a complex post-colonization era. Neocolonialism is a product of false attitudes engrained in the psyches of Africans. It is up to us to undo the damage.

*The bitter heart eats
its owner
- Bantu proverb*

*Where you will sit when
you are old shows where
you stood in youth”
- Yoruba proverb*

TRUE LIBERATION



VISION

The names mentioned on the graphic are but a few African visionaries who championed, not just physical, but mental liberation. African education was a central part of their cause. They wrote books and started schools. The problem is our education systems as Africans were designed by colonizers. Africans should have their education based on the principles espoused by individuals like Marcus Mosiah Garvey, their

ACTION

economic principles based on solid foundations like those proffered by Madam CJ Walker, Booker T Washington, and even contemporaries like Vusi Thembekwayo. African Governments need to cut off all puppet strings the West hangs on them and realize that they too are Africans in positions of power because they have access to resources.

New growing fields like Financial Technology prove that contemporary

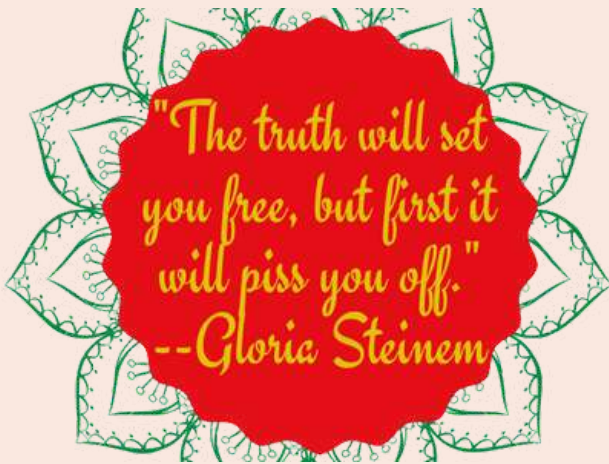
Africa is progressive and can be an industry leader. We live in the information age now. Anybody can teach themselves anything they want. Also, we can communicate with each other regardless of distance. Why not have Africa's GDP also contributed to by the Black communities living out there in the diaspora?



Why can't we have funds set aside to buy land here in Africa for the return to the diaspora? I'm sure Africans and Blacks can work together to make Marcus' vision come to pass. Once we set our minds straight, and get past the neo-colonization mind control, we can think straight and rely on our natural Spirit-led intuition to move forward.

For the Africans who were on the continent during colonization, the idea of freedom was the white man going back to where he came from, and the Black man resumed life as usual. Independence came and went. Years later, we depend on foreign aid for development and many Africans subscribe to the White man's religion. Despite being free from hard labour and oppressive laws, we are not mentally liberated and Spiritually independent.

For our brothers and sisters who were taken as slaves, freedom was being taken off shackles and not working on plantations. Of course for both groups, other serious grievances fueled the need for independence for all blacks both in Africa and in the diaspora. Centuries later, most if not all black people participate in democratic processes and we are integrated into society. No more segregation or special treatment for certain skin pigments. In the Americas, blacks try to find their origin through DNA. Even though they do get results, coming back home is difficult and somewhat of a scary experience. History can testify to the negative messages that have been proliferated by the media targeting black folks.



*"The truth will set
you free, but first it
will piss you off."
--Gloria Steinem*

Today, we live in an era of total integration. There may no longer be overt colonization or an open slave/master dichotomy, and we may have the veneer of equality, but the West has an insidious way of asserting dominance, for example,

foreign aid, donations, and help we haven't asked for. And our puppet leaders perpetuate this cycle of presenting Africa as needy. So the real enemy is our leaders. As we like to say in Africa, that is a topic for another day. We the people can demand better leadership. But we are too distracted.

Now we have COVID, Masks, vaccines, and all. Students have school and adults have work. We are free but trapped in the cycle of looking for money. So we keep our focus on how the West, USA, and China are playing with our resources, through unfair policies that just take and take from us. Do we really need a "messiah", or is it a matter of self-introspection and joining a community that supports your ideas? As individuals, we need to focus on progress and self-development. This is sure to ripple to the rest of the black community and move us forward. Our leaders aren't for us. They work for the powers that be to take more from us. We must master the art of self-reliance. But if you ask me, we are in complex times in matters of our independence. Parent colonies tend to control the investment choices of former colonies. Francophone countries don't print their own money, and they even signed a pact for the continuation of colonization. Even more complex is the desire to be like the white folks, inculcated within us from childbirth. My desire for a thriving Africa and the call to learn more about my heritage came to me when I was 19. Young children need to play with black and brown dolls, grow up listening to conscious music and listen to speeches by individuals like Dr PLO Lumumba and Dr Arikana Chihombori.



We need to undo the psychological damage that we went through especially if we belong to the third generation of the children of independence.

Let's encourage the Mekatiliis and Garveys of our generation to rise. Support them and watch Africa sitting astride the world table,

the masters of our own destiny having vanquished Babylon. because that day is coming. Illusions is the word here. You see, the main aim of a colonizer or a slave master is to exploit the subject. Any ideas or information given to the subject by the colonizer or the slave master are never meant to benefit the subject. Instead, the subject is made for a mental prison in which the white man is right and is worthy of all good things. The subject begins to degrade him/herself This self-loathing is inherited by the children and is maintained within the generation, that blacks are bad, whites are good. It is why we hear of the diametrically opposed dichotomies of USA- Africa or China-Africa, why not, alternatively, something like an international Afro-Sino conference? Where we are the ones giving demands and setting the terms of the agreement? True liberation happens on an individual level. As more and more individuals get liberated, the community will soon change to one of progress, We need to undo the psychological damage that we went through especially if we belong to the third generation of the children of independence. self-confidence, and advancement. Let us not believe the lies spoon-fed to Africans by the media. We just need to organize ourselves in small communities and raise children and youth who love being African and are willing to learn all they can to develop our continent. Individuals who are free thinkers are not intimidated by technology or poor leadership. Africa is still rising. May we do so in true liberation.

did you know?

KNOW GHANA

Andikra Symbols



WHAT ARE THE ADINKRA SYMBOLS?



Adinkra is a name that comprises two words translated as "a name that sends a message" Adin which means "Name" and Kra which means "send a message", "send a greeting", "farewell" or "goodbye". Adinkra symbols are visual expressions with historical and philosophical significance originally printed on cloth which royals wore to important ceremonies. They express various proverbs, themes and aphorisms of the Akan people from the Ashanti Kingdom. Originating from the Bono people of Gyama of Ghana and la Côte d'Ivoire, the symbols were absorbed into Adinkra culture after they were captured by the Adinkra King, Nana Kwadwo Angyemang who named the symbols after himself.

Today, the symbols have been absorbed into modern-day cultural life, interwoven into the design of logos, clothes, furniture, sculpture, earthenware pots and a variety of other artifacts. Saturated with meaning, these symbols have come to symbolize the richness of Akan culture and serve as a shorthand for communicating deep truths in visual form. For example, the fact that most universities in Ghana use at least one Adinkra symbol in their logo demonstrates their use's gravitas. The Bank of Ghana introduced new higher-denomination banknotes and coins into circulation in 2019. An interesting feature of some of the notes was the use of Adinkra symbols on the notes.



The symbol on the new GHS100 note is called Dwannini Mmen, Akan for Ram's horns. It is a symbol of strength and humility



Gye Nyame, which translates as Except God in the Akan language is the most popular Adinkra symbol and is widely used in logos of schools and other institutions. Gye Nyame is used to express the omnipotence of God. This symbol is on the GHS 200 note.



www.adinkrasymbols.org has lots of information regarding the Adinkra symbols

Lifestyle

Mwangi Wangome



A Kultured person is free and does whatever possible to maintain his or her freedom. Humans are not the only ones who take away freedom from fellow humans but also unseen enemies like disease. Disease attacks when our minds and bodies are not in balance within and without, or not operating in the manner it was designed to by nature.

The World Health Organization describes health as "a state of complete physical, mental and social well-being". Many factors contribute to good health; the positive news is most of the factors are within our control such as food, sleep, physical activity, social interaction and how we cope with stress. We build health every day based on our choices and actions (lifestyle) which eventually will factor into the sum total of either good or poor health; remember, our body keeps the score which makes it wise to treat it kindly.

Nobody makes a conscious choice to be unhealthy due to the suffering it brings. There is lots of information on how to achieve or maintain good health yet diseases continue to burden us and the people we love. It takes away the quality time we would have shared and brings lots of emotional and mental baggage which many pay millions to shelve. Medicine alone has failed us as there are many interconnected factors contributing to good or poor health. I think that the best approach to building, maintaining and restoring good health rests in our lifestyle (series of our choices and actions). Lifestyle could be the stone that we have been ignoring all along.

Most health experts approach disease based on the scope of training. For example, a nutritionist will look at disease mainly from a dietary perspective,



the surgeon a surgical issue, a pharmacist a pharmacologic issue etc. I think this makes us miss the bigger picture as it does not address the root cause of a disease. Lifestyle medicine sees disease from a bigger picture (holistic perspective) allowing us to see how various factors such as dietary, physical activity, sleep, hydration, stress coping, drug use, and social relations, as well as our spiritual well-being, contribute to health or dis-ease. Moreover, it also seeks to understand the root causes of disease allowing us to develop long-term solutions.

Building and maintaining health is often seen as foregoing pleasure. The good news is you do not have to forsake pleasure as you will get it in vitality and living well. If you love food, you use recipes creatively to prepare delicious but quality food. Physical activity does not have to be rigid, you can enjoy walks, jogs, hikes, cycling in nature or perhaps some good old sports in the evening with your friends. Dancing is also a fun way to exercise, proving that pleasure in our lifestyles depends on how creatively we structure our activities.

Health makes us free! I will share my favourite quote on health by Herophilus. He states that *when health is absent, wisdom cannot reveal itself, art cannot manifest, strength cannot fight, wealth becomes useless, and intelligence cannot be applied.* Don't you agree?



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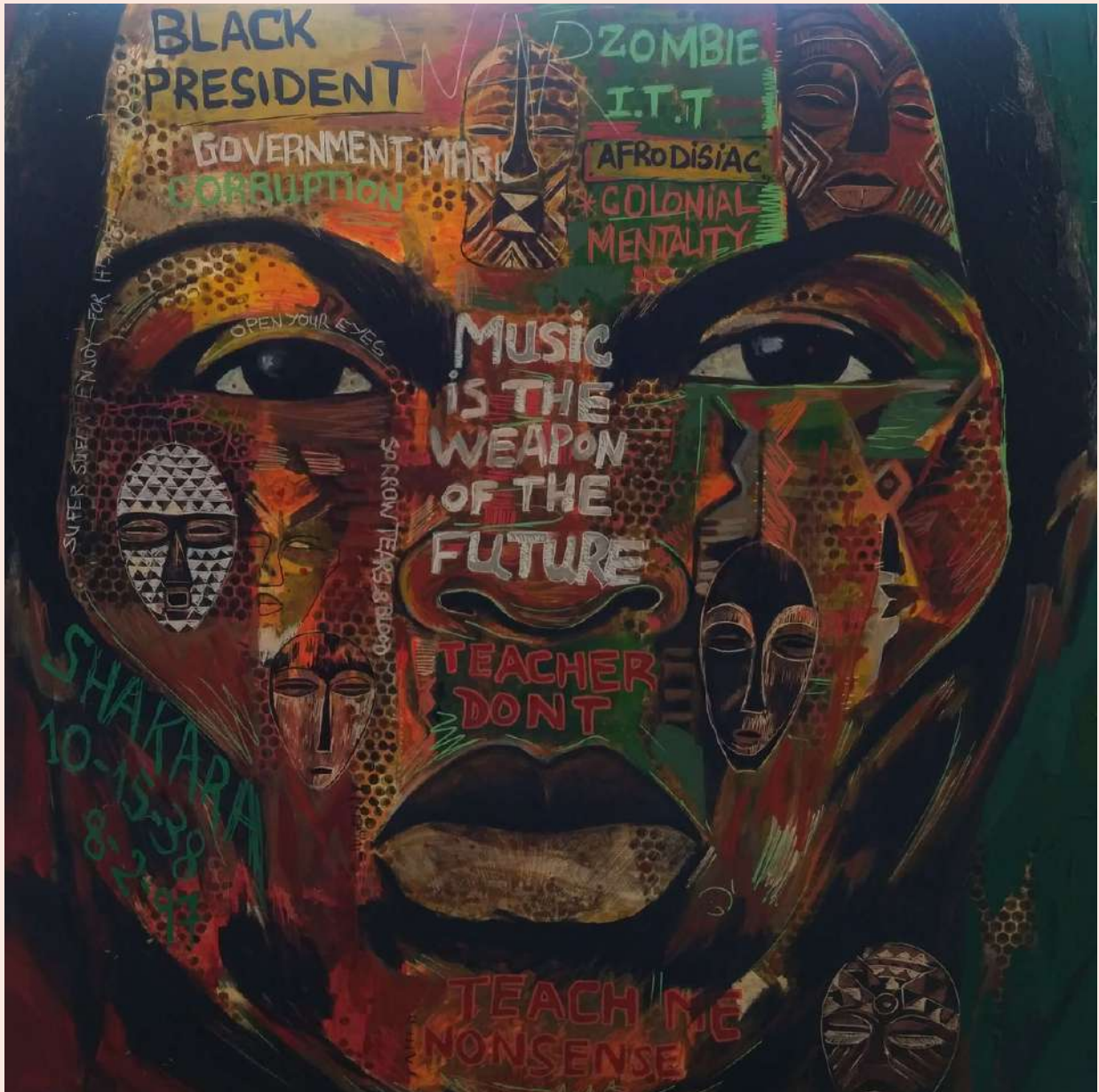
nonnycrafts100@gmail.com





**TO GET LOST IS TO LEARN THE
WAY**

ART AND THE SOCIO-POLITICAL SCENE.



Art of any form has always been used as an expression of activism and as a result, art becomes a change agent as well as a medium to pass information in any society. Artists like Fela Kuti and Bob Marley made music that triggered political awareness in those who listened. In Uganda, we have Bobi Wine who is both a politician and an artist as well. Naming such artists would be a futile endeavour because we know them and they are many.

A few examples include Eric Wainaina, Jah 9, Miriam Makeba, Muthoni the Drummer Queen, Angélique Kidjo, and Burna Boy, just to mention a few.

Artistic Activism is when the creative power of the arts is used to trigger us towards a cause, a habituated change or a certain level of awareness necessary to bring about social change. Activism is the activity of challenging and changing power relations. It is challenging the status quo. Art on the other hand is a creative expression with meaning on different levels. Art has always been used as a tool and medium of expression and documentation in times of revolt, protest, and upheaval, especially through songs, poetry and more contemporary mediums like visual and graphic designs.

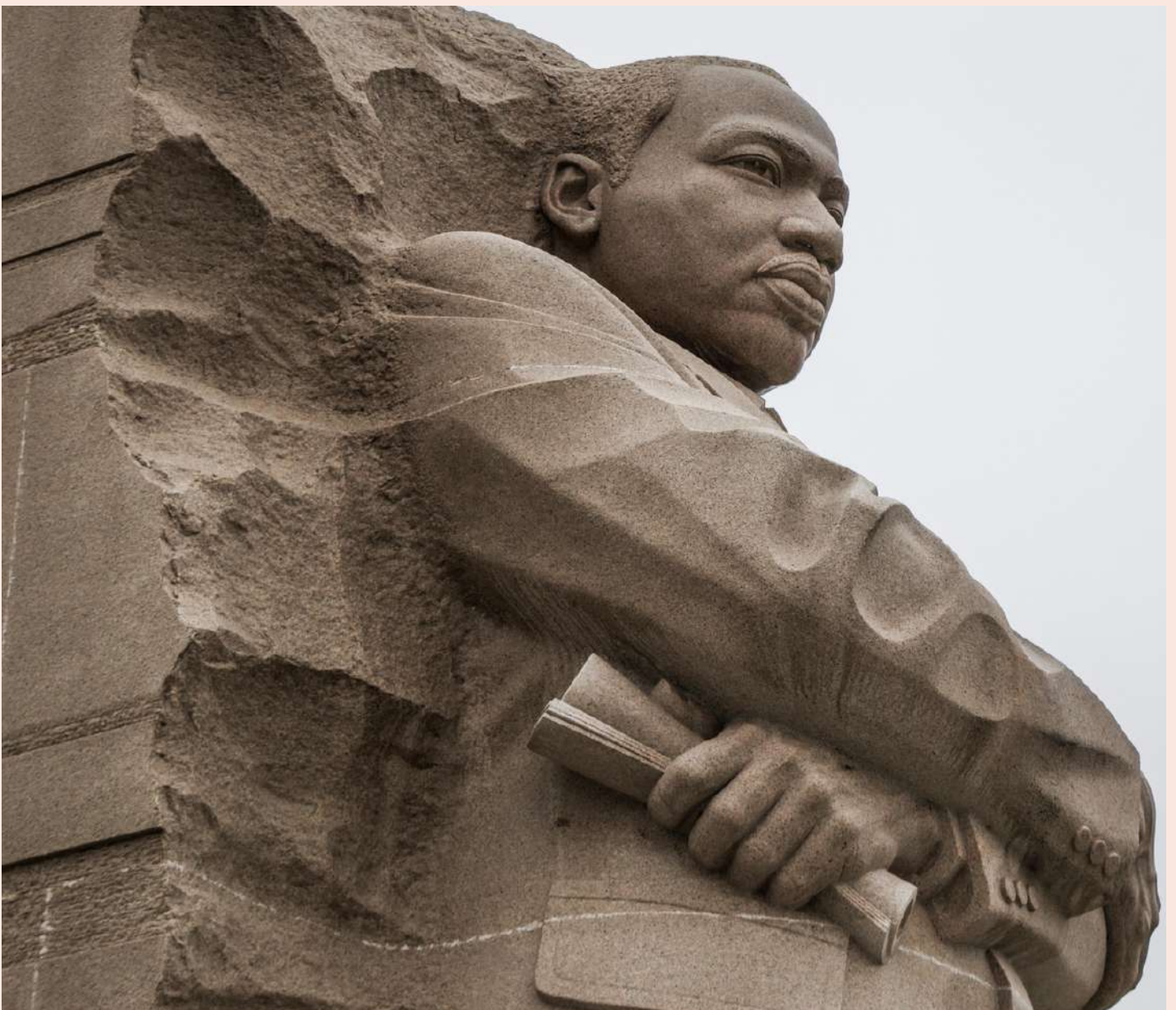
There is a common saying, that art is a mirror of society's actions and state. Artists communicate what is necessary. Throughout history a majority of effective civic actors have married the arts with campaigns for social change, using aesthetic approaches to provide clear perspectives on the world as it is and imagine the world as it could be. From Kenya, Boniface Mwangi –an artist and activist– uses art to comment on the exploitative nature of the Kenyan Government through creative advocacy. He does this through his NGO called pawa254 which according to their website, is a unique art and cultural collaborative hub that houses, fosters and catalyzes creative and community-driven projects for social change.

PAWA 254 have coined the word activism meaning the way they work with artistes to continually develop and disseminate active art (music, spoken word, visual art etc.) to conscientize the public and spark citizen engagement in governance.



Another example is authors like Chinua Achebe, Ken Walibora, Ngugi wa Thiong'o, Chimamanda Ngozi Adichie among many others who use literary creative mediums to tell stories that touch on the lives of Africans facing different issues like colonization, political happenings, race and other socio-political themes.

Contemporary artists use visual art mediums to pass awareness messages on various issues like black lives matter, corruption in governments, LGBTQ issues, human rights issues, and healthy and sustainable lifestyles, among other issues.



Granite statue of Civil Rights Movement leader Martin Luther King Jr.

SAMPLES OF ART IN ACTIVISM, HISTORICAL INFORMATION, AND SOCIO-POLITICAL ART

1

- Wall painting by Misiko, done on a wall. An African individual looks at the past, present, and future.



2

Painting by Misiko, done on brown paper.

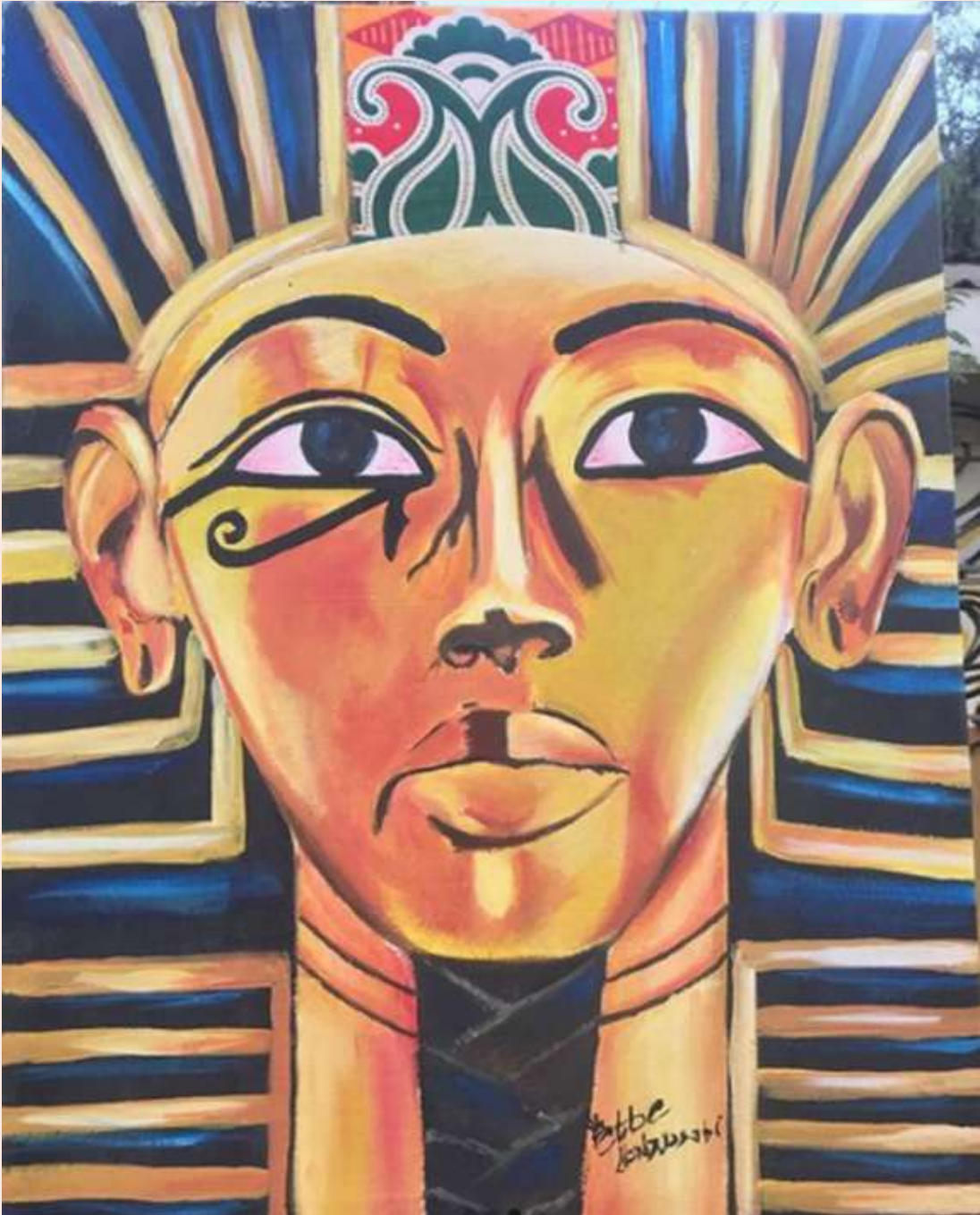
- MAU MAU Leaders against colonial rule in the region.



@jon misiko

3

Painting by Llord Wasabi
Remembering Kemet. Pharaoh Tutankhamun.



[@lordwasabi_creatives](https://www.instagram.com/lordwasabi_creatives)

THE LEGEND OF GOR MAHIA 'GOR WUOD OGADA NYAKWAR OGALO' -GOR SON OF OGADA GRANSON OF OGALO

By Peter Nyamato

Have you ever wished you could do magic tricks
And had a team named after you?
That you could live to one hundred and twenty-six
And that these three things would come true?

What if I granted you not just these three
But four or five- Maybe more?
And what if I told you these things came to be
For a very special boy named Gor?

Now let's sit down so I can tell you this story
Of this boy who lived long ago
A story of magic, mystery and glory
Of the grandson of Ogalo

He came from Kenya, the province of Nyanza
And lived somewhere called Homa Bay
He was born in a village called Sigama
A place where some still come to pray

One day, his grandfather called him to his hut
To bless him and his siblings
He blessed his brothers in one way, but
He gave Gor some very different things

He gave him an urn when it was his turn
So that he could remember his mother
Who had passed away on another day
And left just him and his father

The urn contained ash and his grandfather splashed
Some of the ash on the boy's hair
And then told the boy Gor that he should stash
The rest in the sycamore's lair

And from that moment, the boy Gor would change
When he walked right back to his hut
He felt very different and somewhat strange
Not just in his head but in his gut

All of a sudden, he could do special things
That others were not able to
He could change himself into anything
And all that he'd say would come true

He could tell the future by watching the stars
And seeing where animals went
He could cure the sick and heal all scars
Make crooked things straight and then bent

And people gave him a special nickname
-They would call him 'GOR MAHIA'
It meant 'MAGIC GOR' and he rose to fame
And he was both loved and feared



'GOR WUOD OGADA NYAKWAR OGALO' -GOR SON OF OGADA GRANDSON OF OGALO

By Peter Nyamato

For when he became a man he'd defeat
A whole army by scaring them
He'd send the enemy into retreat
By first calling and daring them-

To fight him, when, all of a sudden then
They'd see a large swarm of bees
That would chase and attack all the running men
And sting them from beehives in trees

And if the enemy managed to nab
One of his own men, he'd change
Himself into a leopard and grab
Back all of his men and arrange

A spell that would make the foe act strange
Coz their thoughts would be less clear
They'd lose all their senses and be deranged
And then they'd be grabbed by fear!

Gor Mahia became a leader and chief
And would look to the land and sky
To protect his clan from wars and thieves
By praying to their god named 'NYASAE'

He lived many years and grew very wise
And all people sought his wisdom
He was a great seer and opened all eyes
To an evil future kingdom

Now, a seer is a person who can tell
Things that will happen tomorrow
And he warned of people who'd cast a spell
And bring his people much sorrow

He said the people would be baby-like
With sticks that could spit out fire
And warned his clan would not be able to strike
Any fear in these evil liars

The people he warned were the Karungu
The most fierce warriors of the day
And the people he warned of were the Mzungu
Who came, as predicted, and stayed

Gor lived to be a great and grand old age
And had many sons and daughters
He's remembered not just as a great sage
But a warrior and healer who brought us-

Magical tales and great mystery
That we talk about to this day
And this should be part of our history
For all to recite and say

So, let's not forget this beautiful tale
Of magic, mystery and war
And every chance that you get to regale
You should tell of the story of Gor!



INNER VIEW

OUR PERSONALITY OF
THIS QUATER IS
MUTEMI WA KIAMA,
OF THE KONGAMANO
LA MAPINDUZI -
WANJIKU REVOLUTION



I (Kulture Queen) had been following Wanjiku Revolution on Instagram for about two years now. One day, I received an email, he wanted the link to one of my magazines. The name Wanjiku Revolution has always intrigued me and I immediately wanted to connect with him and his work, because I also I'm very interested in the seeing Afrika go back to being great again.

Mutemi is quite fascinating I must say. His boldness and courage to speak out against oppressive regimes and educate the citizenry on matters they should be concerned about is impeccable.

Enjoy!

INNER VIEW WITH MUTEMI WA KIAMA

Kenyan Human Rights activist

Kulture: Would you describe yourself as an activist? If so why and if not why?

Mutemi: Yes. However, I prefer to use “Active Citizen” and “Revolutionary”. I am a Community Organizer.

Kulture: What inspired the Wanjiku Revolution movement and Kongamano la Mapinduzi?

Mutemi: The Kenyan Constitution 2010 is very citizen-focused. It speaks to Rights, Freedoms but also crucially, the Responsibilities of citizens and thus puts Public Participation at the centre of decision-making for better citizens and those we have in power.

Kulture: What challenges have you faced trying to educate the public on the issues you are vocal about?

Mutemi: There has been a lot of push-back by regime supporters who don't like questions from citizens. I've also been arrested and charged twice.

Kulture: How did you learn about the Kemetic spiritual path?

Mutemi: We share a certain WhatsApp group (Afrikans4Afrika) with Brother Wakili Peter Nyamato where he kept sharing tidbits of it. I reached out to him and after that, it was like Alice in Wonderland. Still going down the rabbit hole.

Kulture: Does this knowledge impact the revolution? How so?

Mutemi: Very much. It grounds it in our African history. That we had ancient systems — governance, dignity and others — that were more advanced and democratic than the European ones or the extractive colonial state we're currently under, and these can be adapted to help Afrika find her feet again.



Kulture: How have you interacted with the arts in the revolution?

Ancient Kemetic art grounds the revolution. It provides tangible evidence of not only what was, but also acts as an education aid on what is possible going forward

Kulture: Words to the awakened Kemet nation. How can they strengthen the revolution?

As Afrikans, we are not in the last 500 years of slavery and colonialism. Let us relearn our glorious history and use it as the foundation for a radiant and dignified future.



[wanjikurevolution_kenya](https://www.instagram.com/wanjikurevolution_kenya)



[WanjikũRevolution Kenya](https://www.facebook.com/WanjikũRevolutionKenya)

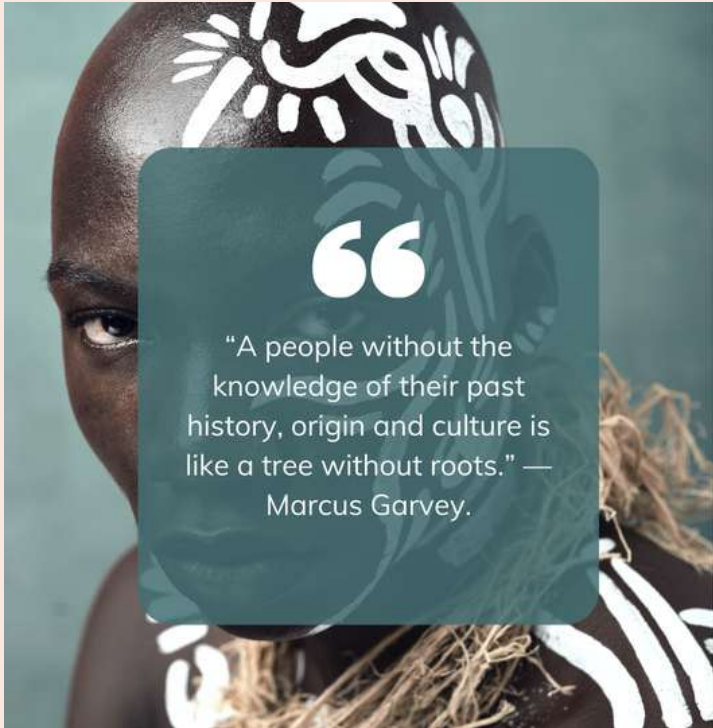
ADVANCE

CANADA'S BLACK MUSIC BUSINESS COLLECTIVE

SCHOOL BUT WE DON'T DO IT BY THE BOOK

WE HAVE A POWERFUL HISTORY AND A GREAT FUTURE

By Kulture Queen



“

“A people without the knowledge of their past history, origin and culture is like a tree without roots.” — Marcus Garvey.

Both Social Studies and History classes taught in schools give students the impression that Africa had little to no history prior to colonization. After we are taught about independence, the focus shifts to matters about the constitution, the justice system, and some aspects of nationalism. Why aren't we taught about the Nubian civilization of ancient Egypt? Well, we may learn some token tidbits about,

for instance, the Buganda Kingdom and there may be a footnote about the Songhai Empire in the Kenyan History curriculum.

We're taught about resisters and collaborators of colonial rule. Our history is taught to us through the prism of colonization. Even worse, we are taught that colonization had benefits. That we needed saving from our barbaric rituals and practices. That we needed education and the Christian religion to save us from eternal damnation. Well, it's time we told our history, OUR-STORY. We owe it to ourselves and future generations. Our girls need to look up to women like The Queen of Sheba, Mekatilili wa Menza, Queen Nzinga of Angola, Queen Amanirenas of Meroe, Kush, and Queen Nephtriti, and even contemporaries like Wangari Maathai, Nerima Wako and Dr Arikana Chihombori. This magazine hopes to contribute to your unlearning, learning and relearning about the diverse African Culture and Spirituality. This edition will focus on Queen Nzinga and Mansa Musa. See Africa with fresh eyes and a new perspective. Enjoy.

QUEEN NZINGA OF ANGOLA

Just look at her. You can tell she's shrewd. Not your run-of-the-mill, nondescript African leader. Here is her story. Nzingha Mbande (1583-1663) was Queen of the Ambundu Kingdoms of Ndongo (1624-1663) and Matamba (1631-1663), located in present-day northern Angola. Born into the ruling family of Ndongo, Nzinga received military and political training as a child, and she demonstrated an aptitude for defusing political crises as an ambassador to the Portuguese Empire. She later assumed power over the kingdoms after the death



of her father and brother, whom both served as kings. She ruled during a period of rapid growth in the African slave trade and encroachment of the Portuguese Empire into South West Africa, in an attempt to control the slave trade. Nzinga fought for the Independence and stature of her kingdoms against the Portuguese in a reign that lasted 37 years. When she was younger, her age mates were sent to Portuguese schools where they were taught Portuguese. She refused to go to school. She questioned why they have to learn the ways of foreigners. As she grew up, she grew into a warrior queen, fighting and winning many wars. She was also a smart diplomat who shaped policies in her favour. She knew how to neutralize threats from the Portuguese. She later came to accept catholicism as a religion to gain support from the Portuguese as she strengthened and consolidated her political power. She even offered escaped slaves freedom in exchange for their loyalty. She was focused and goal-oriented. She was able to quell rebellion and rivalry from her neighbouring Kingdoms. It is also infamously claimed that she had about thirty husbands and would even kill some of the men she slept with right after sex and she even made men fight over her for sex. This queen should be in history books for her bravery and efforts in delaying the European takeover of her Angola territory. She died at age 82.

MANSA MUSA OF MALI



Musa I, or Mansa Musa, was the ninth Mansa of the Mali Empire, one of the most powerful Islamic West African states. Mansa is an Akah word that means ruler or King. Mansa Musa developed diplomatic ties with the North African states and, thereby facilitated an unprecedented growth of trans-Saharan trade, which in turn further enriched and strengthened the imperial government. Internal commerce and agriculture flourished, and the order and prosperity found in Mali in 1352-1353 by the famous Arab traveller Ibn Battuta were largely attributable to Musa's enlightened

leadership earlier in the century. On his death in 1337 Musa was succeeded by his son, Mansa Maghan (reigned 1337-1341), who had ruled during Musa's visit to Mecca and Cairo. Musa Keita I (Mansa Musa which translates as, "Kings of Kings" or "Emperor" of Ancient Mali) Keita I was the 10th Mansa of the Mansa Dynasty. Under his rule, Mali became one of the wealthiest countries in the world. From their gold and salt production, agriculture and imperialistic stature and dynamic trade location, the kingdom flourished. Forbes named him the richest man of all time. Musa Keita I is famed for enriching the great trading city of Timbuktu, establishing the library and Islamic Universities. His legendary pilgrimage to Mecca with over 60,000 attendants and lavish outpouring of gold to the poor across the Sahel region, Egypt and the Middle East was chronicled by many and is suspected as what drew the attention of the Spanish crown and initial attraction of Europeans to West Africa. Made famous by the Spanish map, which shows him holding a golden orb, Mansa Musa is also credited with initiating extensive building projects in Mali from palaces, Mosques and urban developments.

My take from the two stories

Anyone intending to be a leader must have shrewd diplomatic and communication skills. One must also have a wealth creation mindset as wealth is the measure of one's progress. Fear is out of the question and one must value their culture and allow it to evolve positively with the times. When called upon to be fierce, so be it, so long as you keep your ways. Culture is something that can be moulded. It has to respond to the times in situations where it can not inform. By this, I mean, that during an invasion, we should all warrior up and fight, or use diplomatic acumen. In a peaceful time, culture should direct citizens to make wealth and expand. Make sure there is enough for posterity. Also, every leader should prepare the next generation of leaders. Angola was attacked because there was no well-groomed leader to take over. As Africans, we should always teach our children how to be entrepreneurial and diplomatic. We are no longer fighting wars of guns and spears. Our war is a war of ideas. We should be territorial with our land and make good use of it. Embracing technology is not even up for debate anymore. Let's learn from our leaders for our own individual sake. When we read stories of our past, we learn that Africans were truly a force to reckon with. No jokes here, we meant business. As we all know, if one man or woman can do it, we all can. We can be great again. And it just takes 24 hours. Analyze your mindset and realize the greatness in you. When you act and make decisions, make it from the greatness perspective.

UBUNTU FOREVER





**HE WHO UNDERSTANDS MUSIC
UNDERSTANDS THE COSMOS. ~**

-Kemetic Proverb

SUSTAINABLE CONSUMERISM

By Kulture Queen

Advertising has gotten the best of us. Companies and businesses have departments solely to study consumer behaviour and psychology. All for profit. If you take a life audit and examine the products you purchase and let them into your space, you're likely to come across products you bought and haven't even opened. You only bought it because of the way it was advertised to you. It's time to review your products and really consider what you need and not what has been well advertised. Another thing, where do these entrepreneurs get their resources and labour? Big companies have been found to use child labour or mistreat casual labourers with low pay. Like clothes and tech gadgets that exploit cheap labour and minerals from the Congo. In this day and age, concepts like Minimalism, Conscious Consumerism, and Essentialism have helped people get out of the negative consumerism cycle. More disposable products are made using biodegradable materials and owning your Thermo cup for your tea and coffee goes a long way in saving forests as you don't use paper cups. Clothes. I think this industry needs a total revamp of its operations to overturn its operations. We wear clothes dumped on us from the West. The same clothes are made in poor, inhumane conditions. Even second-hand clothes sellers make more than the people manufacturing them. I pray that as we grow our consciousness every day, we learn sustainable consumerism and not just make random purchases to fill emotional voids.

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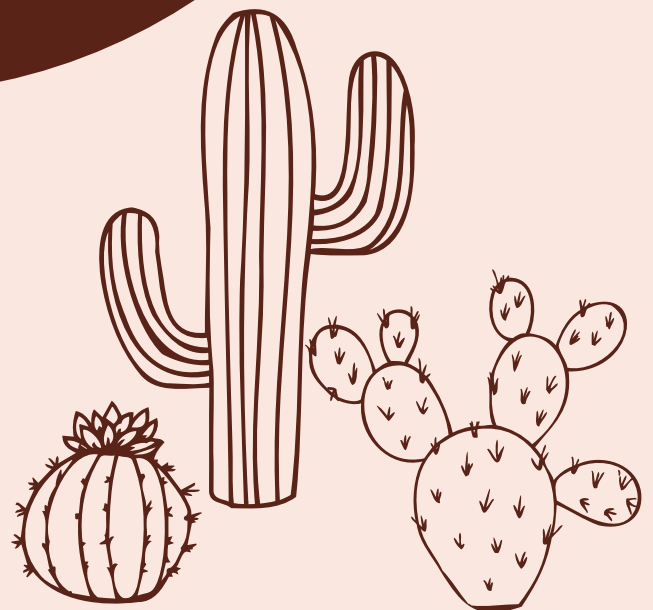
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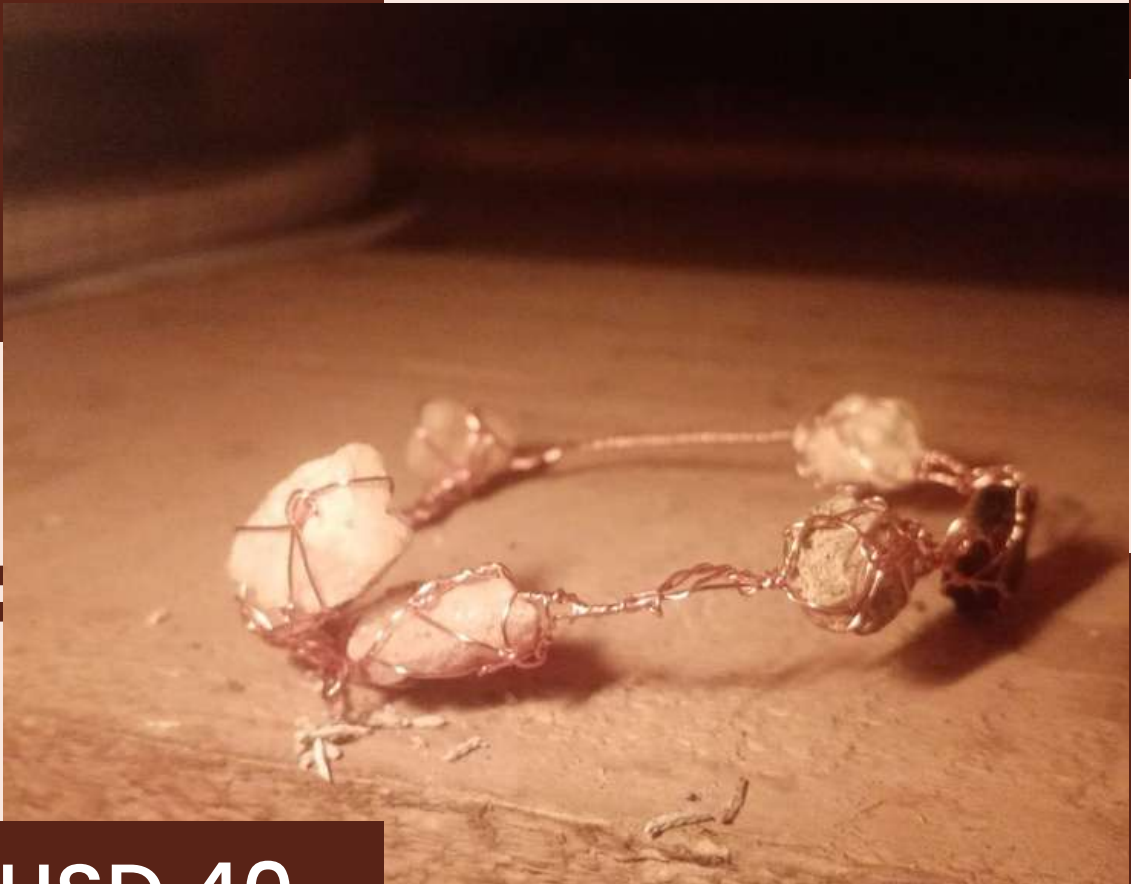
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Africa and Technology

By Mark Judah Kimutai

For a long time, Africa led the ancient world in many fields that modern society deems as civilization and progressive technology, that era passed and the history was buried by later civilizations who were mostly foreigners. In the last 120 years, a lot of effort has been put by African scholars from all over the world to restore African esteem in their ability by unearthing their great history and the advancements of their ancient civilizations. Africa has produced much of the world's foundational knowledge from Math, Medicine, Literature, Science, Poetry, Music, Language, and so forth. Despite all this, Africans still have a problem with their esteem, many believe that if the western world were to abandon them they would not flourish. On the contrary that is exactly what would happen to the west if Africa were to abandon her. Our position of weakness comes from our low self-esteem caused by the lack of knowledge of historical examples of Africans doing great things in the past mostly due to ignorance and intentional sabotage by the West. The information is there but there exists an education system that filters out scholarly works by African intellectuals documenting this great history and feeds them stories of their losses and diminished state. African education systems should restore the language of instruction to native African

languages, as it was in the past. In Kenya for instance, the language of instruction in early colonial schools was the native African language until the state of emergency was declared and the district education board was formed which changed the language of instruction to English.

Even before the colonial schools, African forms of education already existed with the language of instruction being native. One has to go out of the mainstream education systems to find the information but fortunately, due to the internet, there has been an explosion and proliferation of the sharing of this content through videos and file-sharing services that hold databases of millions of books. This information sharing has caused what many are calling an awakening but despite this, there is still a problem, books and videos are only available to people who are literate in western languages.

Arabic and African languages use the Arabic script such as Ajami, though according to the UN the latter is not considered literacy despite its prevalence and wealth of information in West Africa. African scholars and anyone with a desire to see Africa restore its esteem should translate the works of these African scholars into their African mother tongues. The divide between people who are literate in colonial languages and those literate in African languages has served as a divisive tool to show status.

The works of Cheikh Anta Diop—the great Senegalese Historian, Rudolf R Windsor, Chancellor Williams, J. A Rodgers, Ngugi Wa Thiongo, and Ivan Van Sertima among other great African scholars should be translated to all native African languages. Some African languages already have a native script such as Mandombe, Nsibidi, Bamum, Adinkra, Lusona, and Ajami among others, unfortunately for many others who have lost their writing scripts the Latin script will have to be used which is unfortunate but necessary due to its prevalence among Africans. Beyond historical works, mathematical, literary, theological, technological, and scientific works must be translated by Africans into native African languages.

We need African companies that will produce high-quality produce of African products so that no African will brag about owning an iPhone, A German car, Nike, or Gucci as a show of superiority over other Africans. Instead, they will brag if they have to, about owning African brands. This is the way to restore our esteem, to make our own brands that will push foreign brands out of Africa's markets. The first step to achieving all this is to translate the knowledge we have acquired to our mother tongues and be proud of our mother tongues because they carry a wealth of history that we have forgotten. "Language is the river upon which culture flows".

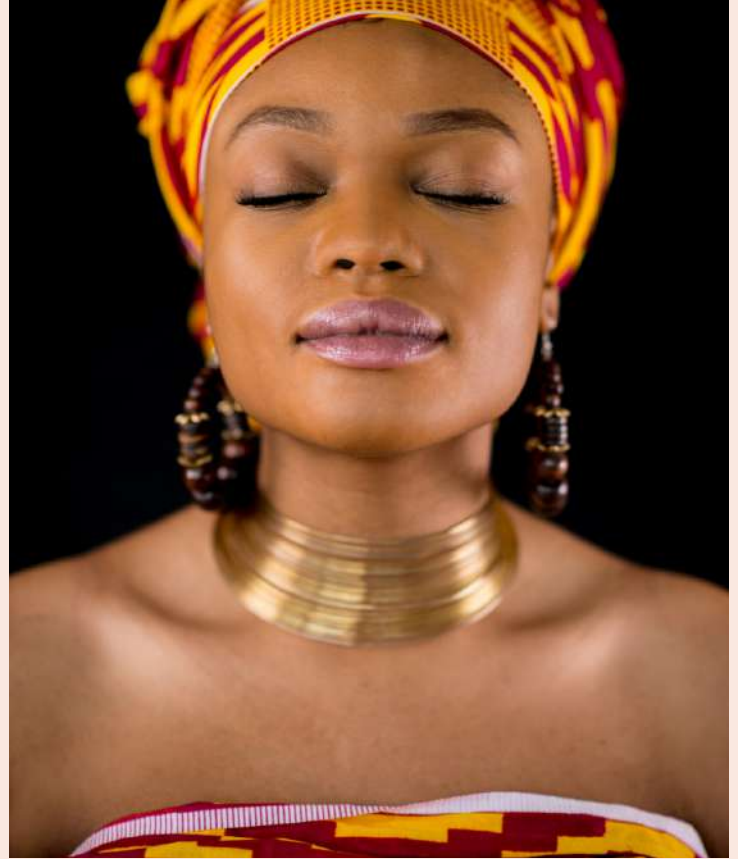


A controversial messianic figure called Simon Kimbangu emerged in Kongo in the 20th century and he prophesied about a future where Africa will produce innovations the world has never seen before among other prophecies, despite the controversy, his story is intriguing and gives a sense of hope about an Africa free from colonial powers.

About Black Inferiority

By Kulture Queen

In the series Boondocks, there is a character that goes by the name of Uncle Ruckus. He is actually the darkest, both in complexion and humour. He hates his fellow blacks with a passion. He is a man full of musical talent and he does odd handy jobs like dropping white kids to school and cleaning the toilet. He says white people's waste doesn't smell as bad as black people's stuff. He is a true depiction of a black man who does not know his value and places the whites on a very high pedestal. I think, at some points in our lives, especially when we were younger, we loved what came from the west. The media also generates for us images and programs depicting the west as a good place to be. Why are we taught to hate ourselves and wish for things outside of us yet we all bleed red, and as a matter of fact, the west depends on Africa for so much? They need us to survive economically. We should teach our children from a young age that we are the powerful ones. That we are the ones with the resources. We are not just a continent that produces athletes. To that wall of fame, we can have inventors,



industry builders, amazing political and business leaders as well as brilliant arts people. It's time for Africa to rise and to do so gracefully. Every time you catch yourself wanting the American dream, remember the power is in our DNA. We are the ones who built the pyramids because we discovered maths and science.

Slavery and colonization were significant events in our history whose impact we still feel today and must address. But we are to heal and move on. Let us develop ourselves and show the world what we are made of.



Don't be like Uncle Ruckus who prays to the White Jesus and adores every white man who passes him by. Value yourself and your people. I was in the hospital sometime in December and I saw this phenomenon play out. Where Kenyans would walk in and would have to figure out where to get the service that they are seeking. But let a white lady or Asian walk in, immediately a Kenyan staff member rushes to see what they need. And that sucked, because why? We are the ones with the power. So it's high time we acted like it.

AMIGA'S LOVE POEM:

By Peter Nyamoto

Love: Always the question and the answer

A riddle redolent with incongruity

A perpetual puzzle for the romancer

Whether brainless or blessed with ingenuity

A thrilling gamble for the habitual chancer

And a risk for those seeking continuity

Love; dissipator and creator of wives

Destroyer of marriages, creator of lives

Either way, it has its way of inspiring verse

Of bringing forth words that previously lay hidden

Through extemporaneous speech, unrehearsed

Coerced by the urge to revive the bedridden

Hopes and dreams that are suppressed and immersed

In a sea of doubts; to taste the forbidden

Fruits of bliss and self-realization

To replicate joy into serialization

Words that gush forth from a mysterious source

An untapped well of verbal inspiration

An unfiltered, unwilted and unstilted force

With recourse to the spur that is desperation

Words that more often take a surprising course

For speaker and spoken to of the citation

Words that unyoke the overburdened heart

Amiga spoke these words, unflinchingly from the start:

"Time and fate are a curious thing, I think

It's a question I've pondered many a time

We live through them and of them life food and drink

And we are merely players in their pantomime

But if this is a script in indelible ink

I wish I could defy the scribe with mere mime

For any words handed to me will not suffice

The most mellifluous would be a sacrifice-

-Of the truth; a treason of the reality

Of what it is I actually feel inside

A forced marriage of the sublime with banality

An unwilling, inadequate, tongue-tied bride

A marriage of convenience, compelled by sanity

Who implores me to speak, so that he may reside

In peace, because he threatens to depart

A mind that's muddled with matters of the heart

You live in troubled times without, I within

Somehow fate has seen it fit for us to converge

So that two streams can fuse, a new river begins

And troubled and turbulent waters can merge

To flow on the same course, to be as kin

With a power to devour ills and submerge
All woes, and flow towards a common end
Through rapids, waterfalls, fast currents, round bends-

And transcend the eddies and whirlpools we meet
And go wherever the journey may take us
Through the droughts and the rain, the cold and the heat
The pools that slow us down and the storms that shake us
Such a journey has no chance of being complete
If the will, the force- the current, forsakes us
Without that current, water is stagnant, docile
It's me without you, the Nyanza, without the Nile.

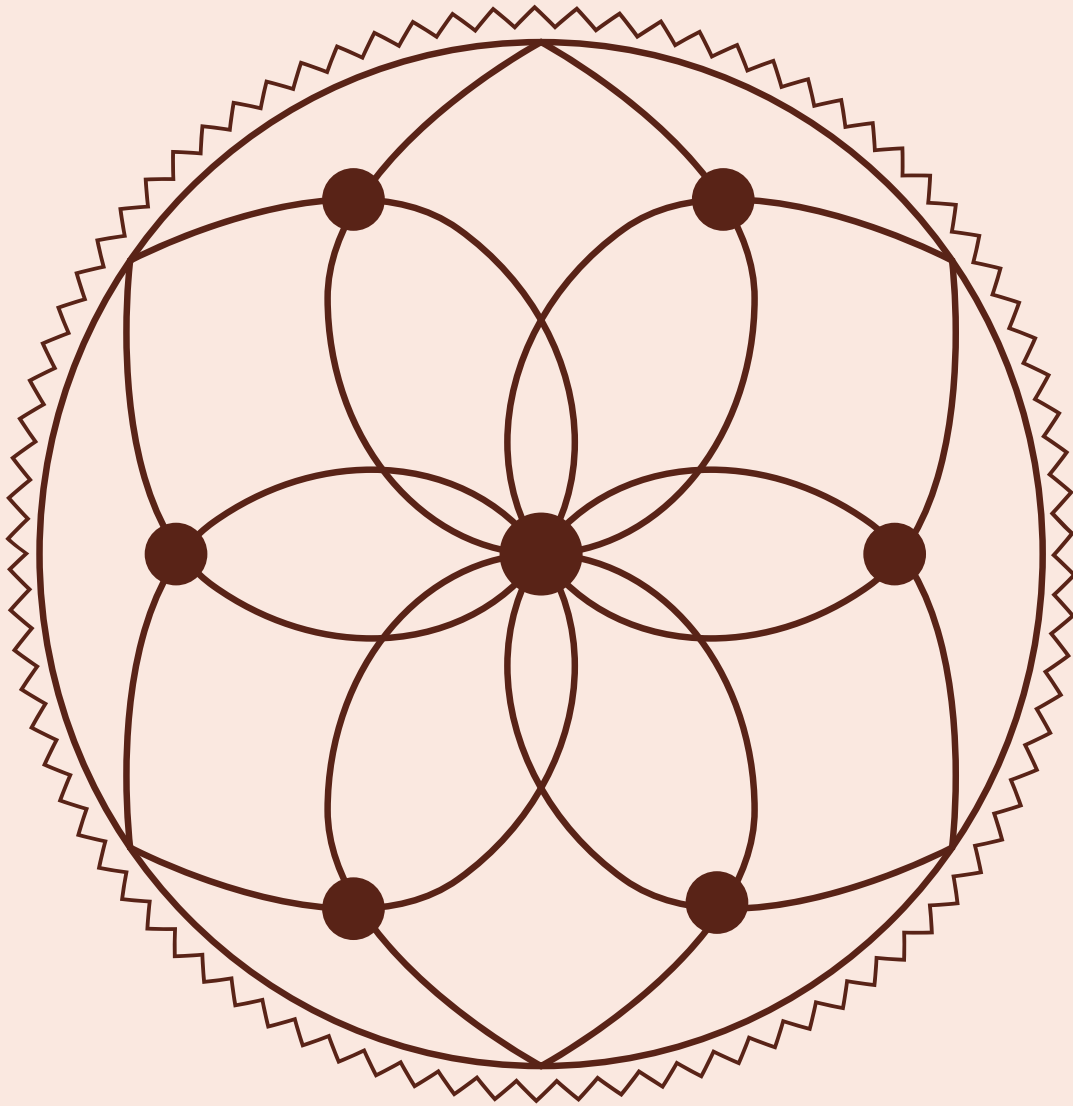
The force that's welling up from my interior
Without it, I would be that stagnant lake
A cesspool of doubts, of mental malarias
That has for many a night kept me awake
It's a thin line between sanity and hysteria
When you have this one moment to make or break
Your hopes, your dreams, your expectations
-And turn your fears into exultation!

If life has any reason or rhyme
Any purpose, meaning or well-intentioned plan
Forsaking this moment would be the crime
That ended all hope for every woman and man



And if there's a beginning and an end to time
The moment you appeared was when time began
And if God exists, he is truly divine
Because he commenced life when you came into mine!"





**WHEN THE SPIRIT GETS LOST THE
BODY GOES LOOKING FOR IT**

INTERVIEW WITH PHILLIP CHERUIYOT, CURATOR OF THE KIPSIGIS MUSEUM

How did you start the Kipsigis Museum?

The museum was started in 2008, but the story of this museum goes back to 1990 when my father decided he really wanted to safeguard the history of the knowledge that kept him stable. He was privileged to get a formal education and even got to study abroad, but over time, he realised that the things that helped him circumnavigate life well were the things he was taught by his grandmother who was his guardian. She would tell him about the values of their people, the things they held in high esteem and the things he needed to become a well-respected man among the Kipsigis people. His grandmother had a great deal of knowledge including in herbal remedies, she had a small vibrant forest within her facility where she could send us to get different herbs to treat people who would go see her because of their different ailments. Over time, my father realized it was living in this way that made him who he is.

Having made it after school and even building a career, he realized that for one to say they have been wholly educated, one has to get their knowledge from the past and merge it with what is going on now and this will help you progress in life. So he started collecting artefacts and knowledge of his culture and in 2008 he was ready to showcase these artefacts so that people could start looking back into themselves as well as enjoy the rich Kipsigis culture. In the 13 years, we've been operational, we have over 1400 artefacts and we've been involved in so many exhibitions that we also fundraise by the way to ensure the message is spread out.

Personally, I was sucked into this, my father requested I join him, so I did a course at the National Museums of Kenya.

I have loved doing this, culture has become something I am passionate about. I can spend all my energy on this.

Where is the Kipsigis Museum found?

The Kipsigis Museum is domiciled in Kericho County at a place called Kapkatet, almost at the periphery of Bomet and Kericho county.

What kind of artefacts do you have and what kind of things have you collected over the years?

We have divided our artefacts into several categories, we have containers, herbs, clothing, games, and machines – which is why we are also a science museum. Over time we have collected from the Kipsigis community over 1300 artefacts. We have collected from other tribes because we want to tell a whole story of our people, so we have artefacts from Turkana, Dholuo and the Kisii communities.

Anything you're working on, anything in the pipeline or future projects?

Currently, we've been working with Kenya Film School to assist students to start documenting some of the important aspects of culture. For the ongoing project, we're working with an Indian professor.....Then we also have a project geared toward creating a digital museum, the project is called "The Talking Museum. It will eliminate the need for a guide in the museum as you can use your phone even if you are offline, one will just have to scan barcodes on the artefacts and the artefacts will give you all the information you need. We want to be ready for the future as even our kids today learn on digital platforms.

KIPSIGIS MUSEUM GALLERY

By Phillip Cheruiyot and 'Jamin Mugun

Kipsigis and Nandi have a similar tradition. They share names but have different pronunciations and intonations. For example, names of Nandi ladies start with J like Jerop, Jebet, Jebungei, Jelagat, and Jepchirchir, while Kipsigis have Cherop, Chebet, Chebungei, Chelagat, Chepchirchir etc. For boys, they share the prefix Ki- or Kip, but Kipsigis occasionally have the Ch prefix. So examples are, Kipchoge, Kiprop, Kipng'etich, Kimutai, and for the Kipsigis we can also have Cheruiyot, like the museum curator.

You will notice similar names for some of the items in the gallery. Kipsigis and Nandi can understand each other, even though they are speaking different languages.

KIPSIGIS MUSEUM GALLERY

By Phillip Cheruiyot and 'Jamin Mugun

KIPSESEINIK in Kipsigis CHEMUNYENYAT in Nandi



These are earrings worn on both ears by women. They are worn on the top part of the ear unlike the oes worn on the ear lobe. Kipsigis men also wear it.

Kubanda in Kipsigis Kobanda in Nandi



Used to blow air into the furnace. The skin covering is lifted and when released, it pumps air into the fire.

Nariet in Kipsigis Naryet in Nandi



Was worn as a graduation cap for both gender when graduating from the rite of passage to adulthood.

Long'et ak Ng'otit ak Rotwet



Long'et is a shield
Ng'otit is a spear
Rotwet ap chok is a sword

Chepchikilit in Kipsigis Kipkurguet in Nandi



Jingles worn on the ankles to produce percussion to accompany music and dance.

Ng'echeret ak Kechuek



Ng'echeret are the stools used for sitting. Kechuek is the game played by putting seeds in the 'bowls' carved into the plank of wood. One of the games played by the Kalenjin people. In English it is known as a mancala board game, or bao in swahili. In Namibia it is called Owela.

Keseket



Strainer used in brewing liquor before it is distilled.

Merenget ab tamok



a necklace made of wrought iron and wound with slender wrought iron wire alternately. It was worn by married women. It lends a saying in Kipsigis that goes "na lelen ayes komi kii katamok" though I feel like dancing but something round my neck feels heavy.

Tribute to the Kipsigis

By Phillip Cheruiyot



In the year 2008, on October, 20th, The Museum of History, Art And Science of the Kipsigis People was opened at Kapkatet Township in Kericho District. The museum is the embodiment of the material history of the Kipsigis people of Kenya. The museum is a practical appreciation and salutation to the Kipsigis men and women for the exemplary effort they have sustained in the onerous task to subsist in this world. Since time immemorial the Kipsigis, like all other beings, exercised their will power in the cause of providing for their basic needs. With resolute determination they have kept at the minimum the ferocity of diseases through their modicum health services, by simple agrarian practice and livestock care they fed themselves, and through informal, non - formal and formal educational approaches, they brought up an abreast populace. Through experimentation and innovation, they perpetuated those responsibilities and functions which enrich the quality of life for their people. In the game of living they endured pains, braved and conquered obstructions, they dithered there triumphed here.

The museum artefacts are symbolic witnesses to their struggles through time. They range from ancient tillage hoes, to wooden troughs for feeding mineral salt to their livestock, herbs and charms for treatment of ailments, to severe defence weapons and to pleasantly rhythmic musical instruments for playing and enjoying leisure and quality of life.

Diaspora Explora

By Kulture Queen



Living in the West has always proved hostile for the black race. Our Ancestors always travelled the world and would come back home. But there was a time in history when black people in the African continent were sold to Europeans as slaves and these black people were taken on ships never to return home. Their descendants today still live where the ships had taken them. The Americas, the United Kingdom and regions that had been colonized by the French, Dutch, Portuguese and the English in the Caribbean.

Today, the Black Diaspora face challenges of expensive health care, systemic injustices due to racism, unfavourable climatic conditions, civil unrest and a feeling of not being safe and free. In a bid to make life better, blacks all over the world are exploring their options in the motherland and want to come back.

For many, moving to Africa is a chance for them to reconnect with their ancestral home and an opportunity to learn about their ancestors' culture.



Let's look at some quick facts about some of the top 3 countries in Africa that many blacks have chosen as their new homes.

Ghana



OFFICIAL NAME: Republic of Ghana.

FORM OF GOVERNMENT: Constitutional Democracy.

CAPITAL: Accra.

POPULATION: 28,102,471.

DIALING CODE: +233

OFFICIAL LANGUAGE: English, Akan, Moshi-Dagomba, Ewe, Ga.

CURRENCY: Cedi.

USD GHS average rate for January 2022 is 6.08673

The Gambia



OFFICIAL NAME: Republic of The Gambia.

FORM OF GOVERNMENT: Constitutional Democracy.

CAPITAL: Banjul.

POPULATION: 2,705,992.

DIALING CODE: +220

OFFICIAL LANGUAGE: English

CURRENCY: Gambian dalasi -GMD.

USD To GMD Exchange Rate on 22 Jan 2022 1 USD - 52.65039 GMD.



Senegal



OFFICIAL NAME: Republic of Senegal.

FORM OF GOVERNMENT:

Constitutional Democracy.

CAPITAL: Dakar.

POPULATION: 28,102,471.

DIALING CODE: +221

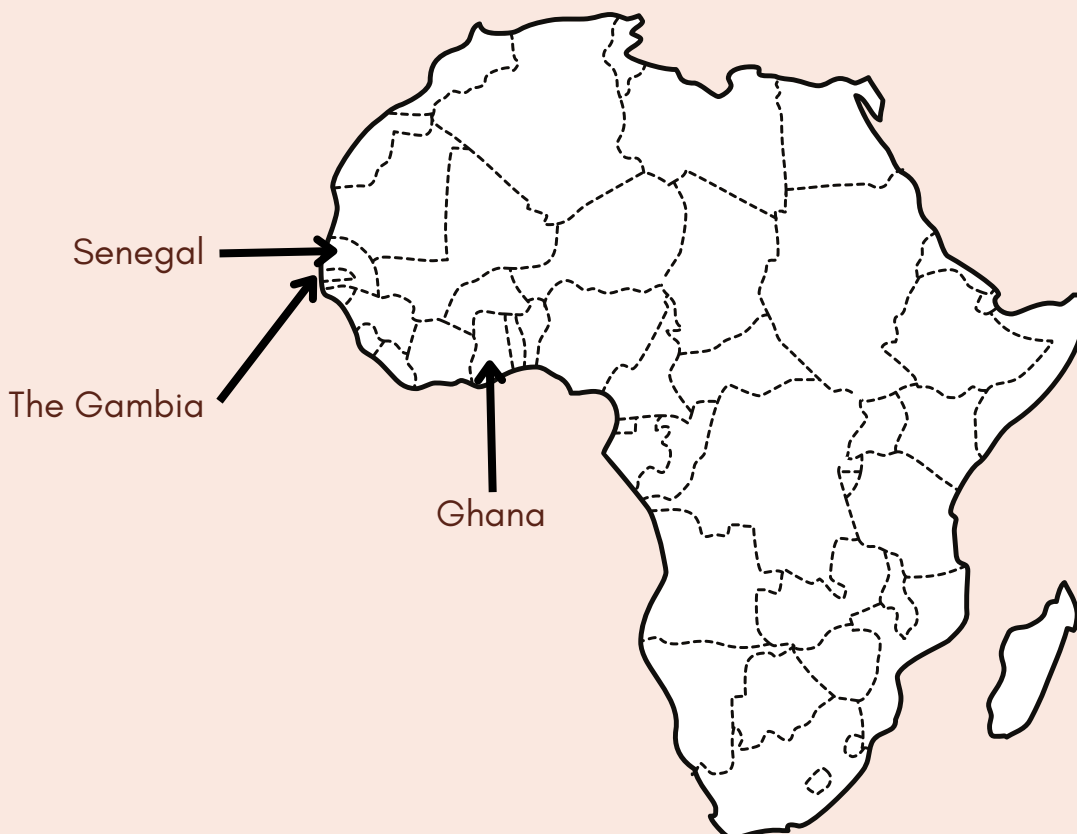
OFFICIAL LANGUAGE: French

CURRENCY: West African CFA

Franc(XAF)

USD to XAF on January 2022 1 USD =

576.7 XAF



THE KEMETIC ROOTS OF CARNIVAL

By Peter Nyamato

Let's play a little mind game: What is the first thing that you think about when I say the word "carnival"? Depending on your age and dispositions, it will probably range anywhere on the spectrum from scantily clad women gyrating to samba music through the "favelas" of Rio, or the consumption of copious amounts of food and drink, usually for days on end. Perhaps you could be forgiven for this, as, with most things in modern-day society, the historical roots of a cultural practice as wide ranging and prevalent as the carnival season has been reduced to its basest (and in this case most prurient) interpretation. This is the curse of modern day society: The appeal to humanity's most visceral and atavistic senses.



But if you delve a little deeper you will find that Meritah has a very large influence on the history of carnival. As a student in London, I attended what is claimed to be the largest street carnival in Europe, the Notting Hill Carnival, which usually takes place over the Bank Holiday weekend in late August. The Caribbean influence is very noticeable with the smells of Jerk chicken, roti, fish tea and a wide-ranging variety of beverages. So too is the rhythmic beating of an assortment of drums. The vibe was Caribbean, but you can feel that the roots were African.

The Creolisation of the festivities has definitely influenced its African roots. A number of historians have made the claim that the first modern carnival had its origins in Trinidad and Tobago in the latter part of the 18th century, with the Fat Tuesday Masquerade Party, although these were taking place at least a century earlier. When the Emancipation Bill was passed in 1833, Africans brought 'Canboulay' (The burning cane) to the festivities. They were initially held on the 1st of August but were subsequently shifted to the two days of celebration before Ash Wednesday, and

this was, in essence, a celebration of emancipation and insurrection, re-enacting the days when slaves were driven with whips to put out fires in sugarcane plantations.



But: the carnival we now witness in the Caribbean and the Americas have a very deep history from the Abagusii culture in Kenya. The celebration was called "Ribina", a cultural dance just after the harvest period.



Before land preparation for planting (“Okorema”) the cultural festivities were known as “Rigesa” and the ceremony went in for a whole week. The Ribina festival was an annual occurrence that took place just after harvest to thank God for the harvest and to pray for the rains that would make the next planting season a success and the dancing had many similarities to that which we now witness in the Caribbean and the Americas. Inevitably, as with so much of our cultural heritage, the festivities were discouraged and discarded by the church as they were deemed to be ‘satanic’ and a pagan form of devil worship.

The West African influence on Carnival is often cited, but here we see that even in the eastern part of the continent, the practices were very much the same. You cannot divide a continent that is in spiritual harmony!



**NEVER MIND IF THE NOSE IS UGLY
AS LONG AS YOU CAN BREATHE
THROUGH IT**



List of

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