

TAZAMA AFRICAN TAROT'S

ANCESTORS OF THE CARDS





SINCE THE DAY WE PUBLISHED THE TAZAMA AFRICAN TAROT, WE HAVE RECEIVED SO MANY QUESTIONS ABOUT THE ANCESTORS ON THE TAROT CARDS. WE ACTUALLY WERE UNDECIDED AT FIRST WHETHER OR NOT WE SHOULD INCLUDE IT IN THE BOOKLET THAT COMES WITH THE DECK. BUT THEN, WHILE WRITING UP THE BACKGROUNDS OF EACH ANCESTOR, WE FOUND THAT WE NEEDED JUST A LITTLE MORE TIME TO GET MORE INFORMATION ABOUT EACH AND EVERY ONE OF THEM, WHERE IT WAS AVAILABLE.



OUR COLLAGE COLLECTION INCLUDES IMAGES OF POSTCARDS, PHOTOGRAPHS AND BOOK ILLUSTRATIONS FROM VARIOUS SOURCES IN THE PUBLIC DOMAIN. THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE WAS ONE VALUABLE SOURCE OF MANY INSPIRING AND EDUCATIONAL IMAGES. THE FOUNDER OF THE SCHOMBURG CENTER WAS ARTURO ALFONSO SCHOMBURG (1874-1938), A PUERTO RICAN OF AFRICAN DESCENT. HE WAS A HISTORIAN, WRITER, COLLECTOR AND ACTIVIST WHO HAD COLLECTED 10,000 ITEMS RELATED TO BLACK HISTORY AND THE AFRICAN DIASPORA. SCHOMBURG WAS ALSO A MEMBER OF THE HARLEM RENAISSANCE AND A SUPPORTER OF THE INDEPENDENCE OF PUERTO RICO. OTHER SOURCES WERE PUBLIC LIBRARY ARCHIVES AND WIKIMEDIA COMMONS.

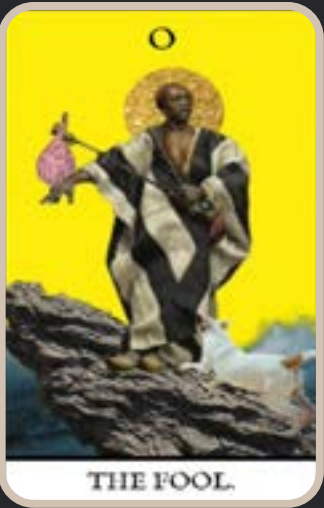
NOT EVERY ANCESTOR HAS A NAME THAT WE KNOW OF; SOME REMAIN ANONYMOUS. ONLY FOR THE ILLUSTRATOR, PAINTER OR PHOTOGRAPHER TO KNOW THEIR TRUE IDENTITY. THE IMAGE IS THE LAST TANGIBLE TRACE OF THEIR ENERGY.

IN THE FOLLOWING PAGES WE WILL GO THROUGH EACH TAROT CARD STARTING FROM THE MAJOR ARCANA, FOLLOWED BY WANDS, CUPS, SWORDS AND PENTACLES. PLEASE NOTE THAT THE CARDS THAT DO NOT HAVE FACES ARE NOT INCLUDED IN THIS LIST.

I HOPE THAT THIS SUPPLEMENTARY BOOKLET WILL NOT ONLY HELP YOU CONNECT WITH YOUR ANCESTORS BETTER, BUT ALSO GIVE YOU A BETTER CONNECTION TO YOUR OWN HISTORY AND HERITAGE. IT IS TRULY A PLEASURE TO GET TO KNOW MORE ABOUT THE VARIOUS CULTURES OF THE AFRICAN CONTINENT. AND WE DO ENCOURAGE YOU TO DO YOUR OWN FURTHER RESEARCH IF ANY OF THE BACKGROUNDS INTRIGUE YOU. BUT MOST OF ALL, I HOPE THAT YOU WILL ENJOY READING ABOUT AND GETTING TO KNOW THE CARDS THAT YOU ARE HOLDING IN YOUR HANDS.



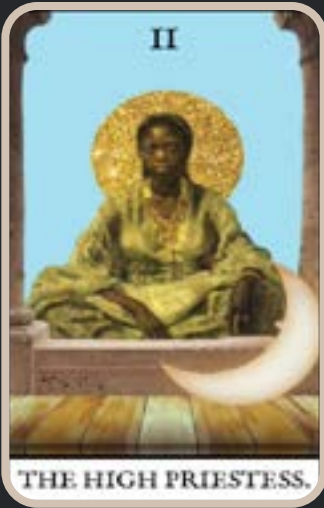
MAJOR



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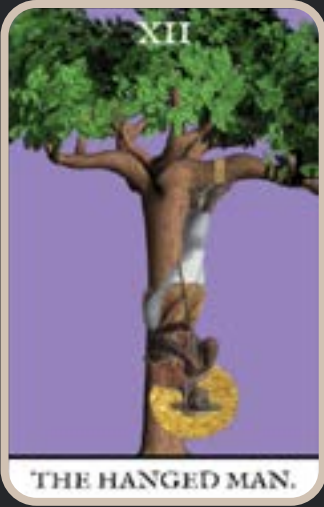
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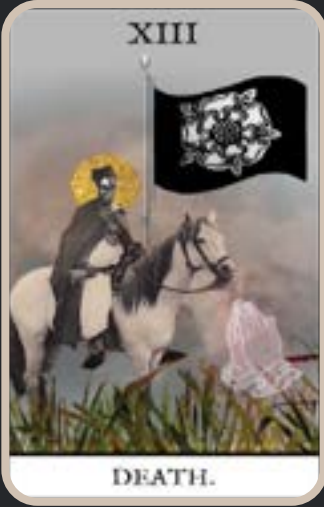
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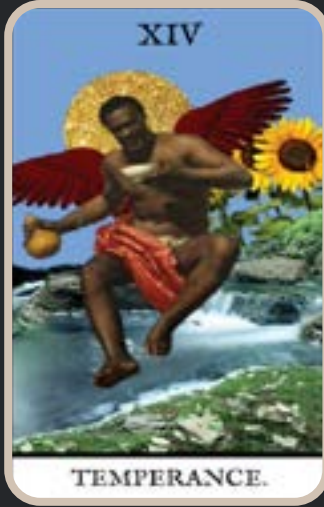
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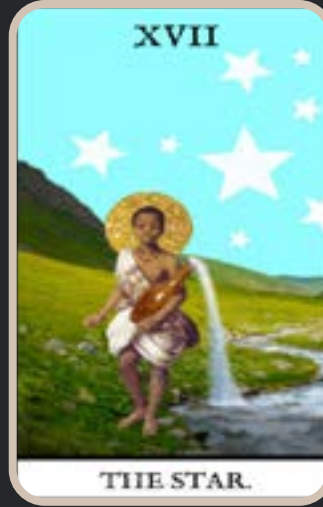
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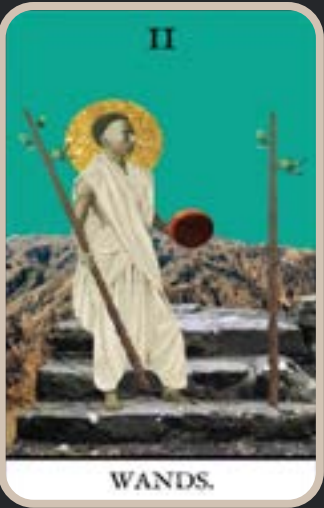


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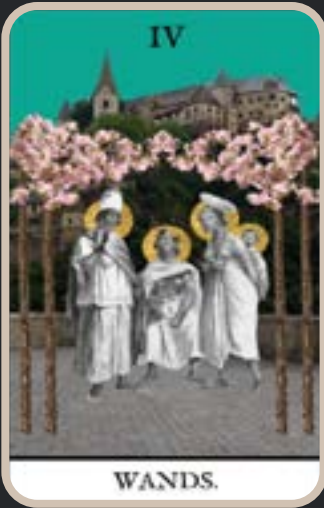
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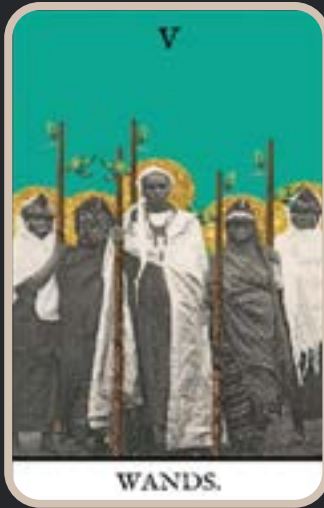
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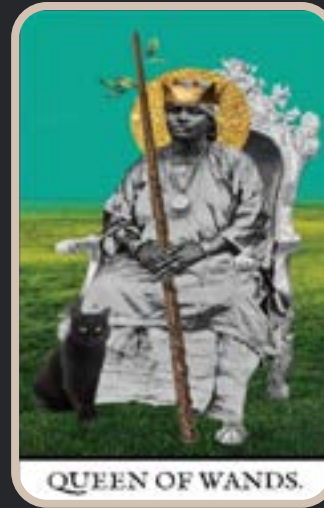
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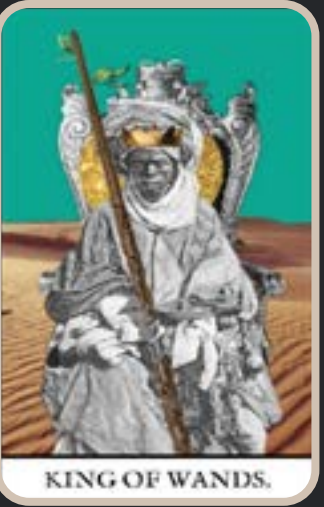
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CUPS



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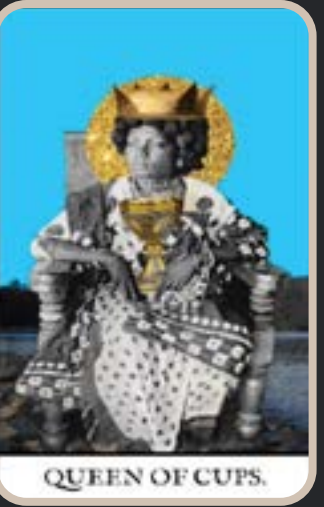
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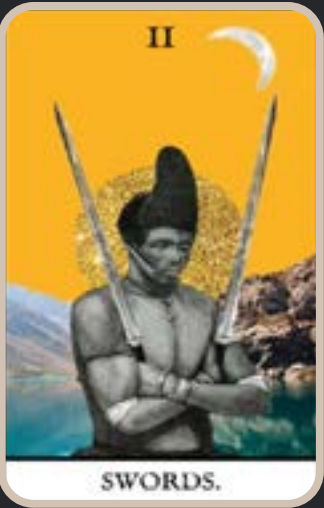


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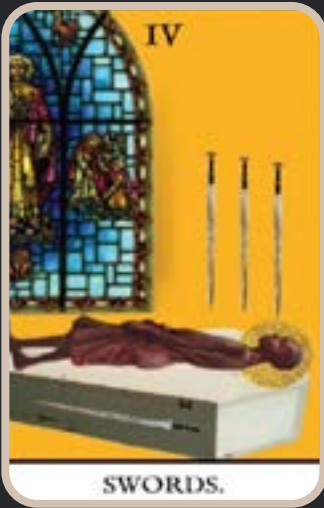
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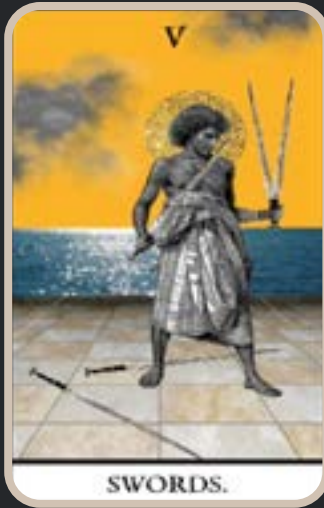
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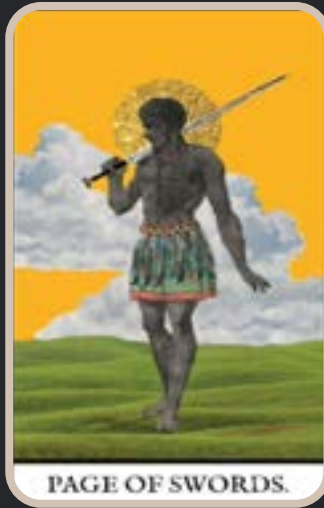
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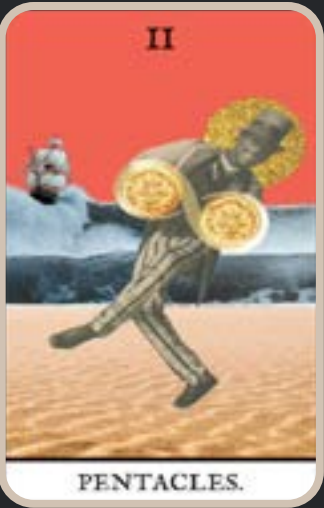


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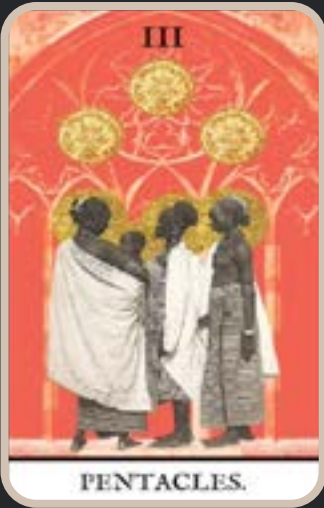


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PENTACLES



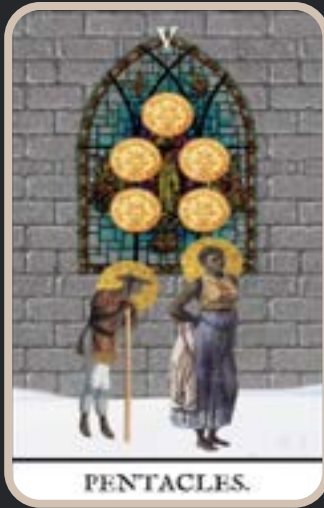
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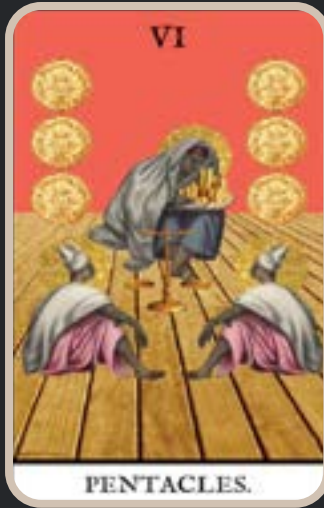
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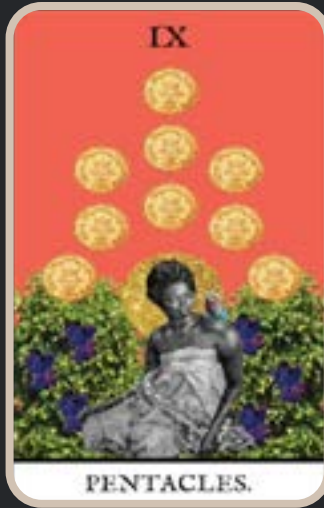
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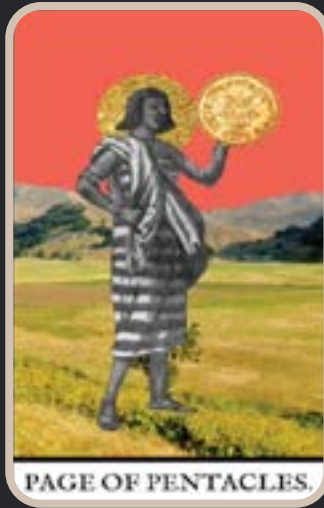
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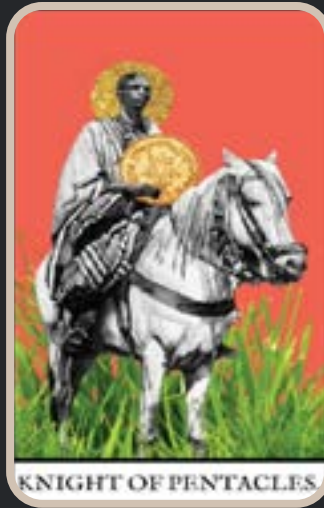
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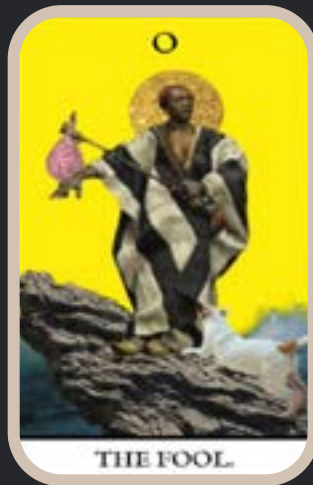
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THE FOOL

THE FOOL, OUR BEAUTIFUL FIRST CARD. BRIGHT YELLOW, THE COLOUR OF HOPE AND SPONTANEITY. WHAT BETTER COLOUR IS THERE TO SURROUND THE FOOL WITH? THE ORIGINAL FOOL WAS A MAN IN EGYPT WHO WAS KNOWN AS A “DELLA’L”, WHICH MEANS A BROKER OR AGENT. THE DELLA’L WAS A MIDDLE MAN, SELLING THOSE GOODS AT THE BOTTOM OF THE PAINTING TO THE HIGHEST BIDDER. HE IS WEARING A TRADITIONAL ABAYA, AND PARTICULARLY THE BLACK AND WHITE STRIPED TRADITIONAL WOOL ABAYA SIGNIFIES THAT HE WAS AN ITINERANT WORKER IN THIS EGYPTIAN SCENE. THE ORIGINAL PAINTING IS FROM 1883 AND IS ALSO NAMED “THE DELLA’L, CAIRO.” THE AUSTRIAN PAINTER, LUDWIG DEUTSCH, TRAVELLED TO EGYPT SEVERAL TIMES AND FELL IN LOVE WITH THE COUNTRY’S MYSTERIOUS ENERGY.



THE MAGICIAN

KING CASPAR WAS ONE OF THE THREE WISE MEN / THE THREE KINGS WHO VISITED THE INFANT JESUS AFTER HE WAS BORN. THEY CAME WITH THREE GIFTS; GOLD, INCENSE AND MIRRE, WHICH WERE THE MOST PRECIOUS GIFTS ONE COULD GIVE IN THAT TIME AND PLACE. KING CASPAR WAS KNOWN AS A 20 YEAR OLD AFRICAN MAN AND TOGETHER WITH THE OTHER WISE MEN, MELCHIOR AND BALTHASAR, ALSO CONSIDERED SAINTS IN THE CATHOLIC CHURCH. THEY ARE CELEBRATED ON JANUARY 6TH ON EPIHANY / THREE KINGS DAY.

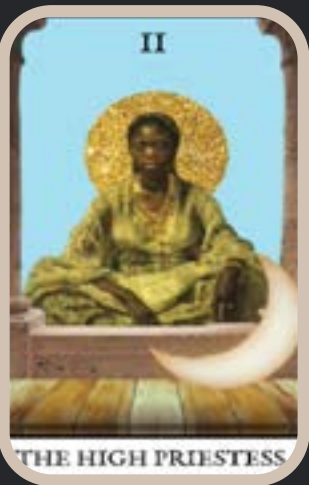
OUR MAGICIAN IS DERIVED FROM A PAINTING BY THE DUTCH PAINTER HIERONYMUS BOSCH IN 1494. HE HOLDS AN ORB WITH A SMALL CREATURE ON IT. THIS WAS THE PAINTER'S WAY OF SHOWING THAT THE KING WAS NOT CHRISTIAN BUT OF ANY OTHER PAGAN RELIGION. HE DID PAINT THE KING SO REGAL AND FULL OF DIGNITY.

ALSO, SEE THE OTHER DEPICTIONS OF KING CASPAR IN PAINTINGS BY GEERTGEN SINT JANS IN 1485 AND HENDRICK TER BRUGGHEN IN 1619, IN THE LEADED WINDOWS OF THE THREE WISE MEN IN THE OTLEY PARISH CHURCH.



THE HIGH PRIESTESS

“BLACK WOMAN”, A PAINTING FROM THE YEAR 1875 BY UKRAINIAN PAINTER ILYA REPIN. ILYA REPIN WAS A REALISTIC PAINTER WHO SEEMED TO CARE FOR HIS MODEL. HE PAINTED HER WITH A STRONG AND ELEGANT POSTURE, LOOKING THE VIEWER STRAIGHT IN THE EYE. SHE IS NOT JUST ANOTHER EXOTIC FIGURE TO HIM, BUT YOU CAN SEE THE BEAUTY OF HER SOUL. IF YOU ARE LUCKY, SHE MIGHT POUR YOU SOME MINT TEA AND SMOKE HER SHISHA WITH YOU. HER MYSTICAL AURA REVEALS SHE HOLDS MYSTIC KNOWLEDGE, LIKE A TRUE HIGH PRIESTESS.



THE EMPRESS

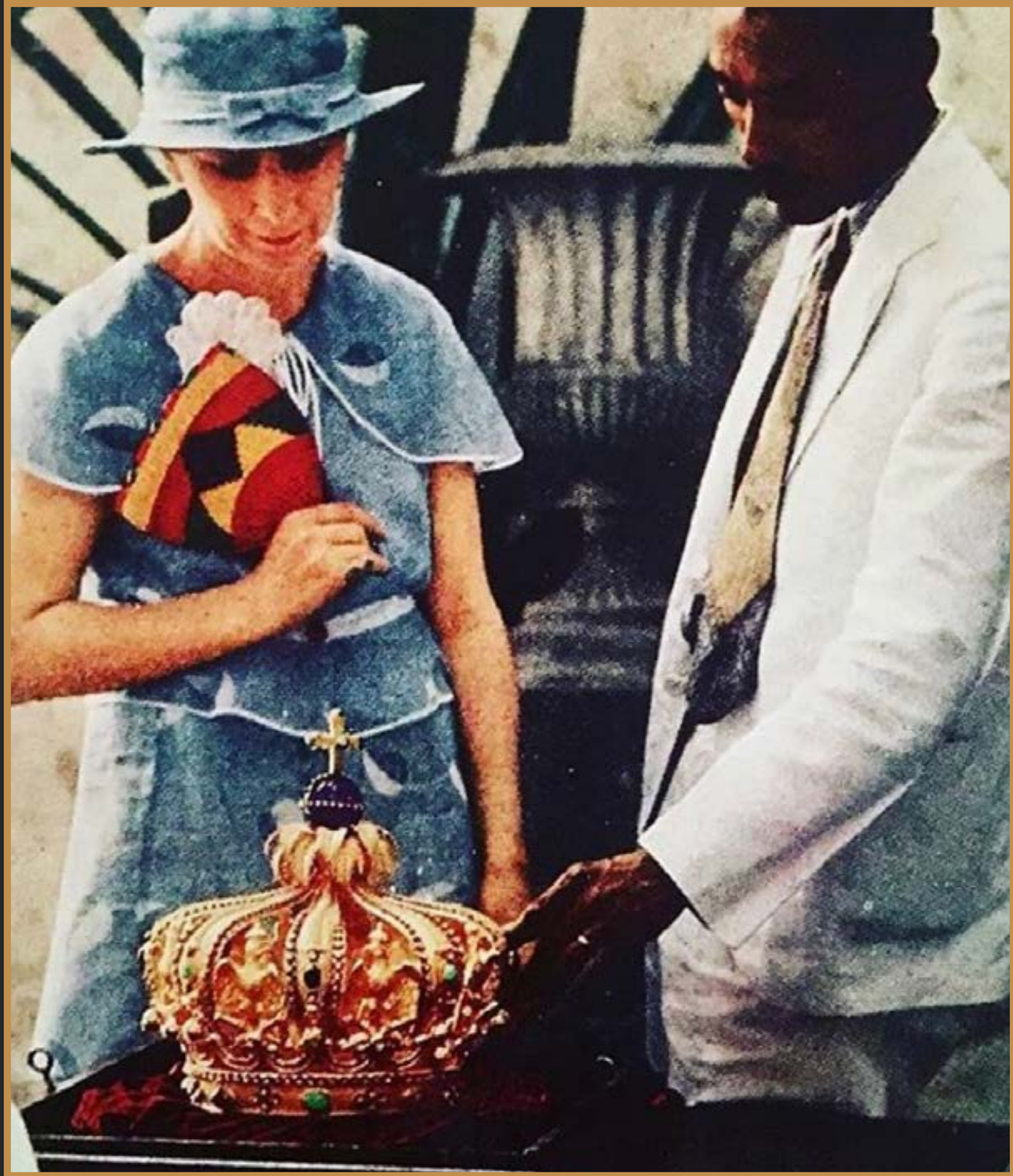
DID YOU KNOW OUR EMPRESS WAS ALSO AN EMPRESS IN REAL LIFE? MEET EMPRESS ADÉLINA SOULOUQUE, EMPRESS CONSORT OF HAITI. SHE EXISTED FROM 26 JULY 1820 – 12 OCTOBER 1878 AND HAD A REIGN IN HAITI. SHE HAD TWO DAUGHTERS, PRINCESS GENEVIÈVE OLIVE (KNOWN AS “MADAME PREMIÈRE”) AND PRINCESS CÉLESTINE MARIE FRANÇOISE. AS EMPRESS, ADELINA WAS GIVEN HER OWN COURT, COMPOSED OF A GRAND ALMONER, TWO LADIES OF HONOUR, TWO TIRE WOMEN, 56 LADIES OF THE PALACE, 22 LADIES OF THE CHAPEL, CHAMBERLAINS AND PAGES: ALL THE FEMALE COURTIERs CAME FROM THE NEWLY APPOINTED NOBILITY AND HAD THE TITLES OF DUCHESS, COUNTESS, BARONESS OR MARCHIONESS. SHE PERFORMED REPRESENTATIONAL DUTIES, SUCH AS RECEIVING IN STATE, OR GIVING AUDIENCES, EVERY TUESDAY.

IN 1858, A REVOLUTION BEGAN, AND THE EMPEROR ABDICATED HIS THRONE IN 1859. REFUSING AID BY THE FRENCH LEGATION, FAUSTIN WAS TAKEN INTO EXILE ABOARD A BRITISH WARSHIP ON JANUARY 22, 1859. SOON AFTERWARDS, THE EMPEROR AND HIS FAMILY ARRIVED IN KINGSTON, JAMAICA, WHERE THEY REMAINED FOR SEVERAL YEARS. ALLOWED TO RETURN TO HAÏTI, FAUSTIN DIED AT PETIT-GOÂVE IN 1867 AND WAS BURIED AT FORT SOULOUQUE. ———>



AFTER THE DEATH OF HER HUSBAND, ADÉLINA FLED TO THE DOMINICAN REPUBLIC AND THEN WENT TO SPAIN, WHERE SHE WAS RECEIVED BY THE KING OF SPAIN HIMSELF. SHE REMAINED AT THE ROYAL PALACE OF SPAIN IN MADRID FROM 1868 TO 1874. ADÉLINA THEN LEFT FOR FRANCE AND REMAINED THERE FROM 1875 TO 1877. SHE ENDED HER DAYS IN ROME, ITALY IN 1879, UNTIL HER DEATH AT THE AGE OF ABOUT 84 YEARS. SHE WAS BURIED FIRST IN ROME NEAR THE VATICAN AND THEN IN HAITI NEAR HER HUSBAND IN 1907.

THE CROWN SHE WEARS IS AN ACTUAL CROWN, DECORATED WITH DIAMONDS, EMERALDS, AND GARNETS, AND IS ON DISPLAY AT THE MUSÉE DU PANTHÉON NATIONAL HAÏTIEN.



THE EMPEROR

THE EMPEROR ON OUR DECK IS A FORMER GOVERNMENT OFFICIAL OF THE CITY OF DAR ES SALAAM.

THE IMAGE WAS TAKEN IN 1902 IN MODERN DAY TANZANIA. HIS CLOTHING, WITH THE DAGGER IN HIS BELT, IS A TYPICAL ATTIRE THAT THE SULTAN'S OF ZANZIBAR AND OMAN WOULD WEAR IN HIS TIME AS WELL. THE EMPEROR IS A STRONG, AUTHORITATIVE MAN, OFTEN DEALING WITH ISSUES OF POWER AND CONTROL.

THIS ANCESTOR IS OF MIXED ETHNICITY, WITH BOTH ARAB AND AFRICAN HERITAGE. EAST AFRICAN CITY STATES (SEE ON THE MAP) LIKE ZANZIBAR, DAR ES SALAAM, MOMBASA, KILWA, LAMU, MALINDI AND MOGADISHU, TO NAME A FEW, HAVE A LONG HISTORY OF TRADE WITH ARAB COUNTRIES LIKE OMAN AND WITH INDIA, PERSIA AND CHINA AS THEY ARE SITUATED RIGHT ON THE COAST BORDERING THE ARABIAN SEA AND THE INDIAN OCEAN. SINCE THE 8TH CENTURY, THESE WERE VERY ACTIVE TRADE ROUTES IN WHICH MANY STATES BECAME VERY WEALTHY. BUT LONG BEFORE THAT TIME, THE CUSHITIC (KINGDOM OF CUSH), NILOTIC AND BANTU PEOPLES HAD ALREADY SETTLED IN THIS AREA.

EVEN LONGER BEFORE THAT, THE EARLIEST KNOWN REMAINS OF HUMAN ANCESTRY WERE FOUND IN THE OLDUVAI GORGE, IN THE GREAT RIFT VALLEY. SOME OF THESE REMAINS DATE BACK 1.75 MILLION YEARS AGO. THESE CITY STATES LEFT SOME WONDERFUL ANCIENT ARCHITECTURE THAT IS VISIBLE TO THIS DAY.

DID YOU KNOW DAR ES SALAAM, LIKE JERUSALEM, ACTUALLY MEANS "CITY OF PEACE?"



THE HIEROPHANT

FOR THE HIEROPHANT, WE HAVE USED A FIGURE WHO HAS THE ENERGY OF ESTABLISHED AUTHORITY. THIS FIGURE COMES FROM A PAINTING BY FRENCH PAINTER JEAN-JOSEPH BENJAMIN CONSTANT. THE WORK IS CALLED THE "MOROCCAN CAID TAHAMY" AND WAS PAINTED IN 1883. THE WORD "CAID" MEANS "COMMANDER" OR "LEADER", BUT COULD ALSO MEAN HE WAS A JUDGE, LOCAL ADMINISTRATOR, OR IF FROM BEBER TRIBES IN MOROCCO; A CHIEF. TAHAMY WAS HIS NAME.

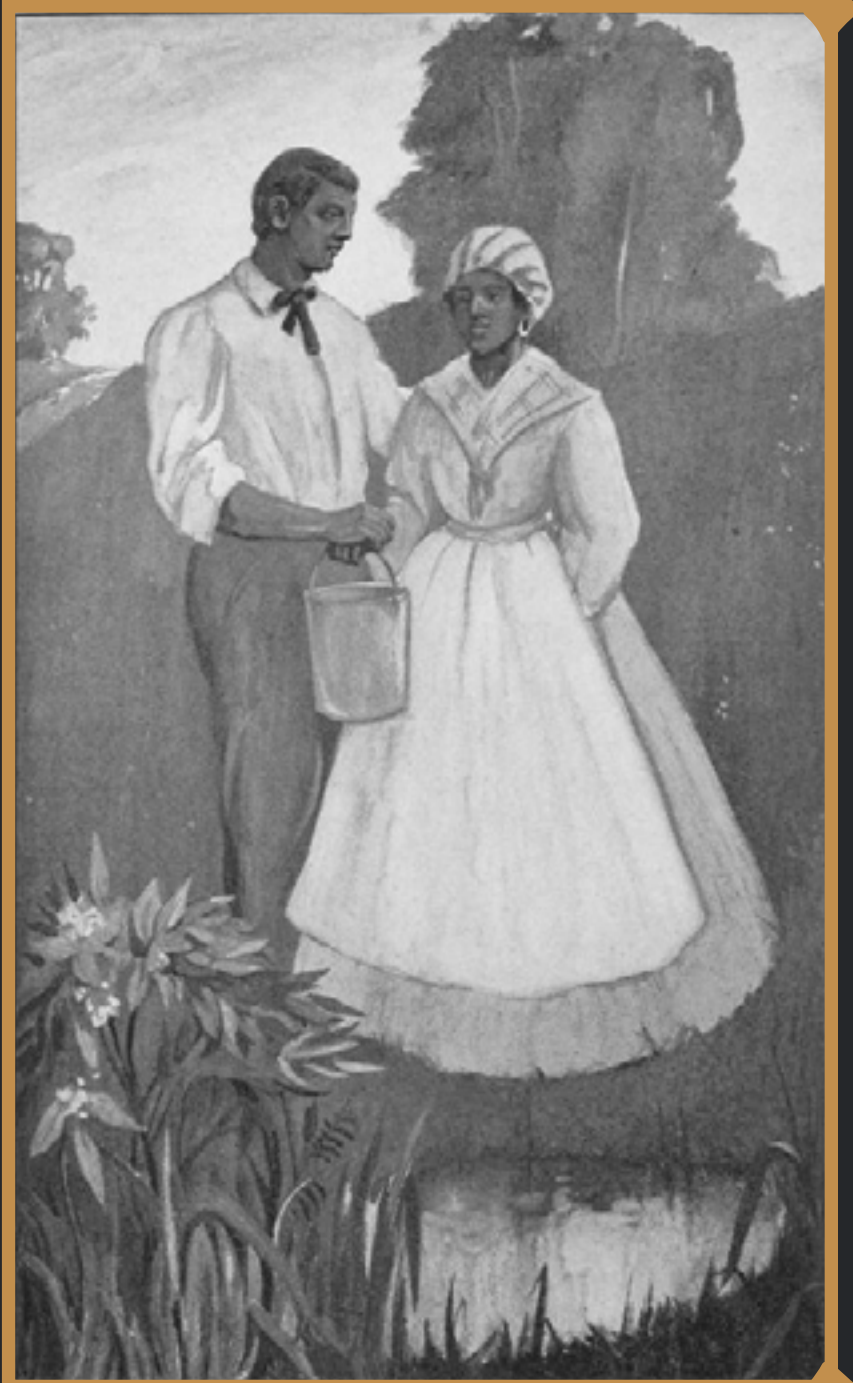


THE LOVERS

THE ORIGINAL COUPLE, ADAM AND EVE. THIS IS A CARD THAT REPRESENTS PARTNERSHIP AND PURE LOVE. A BLESSED UNION. THE SUN IS SHINING ON YOUR LOVE. YOUR LOVE RELATIONSHIP IS BLESSED BY GREATER POWERS. YOU AND YOUR LOVER ARE REACHING OUT TO ONE ANOTHER. A NEW RELATIONSHIP COMES INTO YOUR LIFE. COMMUNICATION IS GOOD. SHOULD YOU PARTNER UP? THIS CARD SOUNDS LIKE A RESOUNDING, "YES!" YOU HAVE A CHOICE TO MAKE. FOLLOW YOUR HEART, BUT ACT IN ACCORDANCE WITH YOUR HIGHEST GOOD.

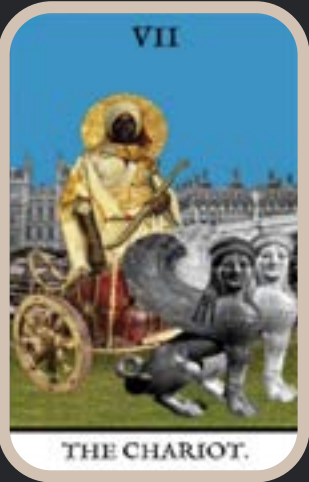
THE LADY WITH WINGS IS AN ANCESTOR FROM BAHIA IN BRAZIL, WEARING HER TRADITIONAL CLOTHING TO REPRESENT HER AFRICAN HERITAGE. BAHIA HAS THE LARGEST POPULATION OF AFRICAN DESCENDANTS IN ALL OF BRAZIL. HER WHITE HEADWRAP, HER BEAD NECKLACES, AND HER LONG DRESS SUGGEST SHE IS LIKELY TO PRACTICE THE RELIGION OF CANDOMBLE (WHICH MEANS DANCE IN THE HONOUR OF THE GODS). CANDOMBLE IS MOSTLY A BLEND OF WEST AFRICAN YORUBA AND CENTRAL AFRICAN BANTU RELIGIONS, WHERE THEY HONOUR SPIRITS KNOWN AS ORISHAS. THE SUPREME SPIRIT IS CALLED OLODUMARE. THROUGH MUSIC AND DANCE, SHE WOULD GET INTO A TRANCE AND WORSHIP THE ORISHAS. IN RITUALS, SHE WOULD GIVE THE ORISHAS OFFERINGS OF FRUITS, VEGETABLES, ANIMALS AND MINERALS.

THIS BAHIAN ANCESTOR APPEARS TO BE THE SPIRIT GUIDE OF THE AFRICAN AMERICAN COUPLE DEPICTED BELOW, A COUPLE FROM THE STATE OF VIRGINIA AFTER THE CIVIL WAR.



THE CHARIOT

“THE EMIRS GUARD” IS ANOTHER PAINTING BY THE AUSTRIAN PAINTER, LUDWIG DEUTSCH. AN EMIR IS A ROYAL TITLE IN THE ARABIC ISLAMIC CULTURE IN THE MIDDLE EAST AND NORTHERN AFRICA. IT COULD SIGNIFY A LEADER OR THE HIGHEST COMMANDER, BUT ALSO A PRINCE OR THE RULER OF A COUNTRY. A COUNTRY RULED BY AN EMIR IS CALLED AN EMIRATE, JUST LIKE THE UNITED ARAB EMIRATES. ORIGINALLY, THIS TITLE WAS USED AS AN HONORARY TITLE FOR DESCENDANTS OF THE PROPHET MOHAMMED, THROUGH HIS DAUGHTER FATIMA ZAHRA. IN LATER TIMES, THE TITLE WAS USED IN A WIDER SENSE, FOR TRIBE ELDERS OF BEDOUINS OF ARABIA AS WELL AS NOVELTY AND OFFICERS OF THE OTTOMAN EMPIRE. EVENTUALLY, IT WAS ALSO USED BY THE MOORS OF SPAIN. THE FIGURE IN THE PAINTING DOES NOT HAVE A NAME BUT HE SURE DOES HAVE THE STRONG AND STERN POSTURE THAT MATCHES THE CHARIOT’S ENERGY.

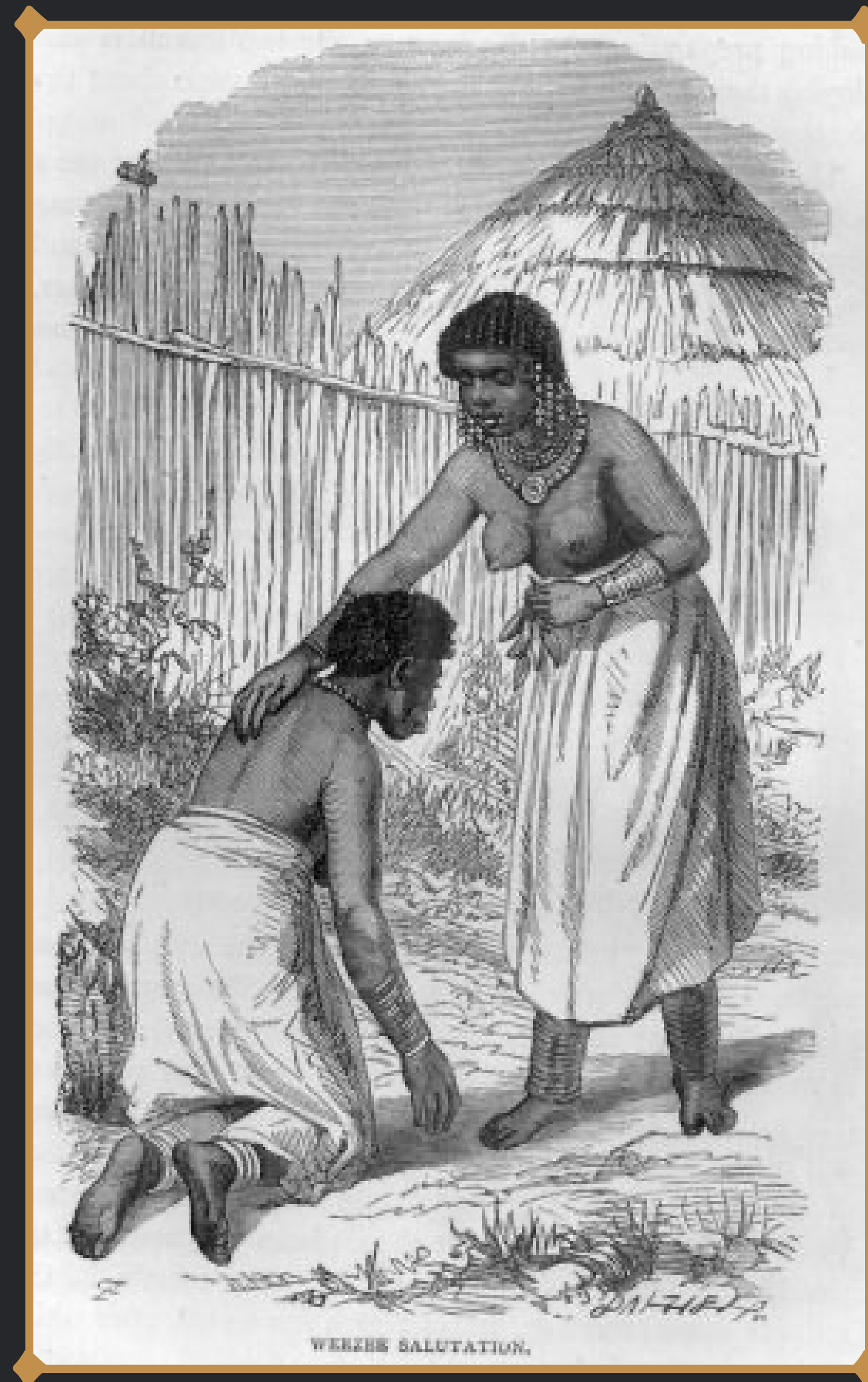


STRENGTH

SHE IS A MEMBER OF THE WANYAMUEZI PEOPLE. THE PEOPLE, ALSO KNOWN AS NYAMWEZI, ARE ONE OF THE BANTU GROUPS OF EAST AFRICA. THEIR NAME IS OF SWAHILI ORIGIN, WHICH TRANSLATES TO “PEOPLE OF THE MOON” AND ALSO “PEOPLE OF THE WEST”, WHICH MAKES SENSE AS THE BANTU PEOPLES MIGRATED LONG AGO FROM THE WEST OF AFRICA.

THE NYAMWEZI PRACTISED ANCESTOR WORSHIP AND THEY HAD THEIR OWN HIGH GODS AND SPIRITS THAT THEY RECOGNIZED. DIVINATION IS ALSO A COMMON PRACTISED WHERE A “MFUMI” (A FORTUNE TELLER OR PSYCHIC) WOULD INTERPRET A SITUATION OR EXPLAIN WHAT FORCES WOULD INFLUENCE SOMEONE’S LIFE. AND THEY WOULD PLAY THE ROLE OF A COUNSELLOR OR A MEDICAL PRACTITIONER. “BULOGI” IS A POWERFUL FORCE IN NYAMWEZI CULTURE, SORT OF AN ENCHANTING PRACTICE, WITH CULTS FORMING AROUND THE POSSESSION OF CERTAIN TYPES OF SPIRIT.

NYAMWEZI SCULPTURES WERE MOST LIKELY EMPLOYED AS PROTECTIVE OBJECTS DURING GIRLS’ INITIATION CEREMONIES, AS SPIRIT FIGURES IN RITUAL HEALING, OR BOTH. THE COLOURS OF THE BEADS—BLACK (OR DARK BLUE), WHITE, AND RED—ARE WIDELY ASSOCIATED WITH CLASSES OF SPIRITS AMONG THE PEOPLES OF TANZANIA. THE BEADS ON THE TOP ARE OFTEN USED ON OBJECTS MADE FOR RITUAL SPECIALISTS.



THE HERMIT

THE PALACE GUARD IS A POWERFUL AND NOBLE EVOCATION OF THE EGYPTIAN WORLD THAT ORIENTALIST PAINTER LUDWIG DEUTSCH HAD EXPERIENCED FOR HIMSELF IN 1883, 1886, AND 1890. A NUBIAN SENTRY STANDS GUARD BEFORE A PALACE ENTRANCE, HIS GAZE ALERT YET THAT OF A MAN AT EASE WITH HIMSELF, HIS STANCE STOIC WITH MUSCLES TENSE AND YET EXUDING A RELAXED CONFIDENCE.

THE GUARD WEARS A SAFAVID GOLD-OVERLAID STEEL HELMET OF THE TYPE MADE IN PERSIA IN THE EIGHTEENTH CENTURY, ALONG WITH A SAFAVID ARM GUARD OR BAZUBAND. IN HIS BREASTPLATE HE CARRIES, FROM LEFT TO RIGHT, A LATE EIGHTEENTH OR EARLY NINETEENTH-CENTURY OTTOMAN SILVER REPOUSSÉ SCABBARD, JADE-HILTED DAGGER, AND FLINTLOCK PISTOL OR KUBUR. AT HIS WAIST, HE CARRIES A SEVENTEENTH-CENTURY OTTOMAN RAY-SKIN POWDER FLASK WITH APPLIED SILVER MOUNTS AND IVORY TERMINALS. IN HIS HANDS HE HOLDS A LATE EIGHTEENTH-CENTURY OTTOMAN IVORY-HILTED SWORD, OR YATAGHAN, AND AT HIS FEET RESTS A PERSIAN STEEL SHIELD, PROBABLY SAFAVID, OF THE SEVENTEENTH CENTURY.



THE WHEEL OF FORTUNE

IN THE FOUR CORNERS OF THIS CARD WE HAVE THE AFRICAN SEA EAGLE, A CAPE BUFFALO, A LION AND THE HUMAN FIGURE OF AN AFRICAN LADY. THE STONE SARCOPHAGUS (COFFIN) OF AN EGYPTIAN PHARAOH, A BLACK MAMBA SNAKE AND A MELANATED CHERUB SURROUND THE WHEEL.

UNFORTUNATELY WE COULDN'T RECOVER THE ORIGINAL IMAGES USED ON THIS CARD.



JUSTICE

THE ANCESTOR REPRESENTING JUSTICE TAROT IS A MEMBER OF THE ELITE FEMALE WARRIORS, THE FRONTLINE SOLDIERS IN THE ARMY OF THE DAHOMEY KINGDOM. THE INSPIRATION FOR THE BLACK PANTHER'S KICK ASS DORA MILAJE. THE DAHOMEY KINGDOM EXISTED FROM 1625 TO 1894 IN THE LAND WHICH IS NOW KNOWN AS BENIN, BETWEEN NIGERIA AND TOGO. SHE SERVED AS A ROYAL BODYGUARD TO QUEEN HANGBE AND ALL THE KINGS THAT CAME AFTER HER. THE DAHOMEY EVEN BECAME INTEGRATED AS SOLDIERS IN THE DAHOMEY ARMY, WHICH WAS PARTLY A PRACTICAL DECISION, AS MANPOWER WAS INCREASINGLY SCARCE DUE TO THE EUROPEAN SLAVE TRADE. BUT THIS INTEGRATION REINFORCED THE BELIEF IN DUALITY WITHIN DAHOMEY SOCIETY, A DUALITY ALREADY PRESENT IN THE KINGDOM'S RELIGION.

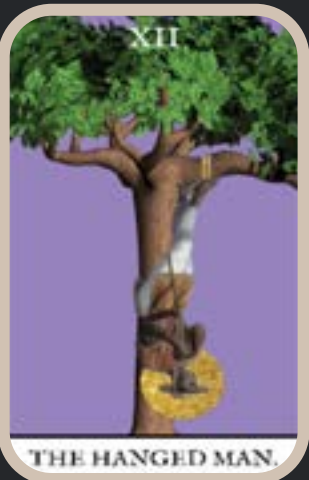
THIS RELIGION HAS SINCE DEVELOPED INTO VODUN, NOW ONE OF BENIN'S OFFICIAL RELIGIONS AND THE BASIS OF VODOO. AN INTEGRAL LEGEND TELLS OF MAWU-LISA, A MALE AND FEMALE GOD WHO CAME TOGETHER TO CREATE THE UNIVERSE. IN ALL INSTITUTIONS, POLITICAL, RELIGIOUS AND MILITARY, MEN WOULD HAVE A FEMALE EQUIVALENT.



THE HANGED MAN

OUR HANGED MAN ORIGINAL IMAGE IS AN ILLUSTRATION FROM 1835 OF ENSLAVED PLANTATION WORKERS SOMEWHERE IN BRAZIL. THE IMAGE IS TITLED "SLAVE COUPLE" AND DESIGNED BY JOHANN MORITZ RUGENDAS, WHO WAS A GERMAN PAINTER WHO PAINTED LANDSCAPES AND ETHNOGRAPHIC SUBJECTS IN SEVERAL COUNTRIES IN THE AMERICAS. FROM 1822 TO 1825, AS PART OF THE LANGSDORFF EXPEDITION, RUGENDAS DEPICTED BLACK PEOPLE LIVING IN BRAZIL.

THE ARTIST WAS PART OF A MOVEMENT CALLED "TROPICAL ROMANTICISM" WHERE THEY CONSIDERED PLACES SUCH AS COLONIAL BRAZIL TO BE "A HARMONIOUS ENVIRONMENT OF RACIAL MIXING." WE, OF COURSE, KNOW NOW THAT THE RACIAL MIXING WAS ANYTHING BUT HARMONIOUS, WITH RACISM AND COLORISM PERSISTING TO THIS DAY. LIKE THE HANGED MAN, THE PERSON WAS INDEED IN A SITUATION THAT WAS NO FAULT OF THEIR OWN. HAVING PATIENCE AND FAITH IS OFTEN THE ONLY WAY TO GET THROUGH IT; WAITING FOR THE RIGHT TIME TO ACT.

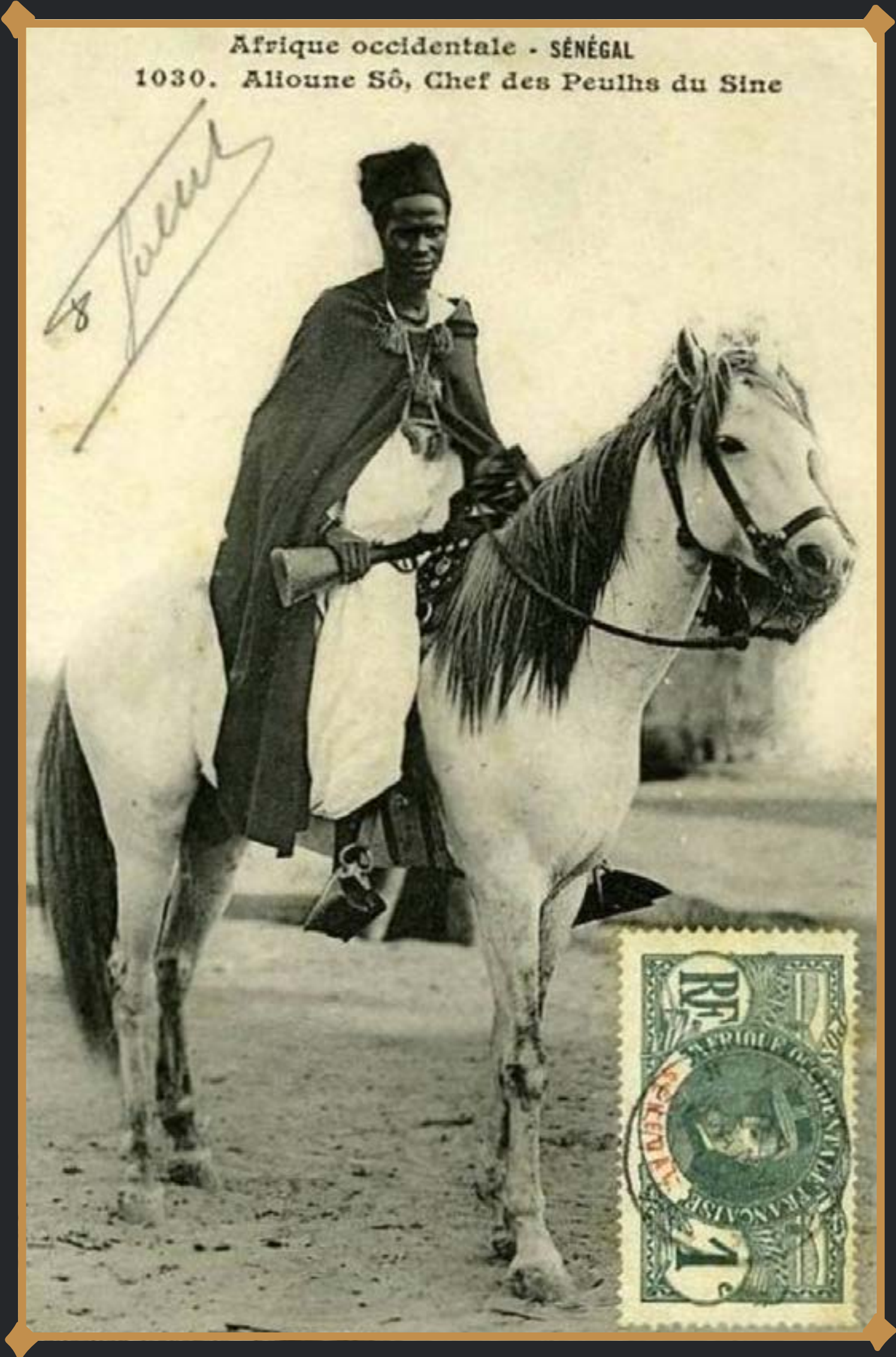


DEATH

THE DEATH CARD IN OUR TAZAMA AFRICAN TAROT DECK IS DERIVED FROM THIS PICTURE FROM THE BEGINNING OF THE 20TH CENTURY (PROBABLY AROUND 1920) OF A CHIEF IN THE KINGDOM OF SINE WHO WAS KNOWN BY THE NAME ALIOUNE SÔ. CHIEF SÔ WAS OF THE PEULH PEOPLE (ALSO KNOWN AS THE FULBE OR FULANI) OF MODERN DAY SENEGAL. SENEGAL HAS MANY DIFFERENT PEOPLES LIKE WOLOF, SERER AND MANDINKA TO NAME A FEW. THE KINGDOM OF SINE STARTED AROUND THE 11TH CENTURY WHEN SERER PEOPLE MIGRATED SOUTH, FLEEING ISLAM FROM THE NORTH. UP UNTIL THE END OF THE KINGDOM, SINE WAS A VERY MULTICULTURAL SOCIETY, AS IT WAS VERY COMMON FOR PEOPLE FROM OTHER STATES TO MIGRATE TO THE SERER KINGDOMS OF SINE IN SEARCH OF A BETTER LIFE.

THE KINGDOM OF SINE HAD A COMPLEX POLITICAL STRUCTURE, INCLUDING A LINGEER- A QUEEN'S MOTHER OR SISTER- WHO HAD A SIGNIFICANT ROLE NOT TO BE UNDERESTIMATED. A CANDIDATE FOR KINGSHIP COULD NOT SUCCEED TO THE THRONE IF HE WAS NOT A MEMBER OF THE REIGNING MATRILINEAGE. ALSO, VARIOUS LINGEERS HAVE BEEN NOTED FOR THEIR RESISTANCE EFFORTS TO COLONIAL CONQUEST.

OUR DEATH CARD ANCESTOR IS ALIOUNE SÔ. HE WAS THE GREAT FARBA KABA (GREAT CHIEF OF THE ARMY) OF THE SERER PEOPLE OF SINE. HIS PICTURE WAS TAKEN IN 1907 IN THE REGION OF SINE, 100 KM AWAY FROM DAKAR. AS GREAT CHIEF OF THE ARMY, HE AND THE MAAD A SINIG (KING OF SINE) WOULD RIDE THEIR HORSES TO INVADE NEIGHBOURING STATES OR TO ATTACK BRITISH, FRENCH, OR PORTUGUESE INVADERS. ———→



THE ROYAL WAR DRUM, THE JUNJUNG, WOULD SOUND ON THE WAY TO THE BATTLEFIELD, PREPARING OPPONENTS FOR BATTLE. THEIR FORCES COULD RESULT IN DEATH, A TRANSITION IN LIFE, THE END OF A CYCLE AND THE BEGINNING OF A NEW ONE. AFTER A VICTORY, THE KING WOULD WAVE THE FLAG OF SINE WHILE RIDING HIS HORSE.

THE SERER PEOPLE OF SINE CONSIDERED DEATH A PATH BY WHICH ONE JOINS ONE'S ANCESTORS. WHEN A PERSON DIES, LOUD MOURNING ECHOES FROM THE HOUSE OF THE RELATIVES. OTHERS SING AND DANCE TO CELEBRATE THE DEAD PERSON AND TO SEND HIS OR HER SPIRIT TO HEAVEN. THE REVERENCE OF THE ANCESTORS WAS WIDELY PRACTISED. AMONG THE RURAL RESIDENTS, HOUSEHOLD WATER JARS ARE SELDOM CLEANED BECAUSE THE SPIRIT OF AN ANCESTOR COULD COME TO DRINK AT THAT MOMENT AND FIND NO WATER.

THE SERER STRONGLY BELIEVE IN REINCARNATION, WHICH THEY CALL CIIDD. THE PANGOOL ARE ANCESTRAL SPIRITS THAT MEDIATE BETWEEN THE LIVING SERER AND THE DIVINE. THE SERER STRIVE TO BE ACCEPTED BY THEIR ANCESTORS WHO ARE LONG GONE AND TO GAIN THE ABILITY TO MEDIATE WITH THE DIVINE. FAILURE TO DO SO RESULTS IN REJECTION BY THE ANCESTORS AND BECOMING A LOST AND WANDERING SOUL.



TEMPERANCE

THE GENEROUS MAN IN OUR TEMPERANCE CARD WAS A MODEL NAMED JOSEPH. HE LIVED IN FRANCE IN THE LATE 17TH AND EARLY 18TH CENTURIES AND MODELLED FOR MANY FRENCH PAINTERS. THE IMAGE WAS FROM A PAINTING BY ADOLHPE BRUNE CALLED "JOSEPH, LE NEGRE" OR "JOSEPH, THE NEGRO". THE NAME HAS BEEN CHANGED IN 2019 THOUGH, TO "JOSEPH THE MOOR" AS A COLLECTIVE OF HISTORIANS AND CURATORS CALLED FOR THE REPLACEMENT OF OFFENSIVE WORDS AND RACIAL SLURS FROM MUSEUM LINGO.

JOSEPH WAS A FAMOUS MUSE AND MODEL FOR THE ARTS AND ALSO A CHARISMATIC FRIEND OF MANY IN THE ART WORLD. HE WAS BORN IN 1793 IN SANTO DOMINGO, PRESENT DAY HAITI, AND MOVED TO FRANCE AS A TEENAGER. HE STARTED IN MARSEILLE AND THEN ENDED UP IN PARIS WITH A GROUP OF ACROBATS. DURING AN ACROBAT SHOW, HE WAS DISCOVERED AND ASKED TO BECOME A MODEL. HE HAD A SPECIAL AURA THAT APPEALED TO MANY PAINTERS AND THEIR FOLLOWERS. JOSEPH WAS PRIVILEGED ENOUGH TO HAVE A CAREER AS A FULL TIME MODEL, SOMETHING THAT WAS, AT THAT TIME, ONLY AN EXTRA ACTIVITY FOR BLACK AND EVEN WHITE MODELS. BETWEEN 1832 AND 1835, HE WAS THE PERMANENT MODEL FOR THE ÉCOLE DES BEAUX ARTS IN PARIS AND WORKED AS A SUCCESSFUL MODEL UNTIL HIS DEATH. ———>



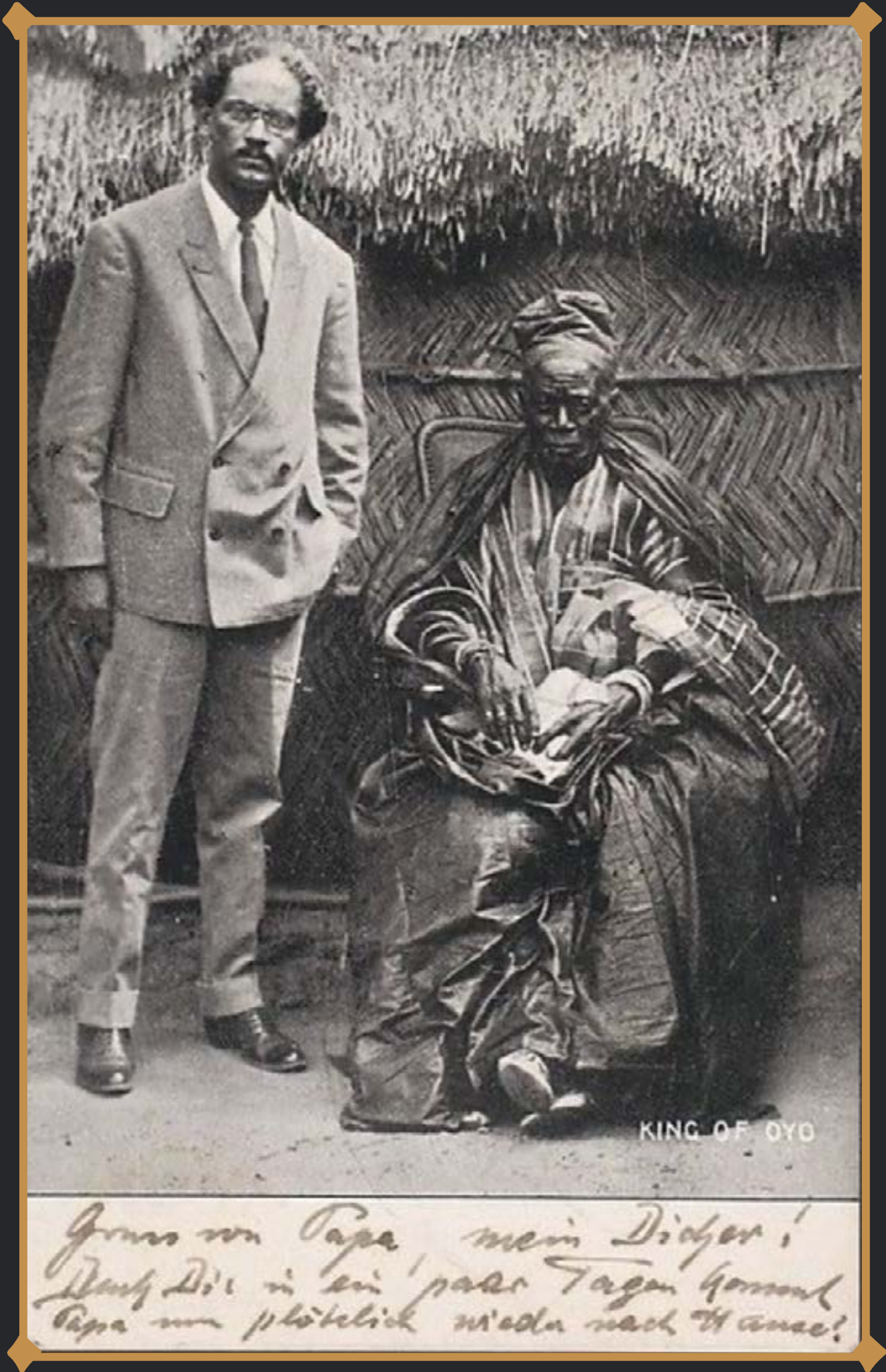
LIKE THE MEANING OF THE CARD, SOMETIMES YOU JUST HAVE TO GO WITH THE FLOW AND TAKE THE MIDDLE PATH AND LET THINGS TAKE THEIR NATURAL COURSE. JOSEPH JUST HAPPENED TO BE AN ACROBAT BEFORE HE WAS DISCOVERED TO DO THE THING THAT WOULD IMPACT THE REST OF HIS LIFE. THE MIDDLE WAY LEADS TO SUCCESS, WITH ANGELIC SUPPORT ON YOUR SIDE.



THE DEVIL

THE IMAGE OF THE DEVIL COMES FROM THE ALAAFIN OF OYO. ALAAFIN MEANS “OWNER OF THE PALACE” IN YORUBA AND OYO IS AN ANCIENT CITY IN OYO STATE IN NIGERIA. THE CITY WAS PART OF THE OYO EMPIRE, WHICH WAS A POWERFUL EMPIRE OF THE YORUBA AND MADE UP PARTS OF PRESENT DAY EASTERN BENIN AND WESTERN NIGERIA. THE OYO EMPIRE WAS FOUNDED IN THE 13TH CENTURY AND LASTED UNTIL THE END OF THE 18TH CENTURY. POLITICALLY, IT WAS ONE OF THE MOST IMPORTANT STATES IN WESTERN AFRICA AND IT GREW TO BECOME THE LARGEST AND WEALTHIEST YORUBA SPEAKING STATE THAT HAD A STRONG CAVALRY AND EXCELLED IN TRADE. THEY ALSO HAD OUTSTANDING ORGANISATIONAL AND ADMINISTRATIVE SKILLS.

THE WORD FOR KING IN YORUBA IS “OBA”. AND THIS PARTICULAR OBA WAS KNOWN FOR HAVING 200+ WIVES IN HIS COURT. THEY CAME IN BATCHES OF 30 WOMEN AT A TIME TO STAY WITH HIM IN LAGOS; THEY WOULD THEN RETURN TO OYO AND THE NEXT 30 WOMEN WOULD COME AND TAKE OVER. THE OBA IS IN CONTROL OF HIS WIVES, WHO ARE SUBJECT TO HIS LUSTY DESIRES. THE ORIGINAL RIDER WAITE IMAGERY HAS A MALE AND A FEMALE IN CHAINS. OUR CARD HAS TWO FEMALES, MUCH LIKE THE ALAAFIN OF OYO. THE KING WAS ALSO KNOWN FOR GOING AGAINST GOVERNMENT POLICIES AND HIS ENEMIES EVEN ACCUSED HIM OF ABUSING HIS POWER. AS A RESULT, HE GOT IMPEACHED AND REMOVED FROM THE THRONE.

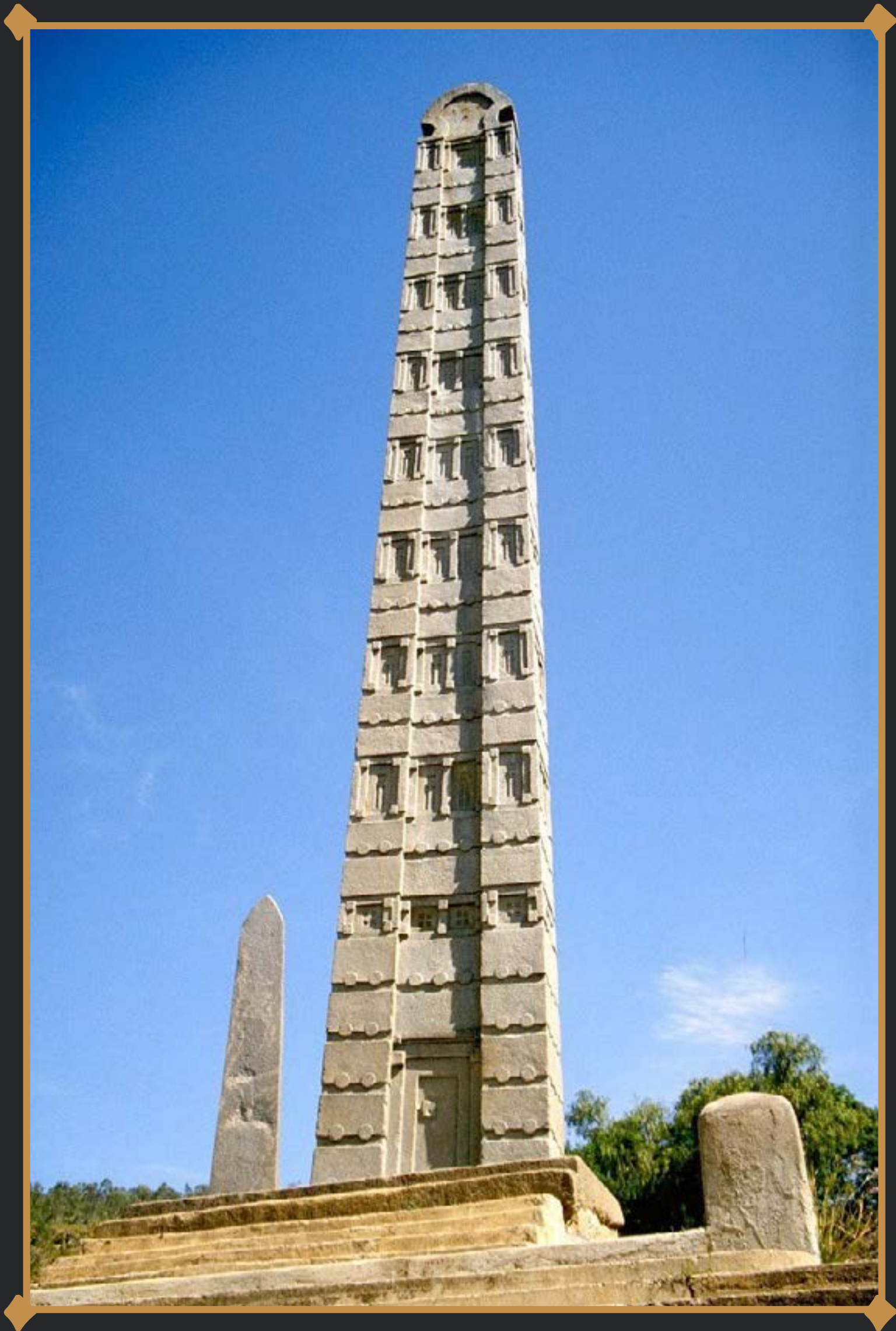


THE TOWER

THE MAASAI WARRIOR IS THE ULTIMATE SYMBOL OF BREAKING FREE. THE MAASAI ARE A NOMADIC TRIBE. THEY HAVE THIS REPUTATION OF BEING FEARLESS WARRIORS AND CATTLE RUSTLERS. IN OLD TRADITIONAL MAASAI STORIES, IT IS SAID THAT THE MAASAI JOURNEYED FROM NORTHERN AFRICA IN SEARCH OF FERTILE GRASS TO FEED THEIR CATTLE.

THE MAASAI ARE INDIGENOUS TO NORTH CENTRAL TANZANIA AND SOUTHERN KENYA. THEY COULD HUNT A LION WITH ONLY A SPEAR. THE MAASAI HAVE ALWAYS RESISTED COLONIAL INFLUENCES AND STAYED TRUE TO THEIR CULTURE AND AUTHENTIC SELF.

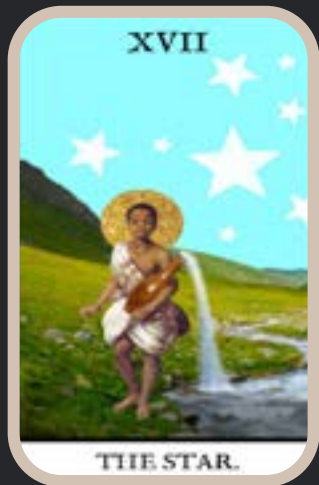
IN ADDITION, THE TOWER THAT IS USED IS NOT A TYPICAL MEDIAEVAL TOWER THAT YOU MIGHT SEE ON A CLASSICAL TAROT DECK. IT IS THE OBELISK OF AXUM, ALSO KNOWN AS THE AXUM STELE, AN ANCIENT TOWER FROM THE AXUMITE EMPIRE. THIS EMPIRE WAS A NAVAL AND TRADING POWER THAT RULED IN THE TIGRAY REGION, A NORTHERN ETHIOPIAN REGION, FROM 400 BC UNTIL THE 10TH CENTURY. THE TOWER WAS PROBABLY CARVED AND ERECTED DURING THE 4TH CENTURY AND IS 24,6 METRES / 79 FEET TALL AND STILL STANDING.



THE STAR

THE STAR ON OUR STAR CARD IS PRINCESS OMOBA AINA, BORN IN 1843, WEARING A TRADITIONAL WEST AFRICAN DRESS. SHE WAS PART OF THE EGBADO PEOPLE, LOCATED IN WHAT IS NOW NIGERIA. HER VILLAGE WAS RAIDED BY THE PEOPLE OF KING GEZO OF DAHOMEY, IN WHICH PRINCESS OMABA AINA'S PARENTS WERE KILLED WHEN SHE WAS ONLY 4 YEARS OLD. SHE WAS SPARED, GOT CAPTURED AND WAS HELD CAPTIVE IN THE DAHOMIAN PALACE.

THEN, WHEN AINA WAS 6 YEARS OLD, FREDERICK FORBES, THE CAPTAIN OF THE NAVAL SHIP HMS BONETTA, WAS SENT TO THE KINGDOM OF DAHOMEY, ON BEHALF OF QUEEN VICTORIA, TO NEGOTIATE WITH THE KING. FOR UNKNOWN REASONS THE KING "GAVE" PRINCESS AINA AS A GIFT TO THE ENGLISHMAN AS A PRESENT FROM THE KING OF THE BLACKS TO THE QUEEN OF THE WHITES. FORBES HAD THE GIRL BAPTISED AND RENAMED HER AFTER HIMSELF AND HIS SHIP AND NAMED HER SARA FORBES BONETTA. WHEN SHE WAS PRESENTED TO THE QUEEN, SHE WAS SUPPOSEDLY IMPRESSED WITH HER MANNER AND CHARACTER, WHICH LED HER TO AGREE TO SPONSOR HER EDUCATION. SHE OFFICIALLY BECAME A MEMBER OF THE ROYAL HOUSEHOLD AND LIVED WITH THE FAMILY OF A MISSIONARY IN GILLINGHAM. SHE REGULARLY VISITED WINDSOR PALACE AND SHE HAD THE AFFECTION OF EVERYONE WHO KNEW HER. ———>



IN 1860, SHE MARRIED A WEALTHY MERCHANT AND PHILANTHROPIST NAMED JAMES PINSON LABULO DAVIES. SHE WAS ACTUALLY NOT VERY INTERESTED IN THE MAN BUT HER GUARDIANS THOUGHT HE WAS A SUITABLE MATCH. SO THEY GOT MARRIED AND HAD A LAVISH WEDDING WITH 16 BRIDESMAIDS. THEY MOVED TO SIERRA LEONE, WHERE THEY GAVE BIRTH TO FOUR CHILDREN, OF WHOM THE OLDEST, WHOM SHE NAMED VICTORIA, WOULD BE THE GODCHILD OF QUEEN VICTORIA AND WOULD CONTINUE TO ENJOY ROYAL FAVOUR. AT AGE 36, PRINCESS AINA DIED OF TUBERCULOSIS ON THE PORTUGUESE ISLAND OF MADEIRA.

THE ORIGINAL IMAGE PERTAINS TO A PAINTING, "PORTRAIT OF SARAH FORBES BONETTA AS A CHILD IN NATIVE AFRICAN DRESS" BY OCTAVIUS OAKLEY (1851).



THE MOON

OUR SYMBOL OF INTUITION, THE SUBCONSCIOUS AND THE DREAMWORLD HAS THE FACE OF A BERBER MAN FROM NORTHERN AFRICA IN TRADITIONAL CLOTHING. THE ORIGINAL PLAQUE IS A BRONZE PLATED SCULPTURE IN THE ORIENTALIST STYLE THAT WAS VERY POPULAR IN FRANCE AT THE END OF THE 19TH CENTURY.

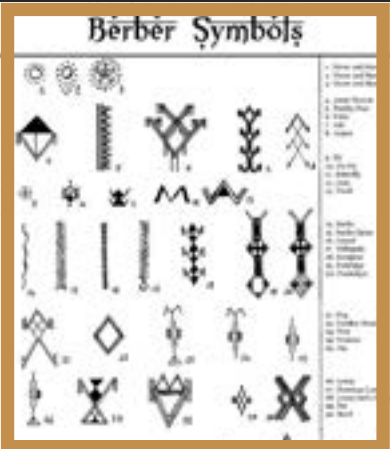
THE BERBER, OR SELF-NAMED "AMAZIGH", ARE THE PRE-ARAB INDIGENOUS PEOPLES OF NORTH AFRICA, WITH COMMUNITIES SCATTERED ACROSS MOROCCO, ALGERIA, TUNISIA, LIBYA, EGYPT, MALI, NIGER AND MAURITANIA. WHILE THE ARABS ARRIVED IN NORTHERN AFRICA AFTER THE 7TH CENTURY, THE BERBER LANGUAGES SPREAD FROM ABOUT 3000 BC FROM THE NILE VALLEY TOWARDS THE WEST INTO THE MAGHRIB (ALSO KNOWN AS THE NORTHERN AFRICAN COAST REGIONS OF MOROCCO, ALGERIA, TUNISIA AND LIBYA). THEIR LINEAGE CAN EVEN BE TRACED ALL THE WAY TO YEMEN AND OTHER COUNTRIES IN THE MIDDLE EAST. NOWADAYS, MANY BERBER IDENTIFY AS MUSLIMS AND SPEAK ARABIC AS WELL AS THEIR OWN LANGUAGE, TAMAZIGHT. ———>



THE BERBER / AMAZIGH PEOPLE ARE LONG CELEBRATED FOR THEIR ARTISTIC SKILLS EXPRESSED IN POTTERY, WEAVING CARPETS AND CLOTHES, JEWELLERY AND HENNA ART. MANY ARTISTS SEE THEIR WORK, AND BEING CREATIVE, AS PART OF A MEDITATIVE PROCESS CALLED "BARAKAH," WHICH THEY EXPLAIN CAN BE SEEN AS A "SPIRITUAL POWER" OR "POWER OF THE SAINTS." THIS CONCEPT OF BARAKAH PRE-DATES THE TIMES OF THEIR CONVERSION TO ISLAM AND IS ALL ABOUT KEEPING BAD SPIRITS AWAY AND STAYING CLEAR OF THE EVIL EYE BY USING SYMBOLS, CERTAIN COLOURS AND MOTIFS IN THEIR DESIGN. THE AMAZIGH ALSO BELIEVE THAT HENNA, OLEANDER, SANDALWOOD AND MYRRH HAVE THE SAME SPIRITUAL POWERS, WHICH IS WHY THEY USE THESE TO MAKE TATTOOS OR HENNA DESIGNS ON THEIR SKIN. EVEN THEIR BEAUTIFUL EYELINER AND MAKEUP IS USED AS A TRADITIONAL WAY OF PROTECTING ONESELF FROM SPIRITUAL HARM.



	Lion's paw (a symbol of strength the claws are a symbol of protection)		Bird (positive motif which carries baraka)
	Quarida (a kind of flower) (the diamond shape is a symbol of protection against the evil eye)		Amulet
	Eye (a symbol for protection against the evil eye; the cross in the middle deflects evil in four directions)		Scissors (a symbol of metalworkers, whose occupation is treated with fearful respect a metal keeps away jinn)



THE SUN

OUR LITTLE BABY RIDING THE WHITE HORSE IS MADELEINE DE LA MARTINIQUE, PAINTED IN 1782 BY THE FRENCH PAINTER MARIUS-PIERRE LE MASURIER. THIS PAINTER WAS KNOWN FOR PAINTING THE PEOPLE OF THE ISLAND OF MARTINIQUE, 700KM SOUTH-EAST OF THE DOMINICAN REPUBLIC IN THE CARIBBEAN. HIS WORKS ARE SEEN AS A CATALOGUE OF THE EVERYDAY LIFE OF THE ISLAND'S INHABITANTS AND REPRESENT THE DESCENDANTS OF ENSLAVED AFRICANS, FRENCH COLONIALS, PEOPLE OF MIXED RACE AND NATIVES. BUT IT IS NOT ONLY ABOUT JUST DEPICTING PEOPLE ON AN ISLAND. THE ARTIST FOCUSED ON SHOWING THE MIXING OF RACES AND WHAT THAT WOULD LOOK LIKE ON MARTINIQUE. ———>



THE ORIGINAL PAINTING OF MADELEINE DE LA MARTINIQUE HAS VIVID COLOURS, REPRESENTING THE LUXURIOUS NATURE OF THE MARTINIQUE TROPICS, WITH PLENTY OF FRUITS AND FLOWERS SURROUNDING THEM. THE REASON WHY THE ARTIST CHOSE TO PAINT HER IS LIKELY NOT ONLY AS AN ANTHROPOLOGICAL STATEMENT OF TESTIMONY BUT ALSO TO PRESENT HER IN FRANCE AS A CURIOSITY. VITILIGO, ESPECIALLY IN SOMEONE OF AFRICAN DESCENT, HAD NEVER BEEN SEEN BEFORE, SO THIS RARITY COULD BE SEEN AS “INTERESTING” TO THE EUROPEAN GAZE.



JUDGEMENT

THE ANGEL BLOWING THE HORN IS A MOOR, ALSO FROM AN ORIENTALIST PAINTING BY LUDWIG DEUTSCH. IN THE ORIGINAL IMAGE, HE IS INSPECTING A PIECE OF MERCHANDISE AT A LOCAL NORTH AFRICAN MARKET. THE ORIGINAL PAINTING IS FROM THE YEAR 1883.

THE PRAYING MAN BELOW IS A NORTH AFRICAN MAN FROM A PAINTING BY ORIENTALIST PAINTER LUDWIG DEUTSCH. THE ORIGINAL SCENERY TAKES PLACE IN 1902 IN CAIRO, EGYPT.



THE WORLD

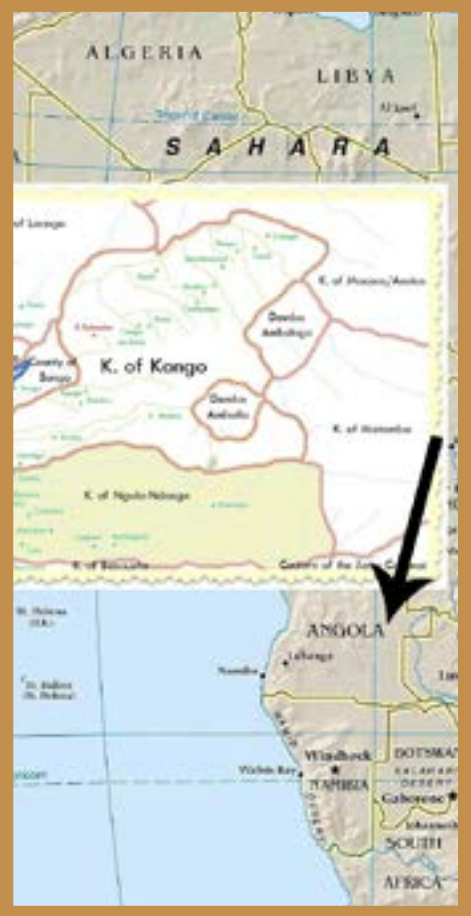
OUR WORLDLY LADY IS THE CHAMBER MAID OF THE KING OF LOANGO. THIS ILLUSTRATION COMES FROM A FRENCH BOOK CALLED “COSTUMES DE DIFFERENTS PAYS” OR “COSTUMES OF DIFFERENT COUNTRIES”, WHERE THE CANADIAN-FRENCH WRITER JACQUES GRASSET DE SAINT-SAUVEUR (1757-1810) DOCUMENTED THE DIFFERENT CLOTHING STYLES OF CULTURES AROUND THE WORLD. OTHER MEMBERS OF HER LOANGO SOCIETY SHARE THE SAME ILLUSTRATION BOOK; A LOANGO LADY BREASTFEEDING HER CHILD AND THE MAD-LOANGO (KING OF LOANGO).

WE COULD NOT DISCOVER THE NAME OF THE MAID, BUT WE DO KNOW THAT THE KINGDOM OF LOANGO (ALSO KNOWN AS LWÃÃGU) WAS A PRE-COLONIAL AFRICAN STATE THAT EXISTED DURING THE 16TH TO 19TH CENTURIES IN WHAT IS NOW THE WESTERN PART OF THE REPUBLIC OF THE CONGO. THE FOUNDATION OF THE LOANGO KINGDOM GOES BACK ALL THE WAY TO AT LEAST 1485, WHEN IT WAS FOUNDED BY THE VILI / BAVILI PEOPLE. ACCORDING TO ORAL LEGEND, THE VILI MIGRATED FROM THE NGUUNU KINGDOM TO THE COAST DURING THE 1300'S. THEY WERE A MATRILINEAL SOCIETY, MEANING THAT ALL THEIR KINSHIP IS TRACED THROUGH THEIR MATERNAL LINE. ANY INHERITANCE OF PROPERTY, NAMES AND TITLES COME FROM THEIR MOTHER'S LINEAGE. ———→



THE LOANGO PEOPLE BELIEVED IN A GOD WHOM THEY CALLED "SAMBIAN PONGE." IN THE MODERN KIKONGO LANGUAGE, ALSO KNOWN AS "NZAMBI A MPGUNGU". THEY ALSO BELIEVED IN SEVERAL TYPES OF DEITIES THAT THEY CALLED "NKISI" THAT WERE NEITHER GOOD NOR BAD BUT EACH HAD THEIR OWN PLACE IN NATURE. LOCALS MAY HAVE THEIR OWN NKISI AND NEW NKISI ARE CREATED ALL THE TIME. A NKISI COULD ALSO TRAVEL BETWEEN PEOPLE. THE NKISI WERE SAID TO COMPETE FOR AUTHORITY AND THEY WOULD BE JUDGED BY THE PEOPLE FOR THEIR EFFECTIVENESS. PRIESTS CALLED ENGANGA MOKISI WOULD HAVE CEREMONIES IN ORDER TO MAKE A CONNECTION WITH A DIVINITY. THEY WOULD ALLOW THE DIVINITY TO POSSESS THEM IN ORDER TO RECEIVE MESSAGES AND REVELATIONS FOR THE COMMUNITY OR THE HOUSEHOLD THAT REQUESTED THE CEREMONY.

THE VILI WOULD USE POWER FIGURES CALLED THE NKISI NKONDI AS A CHARM. THE FIGURE IS CARVED FROM WOOD INTO THE SHAPE OF A HUMAN FORM OR THAT OF AN ANIMAL, SUCH AS A DOG (NKISI KOZO), OFTEN WITH MANY NAILS OR PINS COVERING THEM. A SPIRITUAL SPECIALIST WOULD ACTIVATE THESE FIGURES THROUGH CHANTS, PRAYERS AND BY PREPPING SACRED SUBSTANCES THAT ARE AIMED AT CURING PHYSICAL, SOCIAL AND SPIRITUAL AILMENTS. THESE NKISI NKONDI HAD A GREAT SPIRITUAL IMPORTANCE TO THE VILI AND OTHER PEOPLES IN THE LOANGO, CONGO AND ANGOLA REGIONS.



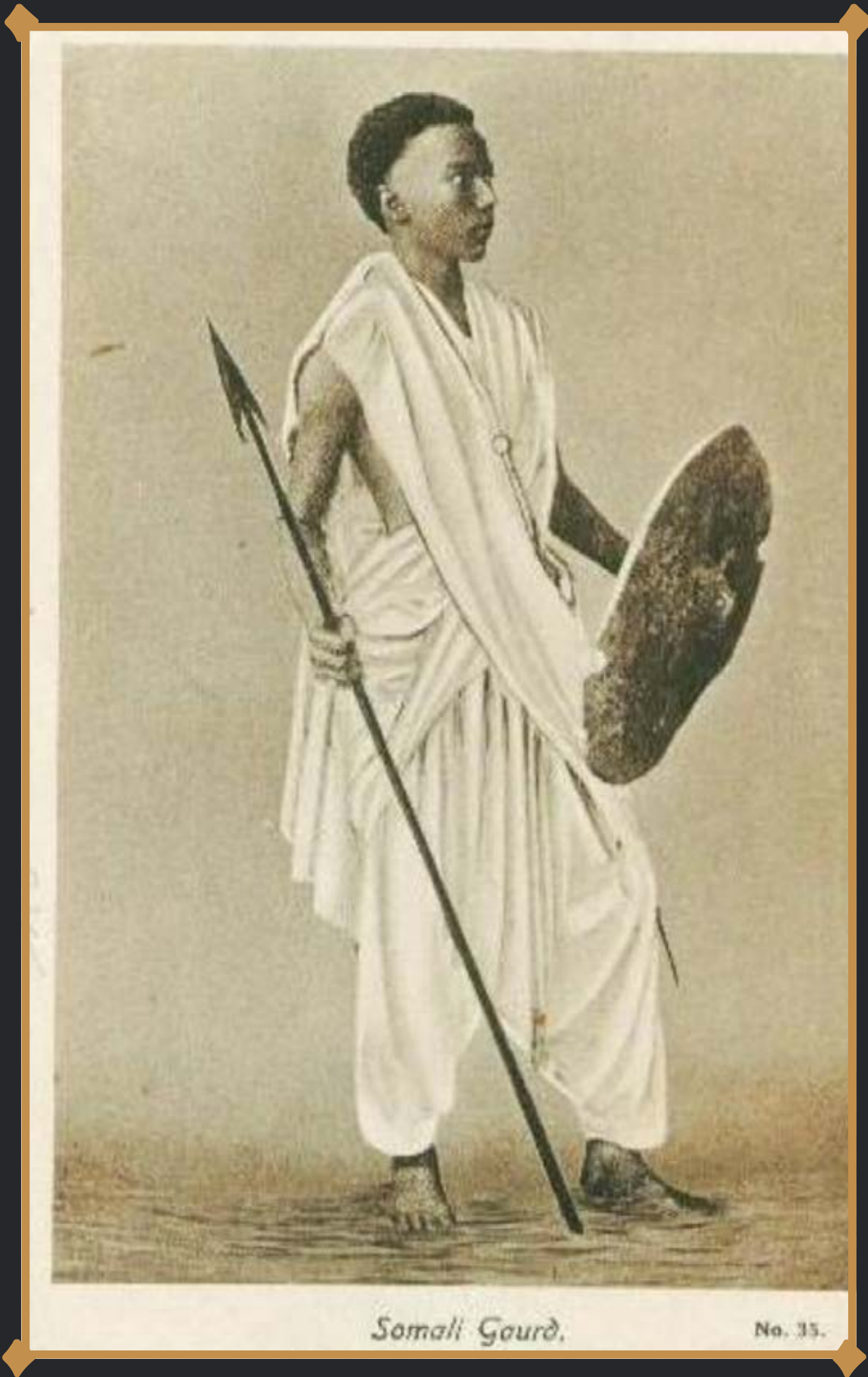
TWO OF WANDS

THE TWO OF WANDS' ANCESTOR IS A YOUNG BEJA SOLDIER FROM SOMALIA. IN SOMALI, THE WORD "WARANLE" MEANS WARRIOR, CARRYING HIS "WARAN" AND "GAASHAN" (SPEAR AND SHIELD). IN SOMALI SOCIETY, THERE IS PRESTIGE IN THE POSITION OF WARANLE. OUR TWO OF WANDS IS THE KING OF ALL THAT HE SURVEYS. HE HAS THE WORLD IN THE PALM OF HIS HAND, STANDING ON THE PINNACLE OF HIS ACHIEVEMENT AND LOOKING DOWN UPON HIS SUCCESS. A MASTER OF HIS EXPANDING DOMAIN. BEING IN AN ADVANTAGEOUS POSITION.

ALL SOMALI MALES WERE CONSIDERED TO HAVE WARRIOR POTENTIAL. THIS GOES BACK THOUSANDS OF YEARS, STARTING WITH SOMALI CIVILIZATION IN THE PREHISTORIC LAND OF PUNT FROM 2500 - 1500 BC. THE SOMALIS HAD A MILITARY ALLIANCE WITH THE KINGDOM OF KUSH AND THE KINGDOM OF PUNT AGAINST ANCIENT EGYPT. AS A RESULT, A CULTURE OF MILITARY READINESS DEVELOPED FROM A LONG AND SUCCESSFUL HISTORY OF FOREIGN EXPANSION, COLONIAL OCCUPATION, DOMESTIC CONFLICT AND WARS WITH NEIGHBOURING COUNTRIES. —————>

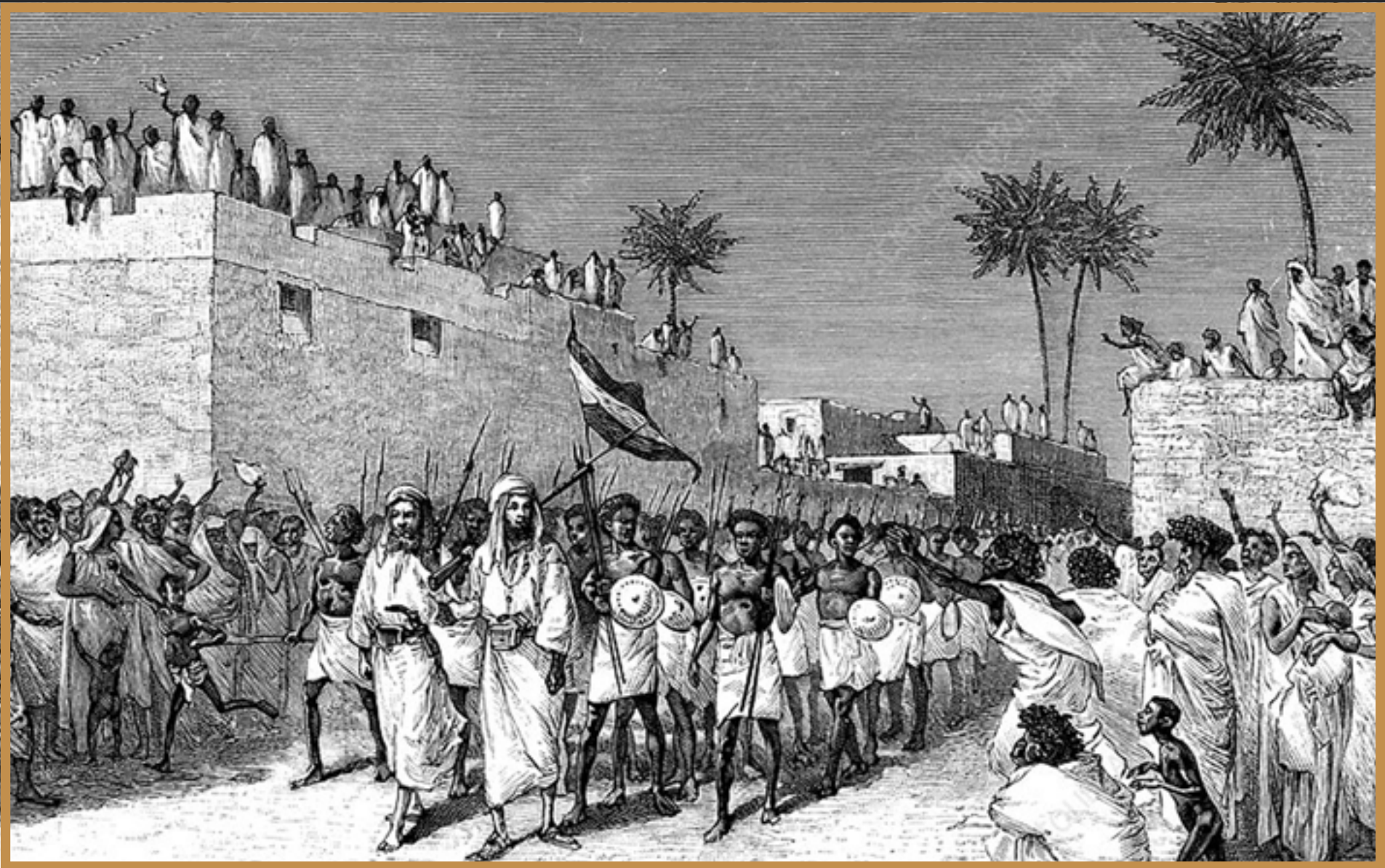
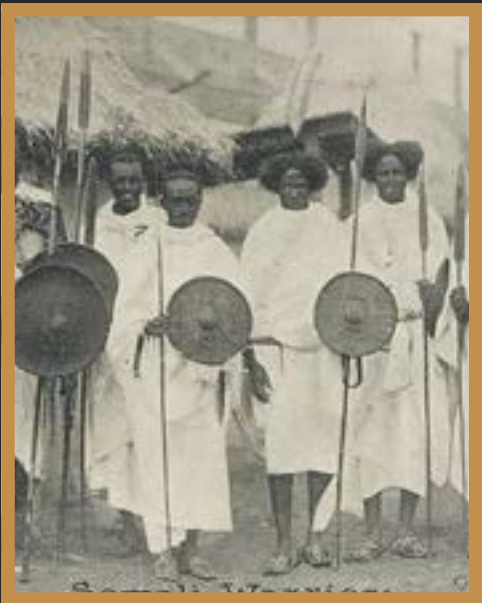
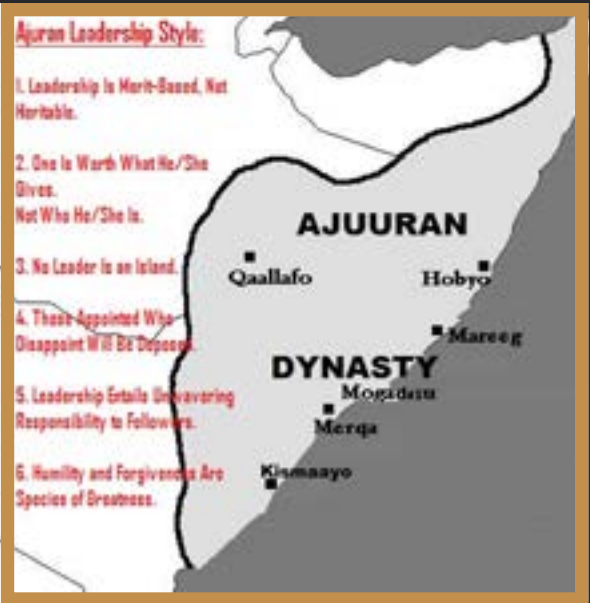


WANDS



ONE EXAMPLE OF THE MANY LEGENDARY SOMALI EMPIRES IS THE AJURAN EMPIRE THAT EXISTED FROM THE 13TH - 17TH CENTURY. THEY WERE VERY SKILLED IN WARFARE, MAKING STRATEGIC TRADING CONNECTIONS AND ALLIANCES. THE AJURAN EMPIRE DOMINATED THE INDIAN OCEAN TRADE AND WAS AGGRESSIVE TOWARDS FOREIGN INVADERS. TRADING ROUTES DATING FROM THE ANCIENT AND EARLY MEDIAEVAL PERIODS FLOURISHED WITH SHIPS SAILING TO AND COMING FROM MANY KINGDOMS AND EMPIRES ALL OVER ASIA, AFRICA AND EUROPE. THEY TRADED WITH THE CHINESE MING DYNASTY, THE PORTUGUESE, THE OTTOMAN EMPIRE IN TURKEY, AND THE VENETIAN EMPIRE (VENICE ITALY) TO NAME A FEW.

THE AJURANS ALSO LEFT AN EXTENSIVE ARCHITECTURAL LEGACY OF ADVANCED CASTLES, FORTRESSES, A NUMBER OF PILLAR TOMB FIELDS, NECROPOLISES AND RUINED CITIES.

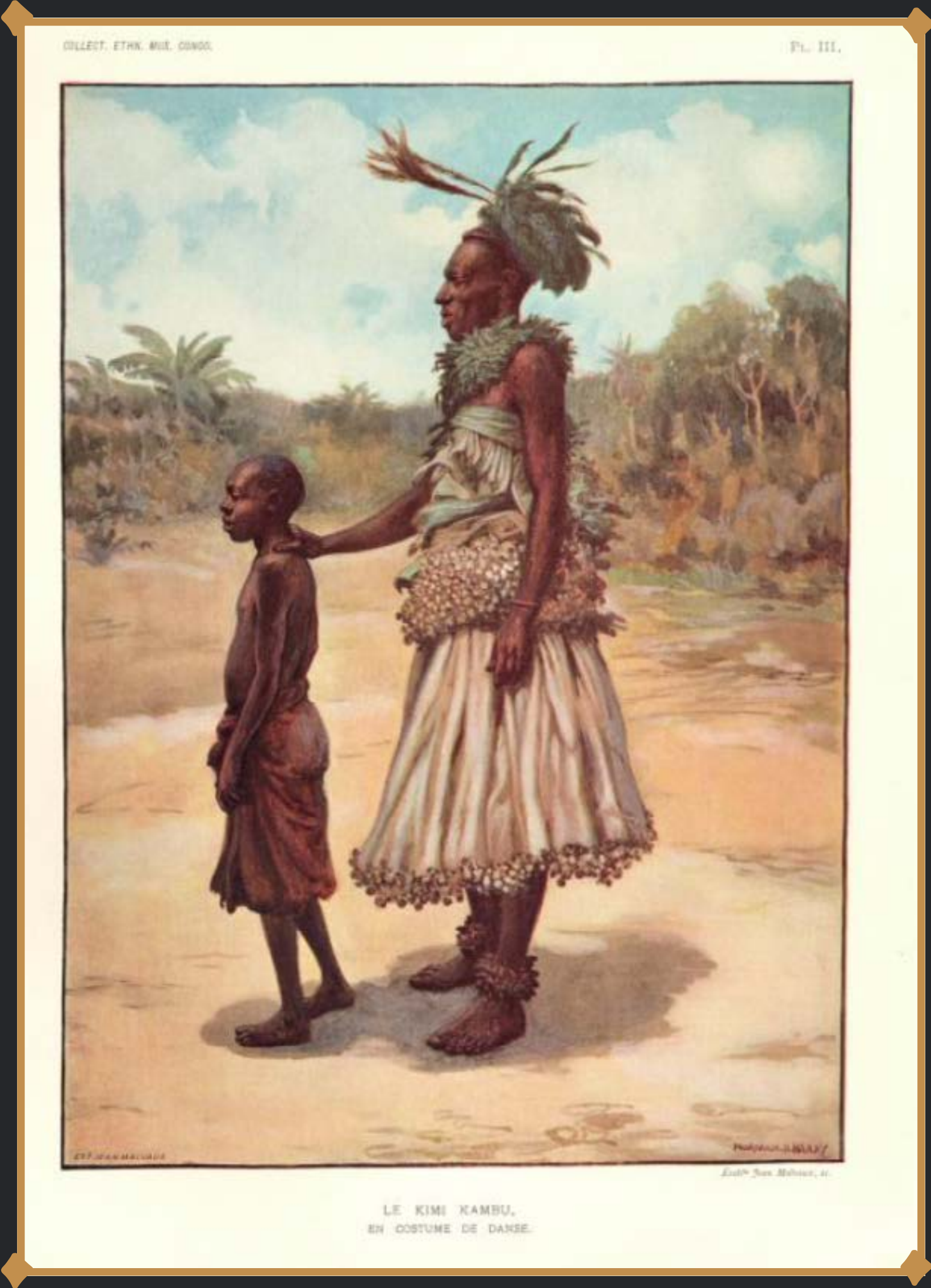


THREE OF WANDS

A KUBA, OR BAKUBA, MAN FROM THE INTERIOR OF CONGO, WEARING THE TRADITIONAL DRESS OF THE KUBA. HE IS THE GENERAL COUNSEL OF THE KING, CALLED THE KIMI KAMBU.

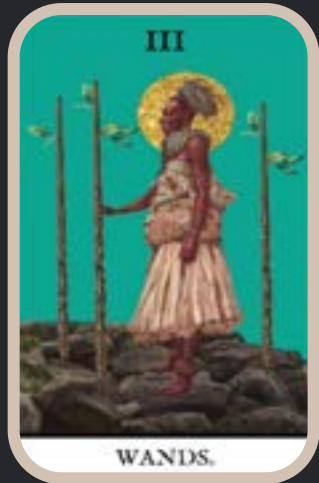
THE KUBA HAVE A RICH CULTURE WITH BEAUTIFUL EXPRESSIONS OF ART THROUGH DANCE AND MASKS. THE KINGDOM OF KUBA EXISTED FROM 1625 UNTIL 1900 AND CONSISTED OF 16 DIFFERENT ETHNIC BANTU SPEAKING GROUPS. THE KINGDOM WAS A FEDERATION OF CHIEFDOMS, EACH RULED BY A CHIEF AND TWO OR THREE CHIEF COUNSEL THAT REPRESENTED THE GENERAL POPULATION AND NOBLE CLANS. ALL THESE CLANS WERE ABLE TO UNITE BECAUSE OF A COMMON CULTURE, A GROUP FEELING, A ROYAL ARMY AND A COMMON ADMINISTRATION.

THE KUBA HAVE 20 DIFFERENT TYPES OF MASKS THAT ARE SEEN AS THE PHYSICAL EMBODIMENT OF SPIRITS. THREE OF THESE TYPES ARE MWAASH AMBOY, BWOOM AND NGAADY A MWAASH AND ARE PROPERTY OF THE ROYAL FAMILY. THESE MASKS ARE USED DURING PUBLIC CEREMONIES AND TO INITIATE RITUALS. THE MASK WEARERS WOULD PLAY OUT THE STORY OF CREATION WHERE THE MASK BWOOM WOULD REPRESENT THE NATURE SPIRIT NGEESH, AMBOOY WOULD BE HIS BROTHER AND THE TWO OF THEM WOULD BATTLE FOR THE OWNERSHIP OF NGAADY A MWAASH, WHICH IS THE WIFE AND SISTER OF NGEESH. NATURE SPIRITS AND THE SPIRITS OF DEAD KINGS ARE THE MAIN SUBJECTS IN BAKUBA SPIRITUALITY. ———→

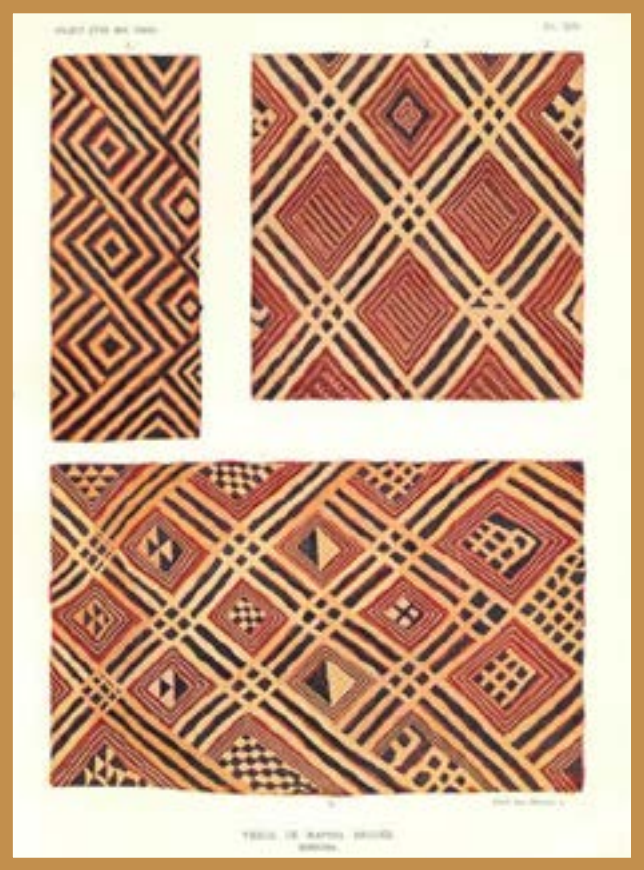


THE KUBA HAVE A RICH CULTURE WITH ARTISTIC EXPRESSIONS LIKE THE PRODUCTION OF TAPESTRIES WITH ELABORATE BAKUBA MOTIVES. ONE PARTICULAR CLOTH CALLED VELOURS DU KASAÏ, OR KASAÏ VELVET, WAS ORIGINALLY MADE WITH BEATEN WOODEN BARK OR RAFFIA PALM AND WOULD IDEALLY BE MADE BY A WEAVER WHO IS PREGNANT.

THE BAKUBA HAD WOODEN SCULPTURES, AN “NDOP”, OF THEIR KINGS CARRYING A WEAPON IN HIS LEFT HAND. THE SCULPTURE WOULD CARRY THE KING’S ROYAL CHARM. IF ANYTHING HAPPENED TO THE KING DURING BATTLE, A SIMILAR WOUND WOULD BE FOUND ON THE NDOP SCULPTURE. THE NDOP WAS KEPT IN THE WOMAN’S STORAGE AND WHEN ONE OF THE WOMEN OF THE KING’S HAREM WAS GIVING BIRTH, IT WAS PLACED NEXT TO HER TO HELP HER HAVE A SAFE DELIVERY. AFTER THE KING’S DEATH, IT WOULD HOUSE THE KING’S LIFE FORCE. THE NDOP WOULD THEN BE REPLACED BY A STORAGE ROOM AND WOULD ONLY BE EXHIBITED ON OCCASIONS.



WANDS

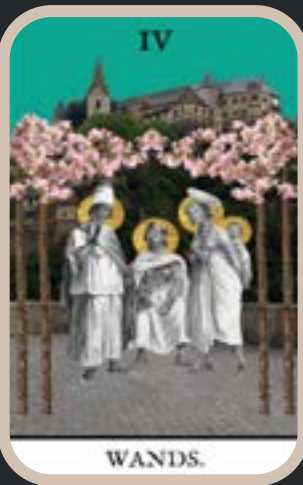


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FOUR OF WANDS

IN THIS IMAGE, YOU CAN SEE THREE WOMEN FROM DIFFERENT CULTURES IN THE SENEGAMBIA AREA. THE FIRST LADY IS FROM THE ISLAND OF GORÉE AND THE CITY OF ST. LOUIS IN SENEGAL. THE CITY IS LOCATED ON THE NORTHERN COAST, NEAR THE BORDER OF MAURITANIA. THEY WERE ALSO CALLED A "SIGNARE", WHICH INDICATES THEY WERE OF BOTH FRENCH AND AFRICAN ORIGIN. DUE TO THEIR MIXED ORIGINS, THEY USUALLY HAD ACCESS TO INDIVIDUAL ASSETS, STATUS AND POWER IN THE HIERARCHY OF THE ATLANTIC SLAVE TRADE. THE WOMEN WERE ABLE TO BECOME ENTREPRENEURS ON THEIR OWN, SOMETIMES EVEN BY TRADING IN ENSLAVED PEOPLE. THIS CREATED A THRIVING FEMALE BOURGEOISIE IN SAINT LOUIS. MARRIAGES BETWEEN AFRICAN WOMEN AND EUROPEAN MEN WERE GOVERNED BY LOCAL LAW BUT AS EUROPEAN MEN WOULD RARELY STAY IN GORÉE PERMANENTLY, MARRIAGES WERE OFTEN IN A STATE OF FLUX. WHEN MARRIED TO A EUROPEAN MAN, WOMEN WOULD HELP HIM HANDLE THEIR AFFAIRS AND TRANSACTIONS AND EARN ECONOMIC AND SOCIAL STATUS IN THEIR COMMUNITY. IN THIS WAY, WOMEN OF LOWER SOCIAL STATUS COULD GAIN POWER IN THE COMMUNITY. IF A SIGNARE LEARNED THAT HER EUROPEAN HUSBAND WOULD INDEED NOT RETURN AFTER LEAVING GORÉE, THEY WOULD REMARRY WITHOUT LOSING THEIR SOCIAL STATUS. AT SET TIMES DURING THE DAY, THE BUSINESSWOMEN WOULD PROMENADE THROUGH THE CITY, WEARING THEIR LAVISH DRESSES TO FLAUNT THEIR WEALTH. ———>



WANDS



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THERE HAVE BEEN MANY VERY INFLUENTIAL AND WEALTHY SIGNARES, TO THE POINT THAT SOMETIMES THE PORTUGUESE CROWN WOULD LOOK FOR WAYS TO REMOVE THEM FROM THEIR WEALTH OR DISMANTLE THEIR POWER.

THE LADY IN THE MIDDLE IS A MEMBER OF THE FULA, FULANI OR FULBE PEOPLE. THE FULA ARE PRIMARILY MUSLIM AND ARE SCATTERED THROUGHOUT MANY PARTS OF WEST AFRICA, LIKE IN NIGERIA, MALI, GUINEA, CAMEROON, SENEGAL AND NIGER. THEY ARE DESCENDED FROM NOMADS FROM BOTH NORTH AFRICAN AND SUB-SAHARAN AFRICA. THE FULA WERE THE FIRST GROUP IN WEST AFRICA TO CONVERT TO ISLAM THROUGH JIHADS, OR HOLY WARS. CENTRAL TO THE FULANI PEOPLE'S LIVES IS A CODE OF BEHAVIOUR, WHICH THEY CALL PULAAKU, THAT HELPS THEM MAINTAIN THEIR IDENTITY ACROSS BOUNDARIES AND CHANGES OF LIFESTYLE. IT IS SOMETIMES REFERRED TO AS "FULANINESS." PULAAKU CONSISTS OF FOUR BASIC ELEMENTS.

- **MUNYAL:** PATIENCE, SELF CONTROL, DISCIPLINE, PRUDENCE
- **GACCE/SEMTEENDE:** MODESTY, RESPECT FOR OTHERS (INCLUDING FOES),
- **HAKKILE:** WISDOM, FORETHOUGHT, PERSONAL RESPONSIBILITY, HOSPITALITY
- **SAGATA/ TIINAADE:** COURAGE, HARD WORK

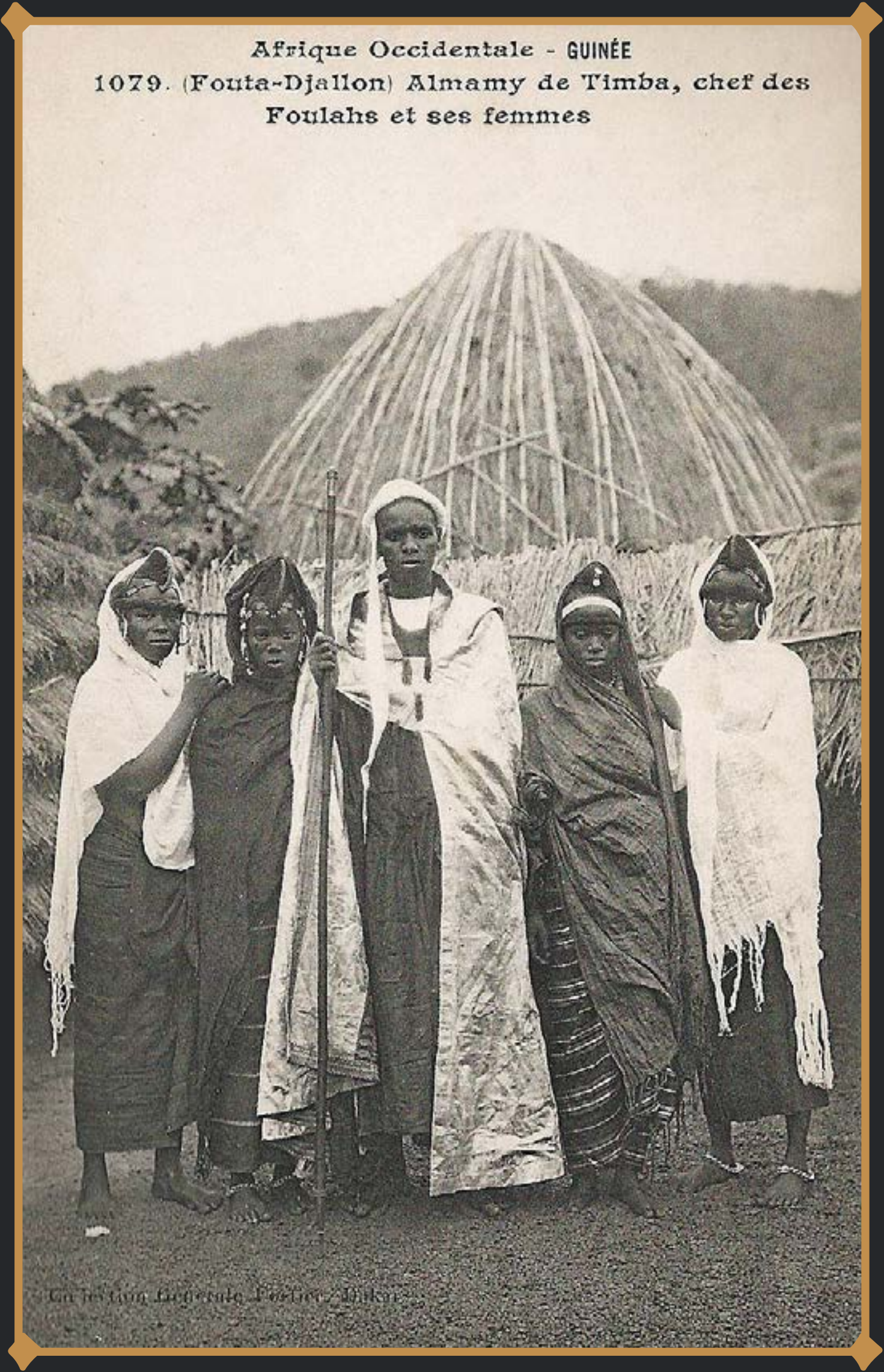
THE THIRD LADY IS ALSO A FULA WOMAN BUT FROM THE BORDERS OF SENEGAMBIA, WHICH IS PRESENT DAY SENEGAL AND GAMBIA.



FIVE OF WANDS

IN THE YEAR 1905, LOCATED IN GUINEA , WEST AFRICA, FULANI CHIEF ALMAMY DE TIMBA AND HIS WIVES WERE PICTURED BY PHOTOGRAPHER FRANÇOIS-EDMOND FORTIER. IN THE MIDDLE, YOU SEE ALMAMY DE TIMBA, STANDING WITH HIS WIVES BY HIS SIDE. IN FULANI FAMILY LIFE, ONE’S FAMILY INCLUDES THEIR NEXT OF KIN AND ALSO EXTENDED FAMILY. GROUPS OF FAMILIES TEND TO LIVE AND JOIN IN WORK EFFORTS.

ALMAMY AND HIS FAMILY LIVED IN THE FOUTA DJALON HIGHLAND REGION IN THE HEART OF GUINEA. THEY SOMETIMES CALL THIS AREA “THE WATER TOWER OF WEST AFRICA” BECAUSE OF THE HEAVY RAIN THAT FALLS DURING THE RAINY SEASON BETWEEN JUNE AND OCTOBER. THE LANDSCAPE IS MAJESTICALLY LUSH, GREEN AND FULL OF WATERFALLS. THE FULANI IN THIS AREA ARE SETTLED WITH CATTLE AND CULTIVATE THE LANDS. THIS AREA IS DENSELY POPULATED BECAUSE OF ITS FERTILE LAND .

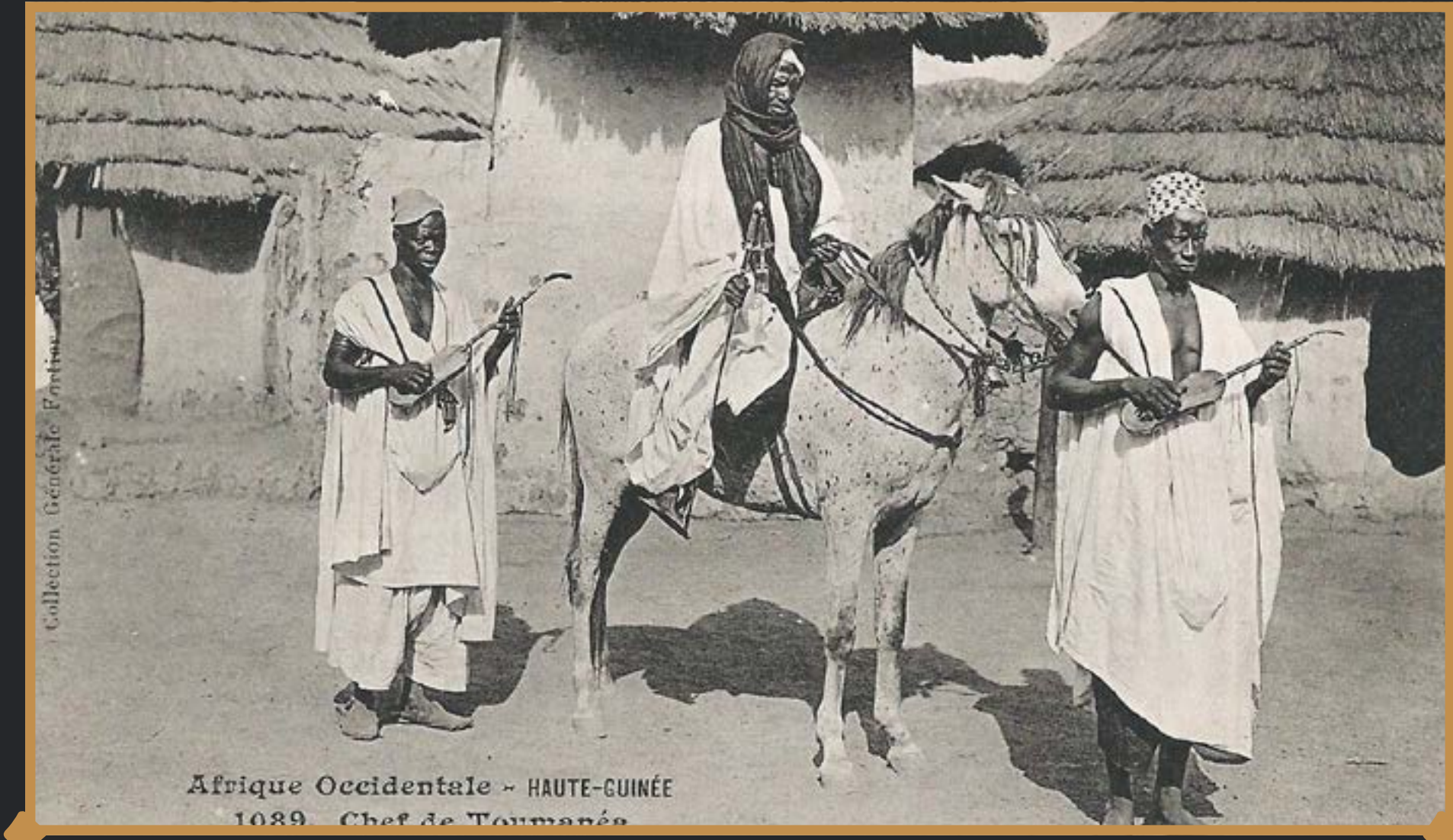
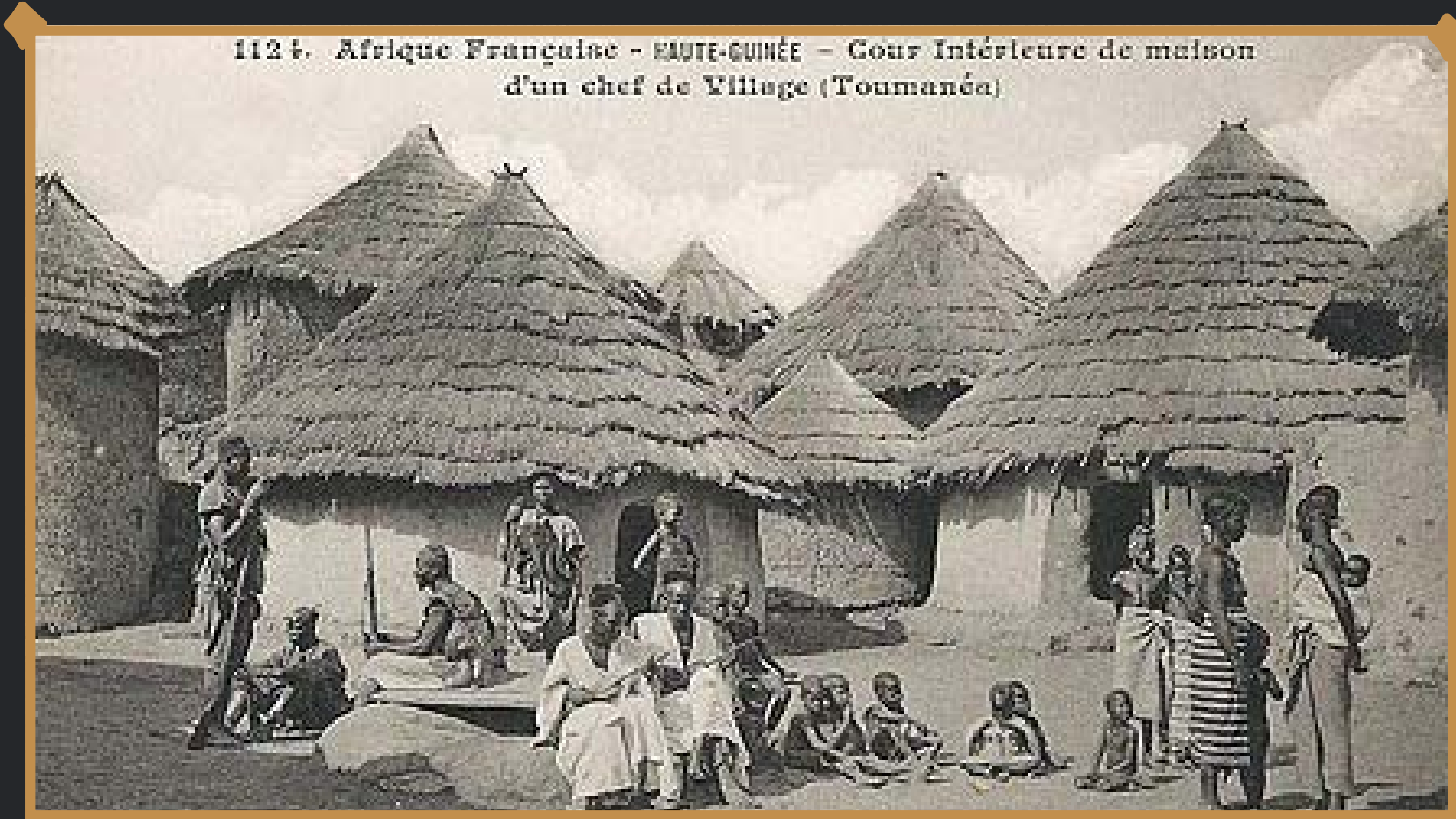


SIX OF WANDS

THE CHIEF OF TOUMANEA, ALSO IN GUINEA, IS SITTING ON HIS HORSE WHILE BEING ACCOMPANIED BY TWO GRIOTS WHO ARE CARRYING THEIR LUTE. THE VILLAGE OF TOUMANEA USED TO BE AN IMPORTANT VILLAGE FOR TRADE CARAVANS TO PASS THROUGH.



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SEVEN OF WANDS

THE ANCESTOR IN THIS IMAGE WAS A MANDINGO HUNTER FROM UPPER GUINEE. HIS PICTURE WAS TAKEN IN 1905. THE MANDINGO WERE MOSTLY HUNTING ORIENTED PEOPLES. HUNTERS FROM THE GHANA EMPIRE FOUNDED THE MANDINKA COUNTRY IN MANDEN.



EIGHT OF WANDS

NO ANCESTORS TO SEE HERE, JUST SOME WANDS ON AN AFRICAN HILLSIDE. ENJOY THE VIEW!



WANDS



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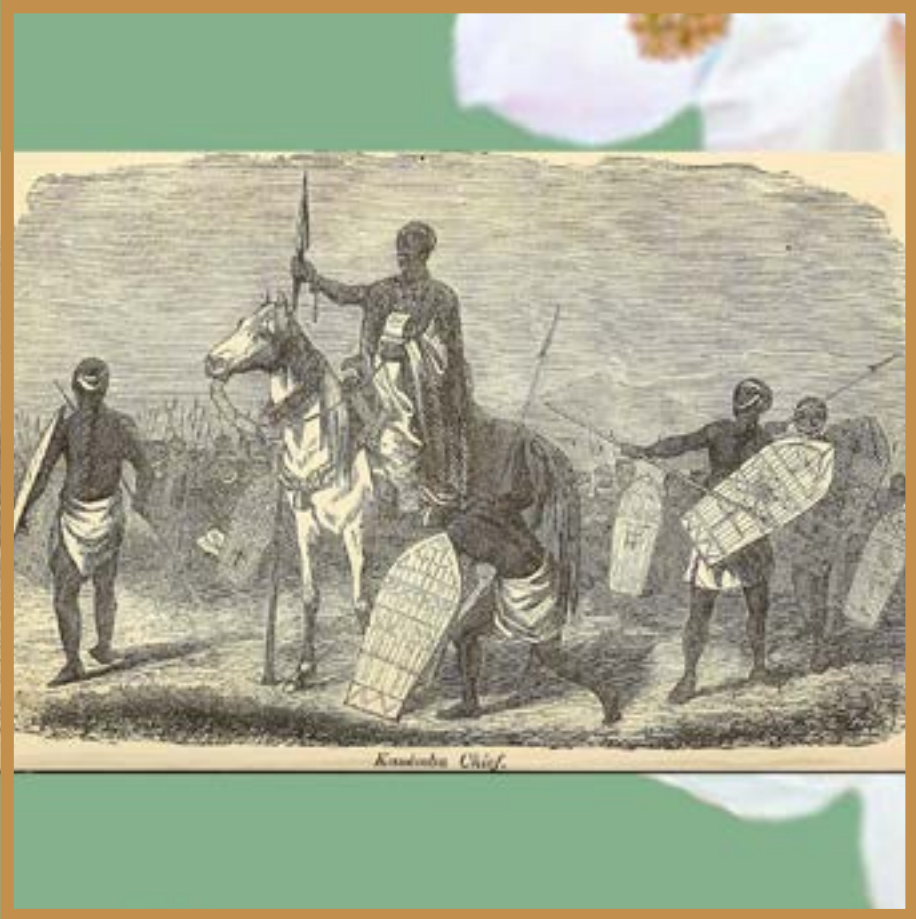
NINE OF WANDS

THE ANCESTOR IN NINE OF WANDS IS A KANEMBU SPEARMAN. THE KANEMBU ARE AN ETHNIC GROUP LIVING IN CHAD, NIGER AND NIGERIA. IN THE SPIRIT OF THE NINE OF WANDS, YOU HAVE TO WATCH YOURSELF AND YOUR PROJECTS. YOU MIGHT HAVE TO WATCH YOUR BACK AND KEEP HEALTHY BOUNDARIES. KANEMBU SOLDIERS WERE KNOWN FOR THEIR ABILITY TO PROTECT THEIR EMPIRE FROM OUTSIDE FORCES AND QUICKLY LEARN FROM NEW INFLUENCES, BE IT ATTACKERS FROM NEIGHBOURING STATES, FROM ARAB COUNTRIES OR FROM EUROPEAN COUNTRIES. THIS AGILITY ENABLED THEM TO SURVIVE FOR AS LONG AS THEY DID. TO THIS DAY, THEY ARE MORE INFLUENTIAL THAN GOVERNMENT AUTHORITIES. ———>



THE KANEMBU ARE THE DESCENDANTS OF THE KANEM-BORNU EMPIRE, WHICH WAS A DOMINANT POWER IN CENTRAL AND NORTH AFRICA FOR A THOUSAND YEARS, ORIGINATING IN THE 8TH CENTURY FROM NOMADIC PEOPLES. THIS EMPIRE WAS A WEALTHY STATE, ENRICHED BY TRADE RELATIONSHIPS ACROSS THE SAHARA WITH NORTH AFRICAN AND ARAB MERCHANTS, THEIR CAMEL CARAVANS REACHING UP TO THE HOLY CITY OF MEKKAH. THIS KANEM BORNU EMPIRE WAS REMARKABLE BECAUSE OF ITS SIZE AND LONGEVITY.

DUE TO THEIR NORTH AFRICAN AND ARAB CONTACTS, THEY STARTED TO CONVERT TO ISLAM MID 13TH CENTURY. THEIR PRACTICE IS ISLAM MIXED WITH AFRICAN TRADITIONAL BELIEFS.



TEN OF WANDS

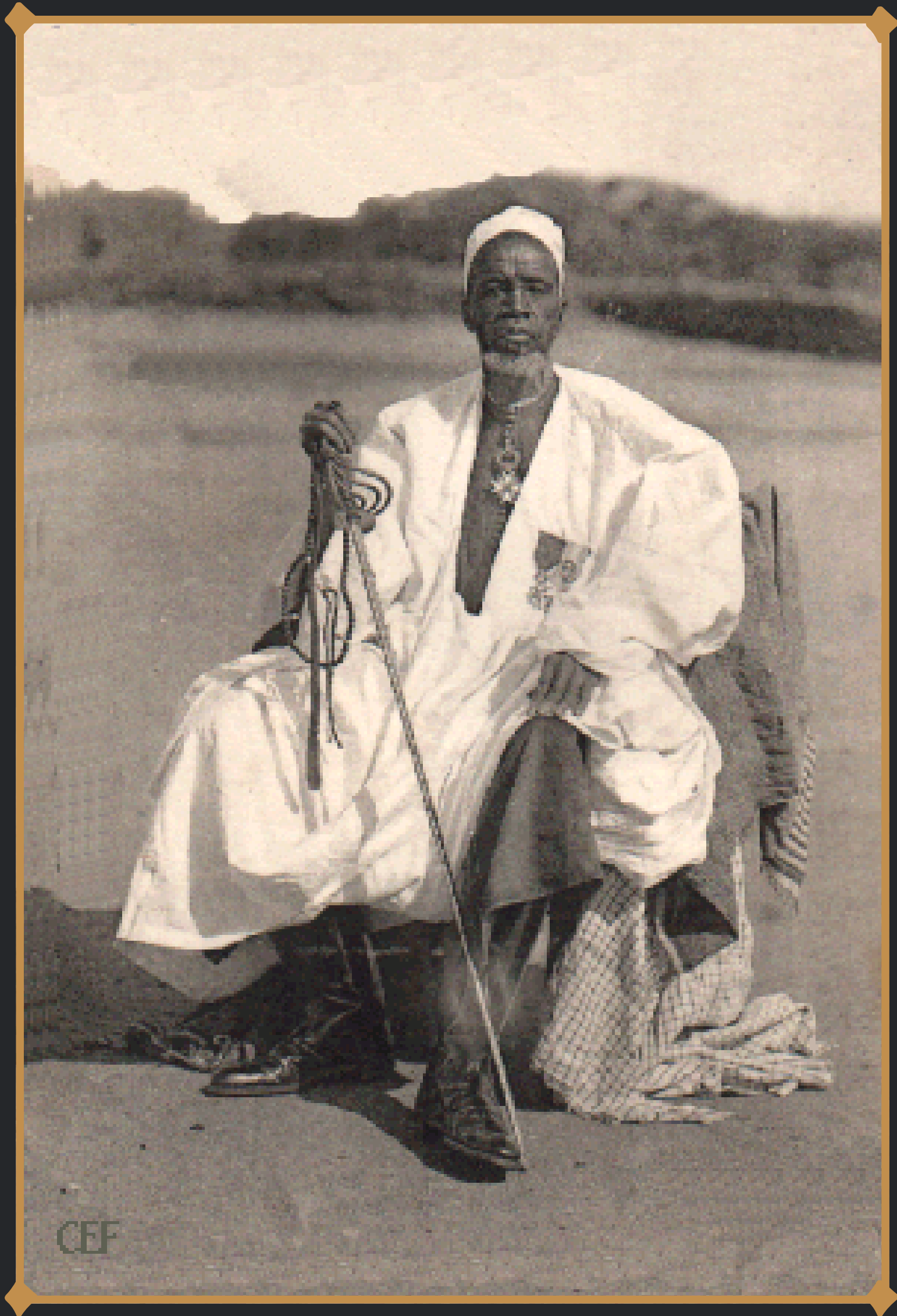
OUR TEN OF WANDS IS AL-HAJJ OMAR, BORN IN THE FUTA TORO NEAR THE TOWN OF PODAR ON THE SENEGAL RIVER IN 1794. HE IS PART OF THE TOUCOULEUR PEOPLE, ALSO CALLED TUKULOR OR HAALPULAAR, WHO ARE A WEST AFRICAN ETHNIC GROUP NATIVE TO THE FUTA TOORO REGION OF SENEGAL. THERE ARE SMALLER COMMUNITIES IN MALI AND MAURITANIA. THEY SPEAK THE PULAAR LANGUAGE AND ARE DISTINCT FROM BUT RELATED TO THE FULA, WOLOF AND SERER PEOPLE.

HIS FATHER WAS A MOSLEM TEACHER. YOUNG OMAR WAS EDUCATED BY PROMINENT MOSLEM SCHOLARS OF THE TIJANIYYA BROTHERHOOD, ONE OF WHOM PERSUADED HIM TO MAKE THE PILGRIMAGE TO MECCA IN 1826. THE PILGRIMAGE, AND OMAR'S SUBSEQUENT SOJOURN IN MECCA, WAS THE TURNING POINT IN HIS LIFE.

IN 1849, OMAR WAS FORCED TO MOVE TO THE TOWN OF DINGUIRAY NEAR THE HEADWATERS OF THE NIGER RIVER, FROM WHERE HE LAUNCHED A SERIES OF SMALL WARS AGAINST THE LOCAL NON-MOSLEM STATES. ———>

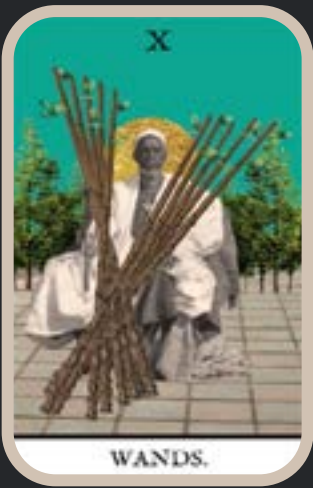


WANDS



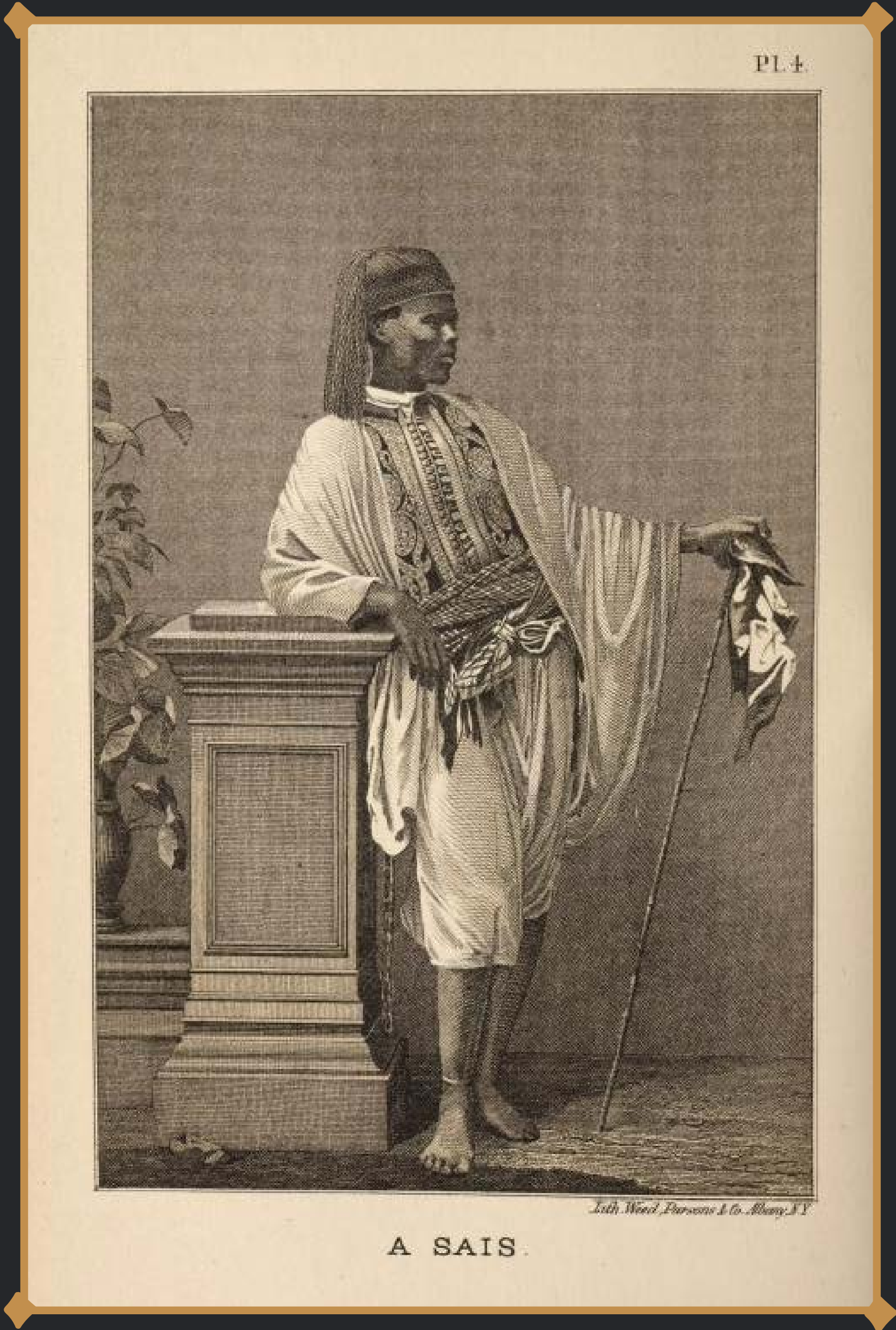
BY 1852, OMAR BELIEVED HIS FORCES WERE SUFFICIENTLY STRONG TO DECLARE HOLY WAR AGAINST ALL THOSE WHO WOULD NOT ACCEPT ISLAM, AND LATER EVEN AGAINST MUSLIMS WHO WOULD NOT ACKNOWLEDGE MUSLIM TEACHINGS.

HE LATER BECAME A POLITICAL LEADER, AN ISLAMIC SCHOLAR, AND A MILITARY COMMANDER WHO FOUNDED A BRIEF EMPIRE ENCOMPASSING MUCH OF WHAT IS NOW GUINEA, SENEGAL, AND MALI. THE TOUCOULEUR EMPIRE HE FOUNDED EXISTED BETWEEN 1861 AND 1890.



PAGE OF WANDS

THE PAGE OF THE WANDS' ORIGINAL IMAGE STATES "A SAIS." A SAIS IS A SERVANT RESPONSIBLE FOR THE HORSES. THE WORD STEMS FROM ARABIC WHICH MEANS STABLEMAN OR GROOM. IT CAN ALSO MEAN "TO TEND A HORSE." ILLUSTRATED IN THE YEAR 1875 ALONG THE RIVER NILE. THE NAME OR OTHER PERSONAL DETAILS OF THIS BLACK EGYPTIAN STABLEMAN ARE UNKNOWN AS THE ORIGINATING BOOK "FOUR THOUSAND MILES OF AFRICAN TRAVEL: A PERSONAL RECORD OF A JOURNEY UP THE NILE AND THROUGH THE SOUDAN TO THE CONFINES OF CENTRAL AFRICA, EMBRACING THE DISCUSSION ON THE SOURCES OF THE NILE, AND AND EXAMINATION OF THE SLAVE TRADE." WAS TO DOCUMENT PEOPLE. THE PERSON IN THE ILLUSTRATION WAS AN ACTUAL PERSON, BUT WHO EXACTLY REMAINS A MYSTERY.



QUEEN OF WANDS

MADAM YOKO OR MAMMY YOKO (CA. 1849–1906), WAS A LEADER OF THE MENDE PEOPLE IN SIERRA LEONE. COMBINING ADVANTAGEOUS LINEAGE, SHREWD MARRIAGE CHOICES AND THE POWER AFFORDED HER BY THE SECRET SANDE SOCIETY, YOKO BECAME A LEADER OF CONSIDERABLE INFLUENCE. SHE EXPANDED THE MENDE KINGDOM AND AT THE TIME OF HER DEATH, SHE WAS THE RULER OF THE VAST KPA MENDE CONFEDERACY. MADAM YOKO, ORIGINALLY CALLED SOMA, WAS BORN AROUND 1849 IN THE GBO CHIEFDOM. SHE CHANGED HER NAME TO YOKO AT HER SANDE INITIATION CEREMONY, DURING WHICH TIME SHE BECAME KNOWN FOR HER GRACEFUL DANCING. YOKO'S FIRST MARRIAGE, WHICH WAS UNSUCCESSFUL, WAS TO A MAN NAMED GONGOIMA.

AFTER LEAVING GONGOIMA, YOKO'S SECOND HUSBAND WAS GBENJEI, CHIEF OF TAIAMA. ALTHOUGH YOKO REMAINED CHILDLESS, GBENJEI MADE HER HIS HEAD WIFE, GIVING HER ECONOMIC POWER WITHIN HER HOUSEHOLD. FOLLOWING GBENJEI'S DEATH, YOKO MARRIED GBANYA LANGO. IN 1875, GBANYA WAS DETAINED BY BRITISH COLONIAL OFFICIALS. YOKO WENT DIRECTLY TO APPEAL FOR HER HUSBAND'S RELEASE. FOLLOWING THIS INCIDENT, GBANYA MADE YOKO HIS HEAD WIFE AND BEGAN SENDING HER ON DIPLOMATIC MISSIONS. WITH THE SANDE, YOKO WAS ABLE TO WIELD SIGNIFICANT POWER, AMONG WOMEN AND MENDE SOCIETY AS A WHOLE. AS A LEADER IN THIS SECRET WOMEN'S SOCIETY, SHE MADE POLITICAL ALLIANCES AND TOOK YOUNGER INITIATES AS "WARDS," LATER MARRYING THEM INTO OTHER LINEAGES. IN 1878, FOLLOWING HER THIRD HUSBAND'S DEATH, YOKO BECAME THE CHIEF OF SENEHUN. BY 1884, SHE WAS OFFICIALLY RECOGNIZED AS "QUEEN OF SENEHUN." SEE THE MEDAL SHE RECEIVED FROM QUEEN VICTORIA.

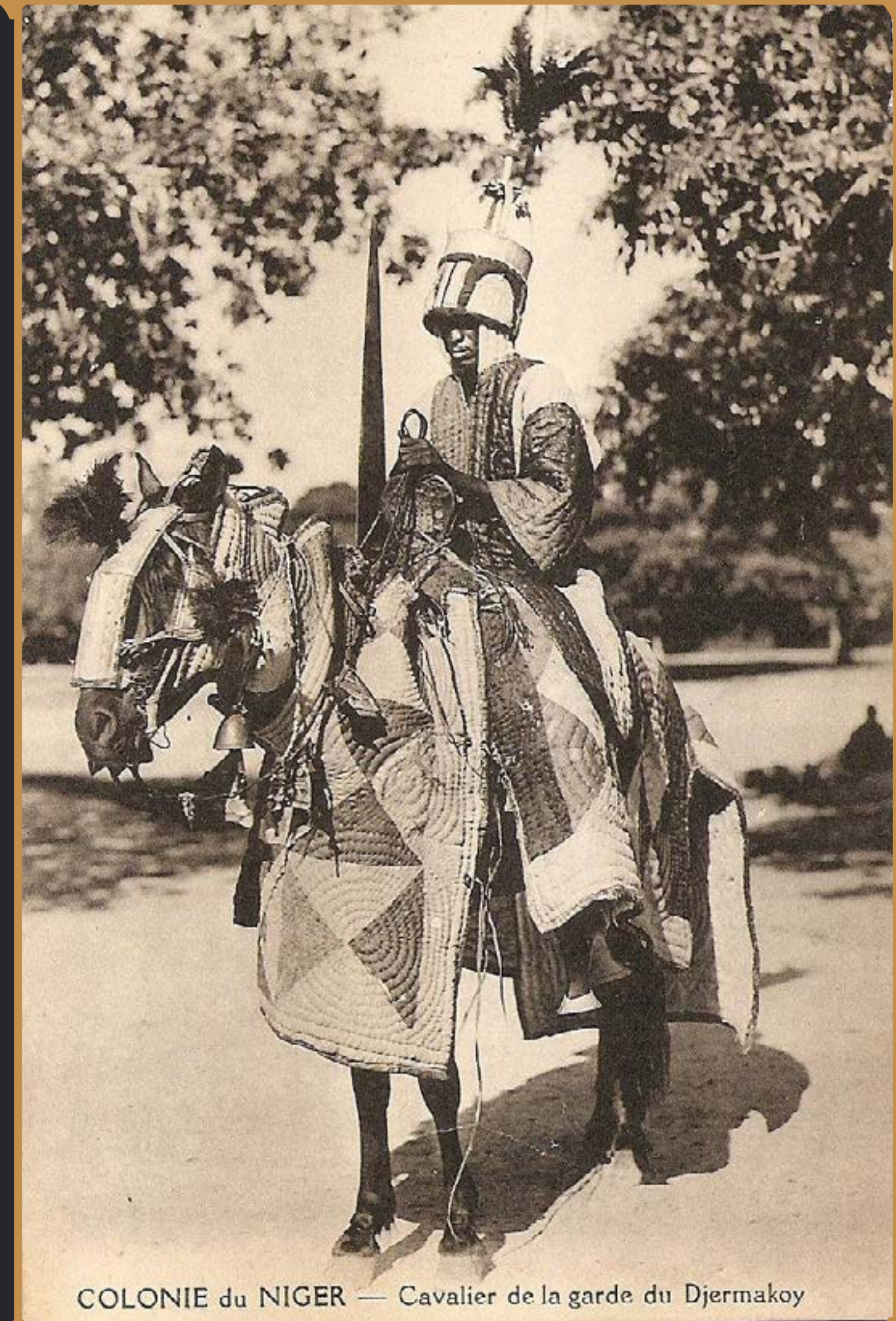


Sierra Leone Protectorate.
The late Madam Yoko, Chief of Moyamba, wearing the Medal
given to her by Her late Majesty Queen Victoria.

KNIGHT OF WANDS

THE MIGHTY KNIGHT ON HIS HORSE IS THE HORSEMAN OF THE GUARD OF THE RULER OF THE DJERMA STATES IN WHAT IS CURRENTLY SOUTHWEST NIGER. MANY PEOPLE OF THE DJERMA ARE ALSO FOUND IN NEIGHBOURING NIGERIA AND BENIN. HIS ARMOUR AND THAT OF HIS HORSE ARE QUILTED. THE DJERMA HORSE WAS A SPECIAL BREED OF HORSE. IT HAS A LIGHT BUILD AND A DARK BROWN COLOUR AND WAS CONSIDERED A SIGN OF WEALTH. THEY WERE HELD IN HIGH ESTEEM IN THIS PART OF AFRICA. THE OWNERS WOULD ADORN THE HORSE WITH COLOURFUL FABRICS, FRINGES AND BRAIDS. THE RIDERS WOULD ADORN THEMSELVES TOO, AND WEAR ROYAL COLOURS LIKE BURGUNDY, RED, PURPLE AND BLUE. THE HORSE WAS A SMALL HORSE BUT A VERY FAST RUNNER. AS THE HORSES USUALLY HAVE A GOOD TEMPERAMENT, THEY COULD ALSO BE USED BY CHILDREN AND WOMEN.

THE DJERMA ARE REFERRED TO AS ZERMA, ZABERMA, DJERMA, AND JERMA, BUT ZARMA IS THE TERM THAT THE PEOPLE USE FOR THEMSELVES. ———>



FROM ISLAMIC HISTORICAL DOCUMENTATION AFTER THE 8TH CENTURY. THE ARABS ALREADY TRADED WITH THE ZARMA BEFORE THE 8TH CENTURY AND THIS PROFITABLE TRADE WAS A MOTIVATION TO COLONISE THIS AREA. AS THE ZARMA PEOPLE CONVERTED TO ISLAM, THIS CAUSED THE TRADE WITH NORTH AFRICAN MUSLIMS TO INCREASE AND ADDING TO THE WEALTH OF THE ZARMA AND THEIR CHIEFS. IN GENERAL, THE ZARMA HAVE A LESS STRICT PRACTICE OF ISLAM AND HAVE IN MANY WAYS RESISTED THE FULL CONVERSION EXPERIENCE. AND ALTHOUGH ABOUT 80% OF THE ZARMA CONSIDER THEMSELVES TO BE MUSLIM, AND 2% CHRISTIAN, TRADITIONAL AFRICAN SPIRITUAL SYSTEMS SERVE AS AN UNRECOGNIZED GROUNDING BELIEF FOR ALL ZARMA. ONE OF THE AFRICAN TRADITIONS IS THE RITUAL OF THE NAMING DAY CEREMONY OF CHILDREN, WHERE PRAYERS ARE BESTOWED UPON THE NEWBORN AFTER 7 DAYS OF BIRTH.



KING OF WANDS

THE ORIGINAL “KING” OF WANDS WAS, IN REAL LIFE, THE MOST INSPIRATIONAL AND ICONIC WOMAN. SHE IS ONE OF THE GREATEST FEMALE ACTIVISTS AND POLITICIANS FROM LAGOS, NIGERIA. HER NAME WAS ALIMOTU PELEWURA, BORN IN 1865, OF YORUBA DESCENT, FROM A WEALTHY POLYGAMOUS MUSLIM FAMILY IN LAGOS.

LIKE HER MOTHER, SHE BECAME A FISH SELLER ON THE MARKET, AND QUITE A SUCCESSFUL ONE AT THAT. ALTHOUGH SHE WAS ILLITERATE AND NOT FORMALLY EDUCATED, SHE FOUNDED THE LAGOS MARKET WOMEN’S ASSOCIATION IN THE MID 1920’S AND SERVED AS ITS PRESIDENT UNTIL HER DEATH IN 1951. THE ASSOCIATION PUSHED FOR WOMEN’S RIGHTS AND HELPED TO SPREAD A SENSE OF NATIONALISM IN A TIME COLONISED BY THE BRITISH.

IN THE 1930’S, THE GOVERNMENT DECIDED TO MOVE THE ÈREKO MARKET. IN PROTEST, PELEWURA AND LOCAL WOMEN PHYSICALLY BLOCKED THIS RELOCATION, WHICH LED HER TO GET ARRESTED. THE MARKET WOMEN RALLIED IN HER SUPPORT AND GOT HER AND OTHER DETAINEES RELEASED. IN 1939, SHE BECAME A MEMBER OF THE NIGERIAN UNION OF YOUNG DEMOCRATS AND SPOKE PUBLICLY DURING RALLIES OF THE NIGERIAN NATIONAL DEMOCRATIC PARTY. FROM THEN ON, PELEMURA CONTRIBUTED A GREAT DEAL BY FIGHTING AGAINST MARKET WOMEN’S TAXATION AND UNFAIR PRICE REGULATION IN PRODUCE. ———→



PELEWURA WAS GIVEN THE HONORARY TITLE OF “ÉRELU OF THE COMMON PEOPLE” IN 1947 BY FALOLU, THE OBA (KING) OF LAGOS, FOR RADICALLY REPRESENTING AND FIGHTING FOR THE INTERESTS OF WOMEN. “ÉRELU” IS A CHIEFTAINCY EXCLUSIVELY FOR WOMEN, THE HIGHEST POSITION FOR A WOMAN TO ACHIEVE IN NIGERIA. LIKE A TRUE KING OF WANDS, ALIMOTU WAS AN INSPIRING, COURAGEOUS AND POWERFUL LEADER. SOME MIGHT EVEN SAY SHE IS ONE OF THE GREATEST WOMEN IN THE HISTORY OF NIGERIA.

ON MARCH 10, 1951, CLOSE TO 10,000 PEOPLE SHOWED UP FOR HER FUNERAL. ON LAGOS ISLAND, A MARKET WAS NAMED AFTER PELEWURA IN 1981.



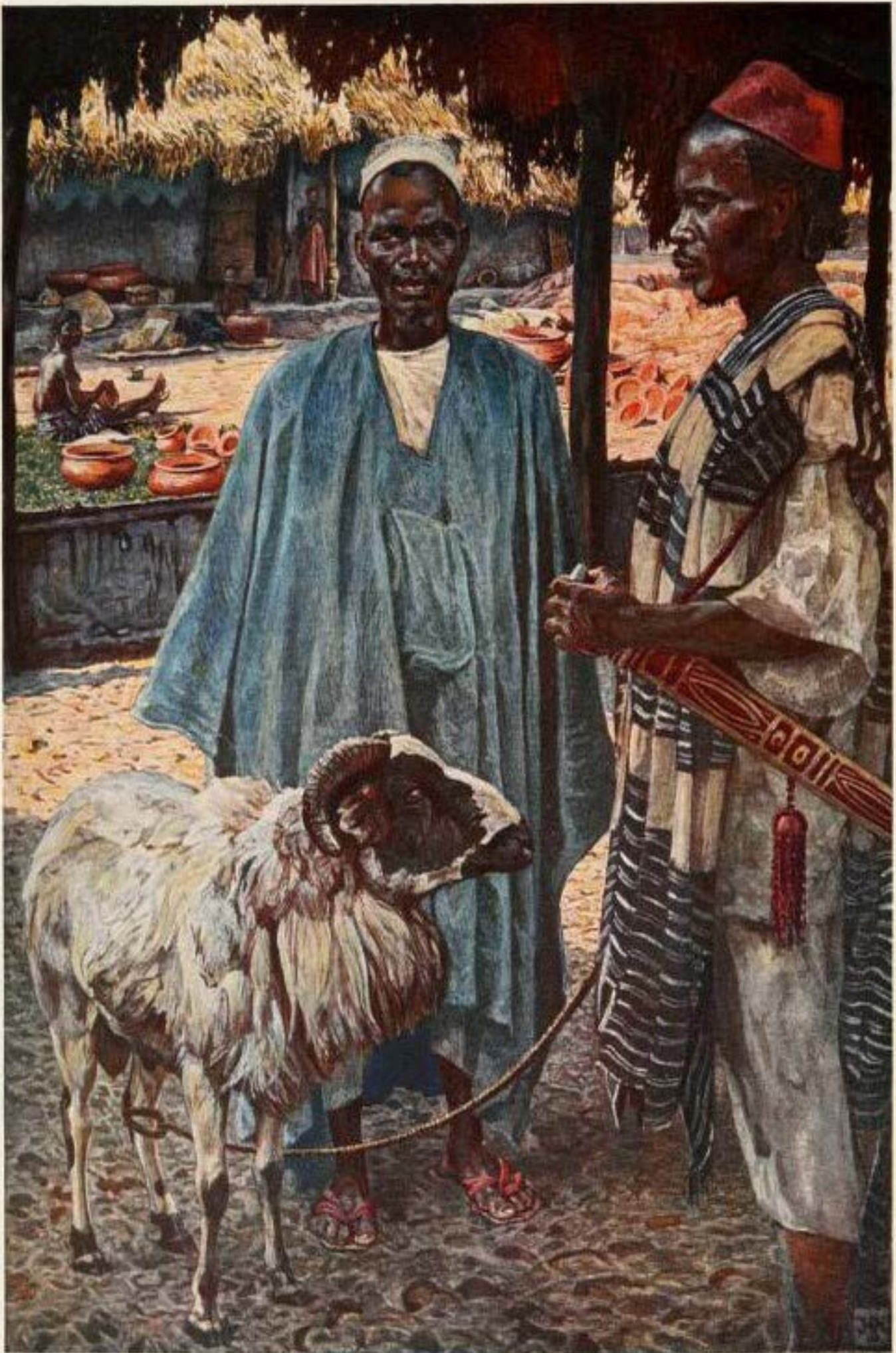
TWO OF CUPS

THIS PARTICULAR MAN WAS A GOAT HERDER FROM THE LIBERIAN COUNTRYSIDE. GOAT FARMING IS A CORE ASSET IN RURAL HOUSEHOLDS AND FARMS IN LIBERIA. ALTHOUGH HIS EXACT IDENTITY IS UNKNOWN, WE CAN DERIVE FROM HIS CLOTHING AND THE DAGGER HE IS CARRYING THAT HE IS FROM ONE OF THE LARGEST ETHNIC GROUPS IN LIBERIA, THE KPELLE PEOPLE. THE KPELLE USED TO LIVE IN NORTH SUDAN DURING THE 16TH CENTURY, BUT DUE TO THE SUDANIC EMPIRE FALLING APART, THEY FLED TO PARTS OF MALI, MAURITANIA, CHAD AND LIBERIA.

THERE IS SOME BELIEF IN FOREST SPIRITS, THE ANCESTORS AND GOD BUT THE KPELLE RELIGION IS MORE FOCUSED ON SECRET MEDICINE SOCIETIES. THE HIGH GOD WHO CREATED THE WORLD, AND THEN RETIRED, IS THE DEITY "MAY YALA." THIS GOD, MAY YALA, IS BELIEVED TO BLESS THE CHILDREN AND BLESS THE FAMILY TO MAKE THEM FRUITFUL, ALWAYS BE HEALTHY AND HAVE GOOD LUCK. AS THE TWO CUPS THIS SPIRIT STANDS FOR HEALTHY AND LOVING RELATIONSHIPS.



CUPS



THE NEGRO IN WEST AFRICA : LIBERIAN HINTERLAND

THREE OF CUPS

THIS IMAGE THAT INSPIRED THIS CARD IS FROM AN ILLUSTRATED BOOK CALLED "TRAVELS IN THE TIMMANNEE, KOORANKO AND SOOLIMA COUNTRIES, 1825" BY AFRICA EXPLORER, ALEXANDER GORDON LAING (1793-1826). IN THE IMAGE YOU SEE THE SOOLIMA FEMALE DANCER, OF WHOM HE DESCRIBED THE FOLLOWING:

"THE FEMALES WERE TO BE SEEN IN GROUPS READY DECKED FOR THE EVENING DANCE... THE WOOL, OR HAIR, WAS DIVIDED, AND ARRANGED INTO A NUMBER OF SMALL BALLS, WHICH WERE TIPT, OR SURMOUNTED, BY BEADS, COWRIES, AND PIECES OF RED CLOTH, THE INTERSTICES BEING SMEARED NEARLY AN INCH THICK WITH FRESH BUTTER, ADOPTED AS A SUBSTITUTE FOR PALM-OIL; THE ANKLES AND WRISTS WERE BEAUTIFULLY ORNAMENTED WITH STRINGS OF POUND BEADS OF VARIOUS COLOURS, LACED TIGHTLY TOGETHER IN DEPTH OF ABOUT FIFTEEN OR TWENTY STRINGS. THE PUBLIC DANCING AND SINGING WOMEN WERE DISTINGUISHED FROM THE OTHERS BY THE PROFUSION OF THEIR HEAD ORNAMENTS; THEIR LARGE GOLD EAR-RINGS SHAPED LIKE A HEART, AND RICH SILK OR TAFFETA CLOTHS AND SHAWLS, THE LATTER OF WHICH, SUSPENDED FROM THE SHOULDERS, AND SUPPORTED ON THE ARMS, WERE BROUGHT INTO GRACEFUL ACTION IN THE DANCE"

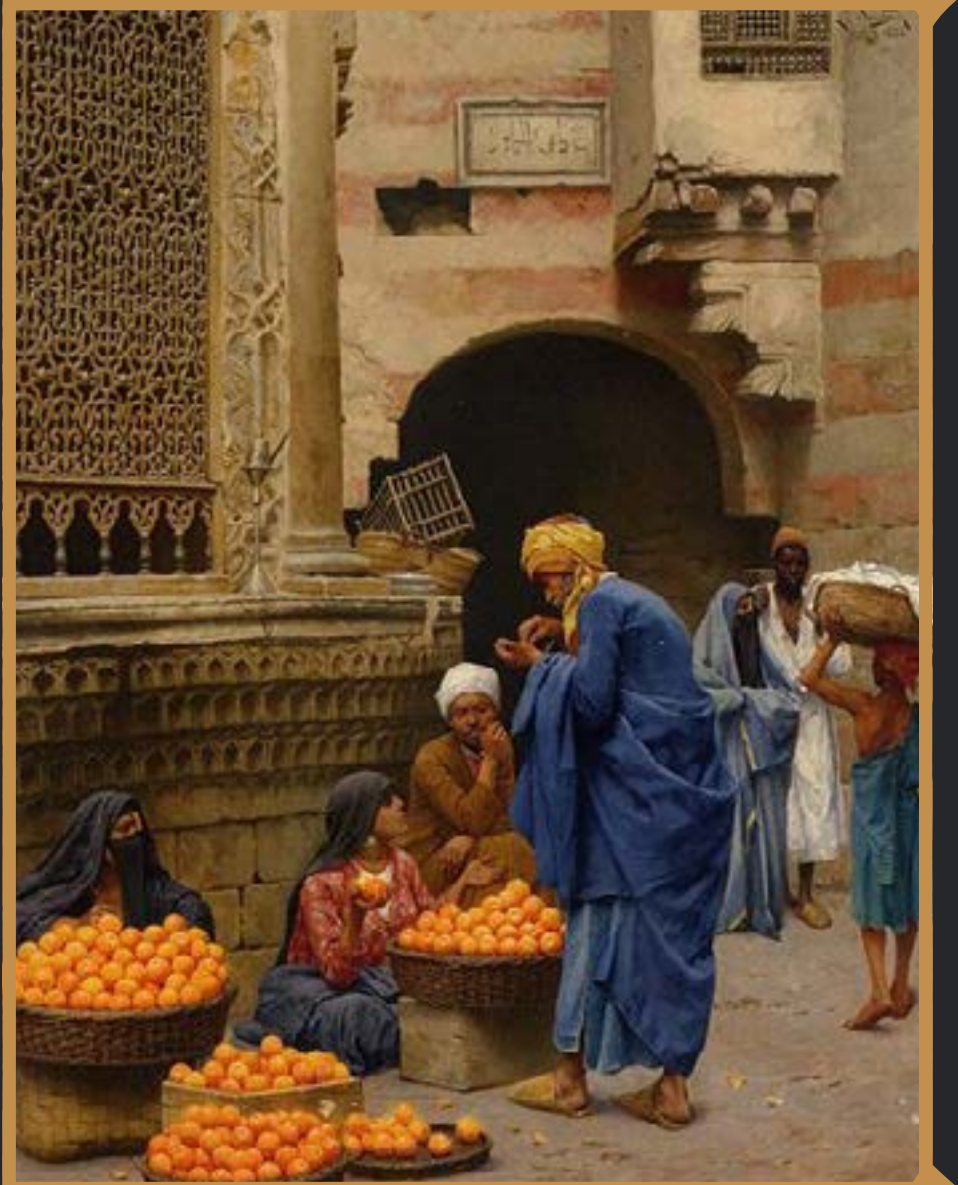
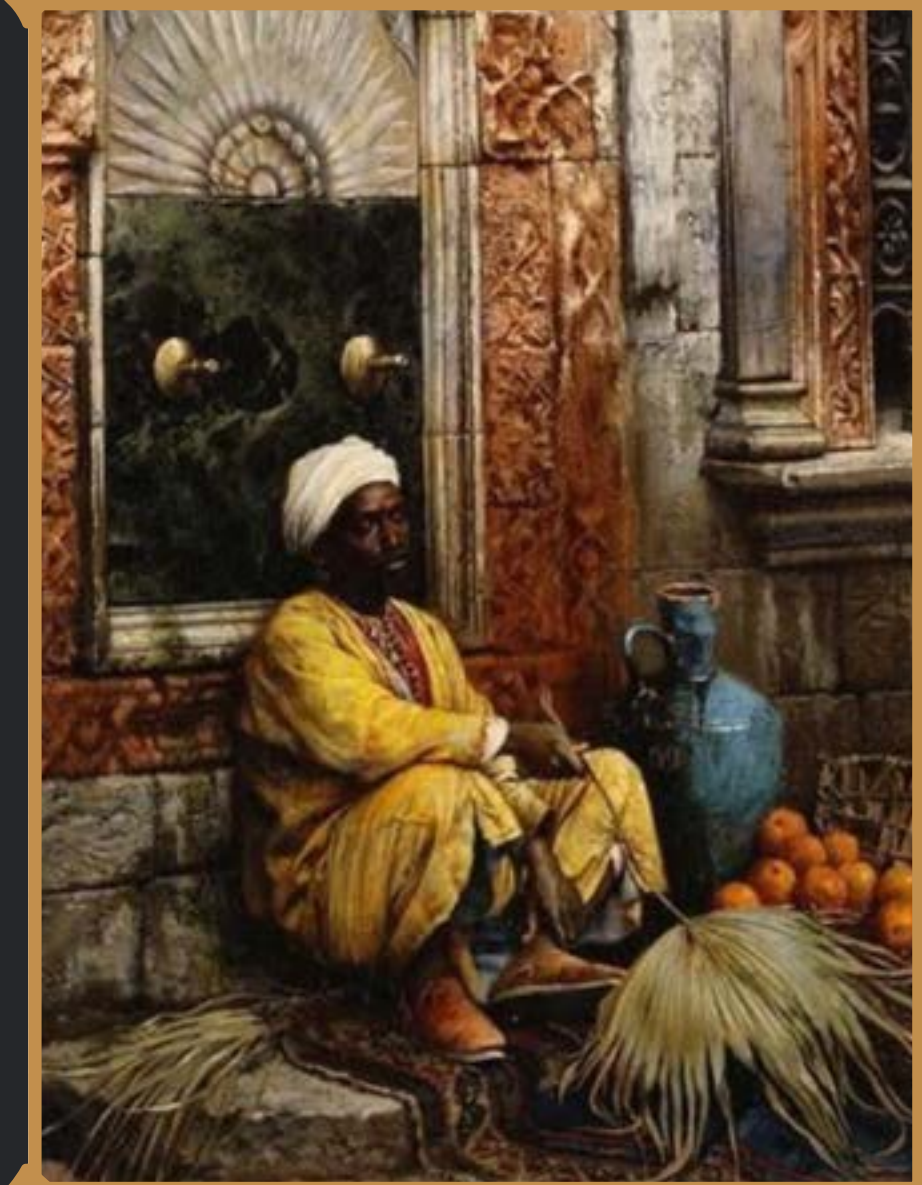
I MEAN, THIS MAN WAS BASICALLY DESCRIBING SISTERS KNOTTING UP THEIR MOISTURISED BANTU KNOTS, WEARING GOLD HOOPS, DANCING, SINGING, AND HAVING AN AMAZING TIME.



FOUR OF CUPS

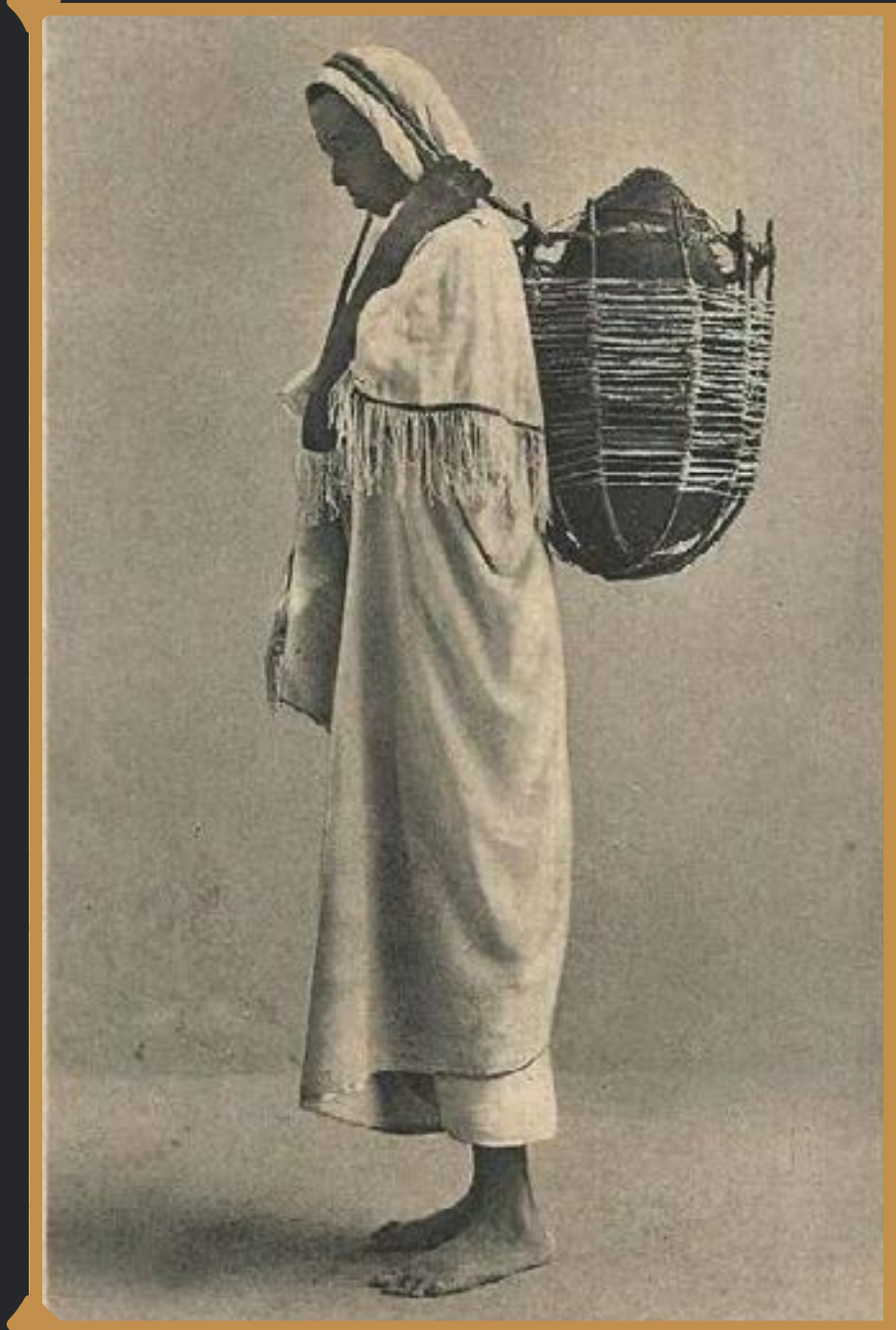
AN ORANGE SELLER IN THE CITY OF CAIRO IN THE YEAR 1892. THE AUSTRIAN PAINTER LUDWIG DEUTSCH FOUND THE ANONYMOUS SELLER SITTING THERE, ON THE GROUND, IN THE HOT AND HUMID STREETS OF CAIRO, EGYPT. THERE WERE MANY ORANGE SELLERS TO BE FOUND IN THE STREETS OF CAIRO. MANY OF THEM WERE, JUST LIKE HIM, OF NUBIAN OR CUSHITIC DESCENT.

ORANGES ARE STILL ONE OF THE TOP EXPORT PRODUCTS OF EGYPT AS ORANGE TREES ARE PLANTED NATIONWIDE. EGYPT ENJOYS THE ADVANTAGE OF BEING ABLE TO HARVEST 2 TO 3 WEEKS EARLIER THAN COMPETITORS IN THE WORLD, MAKING EGYPT ONE OF THE WORLD'S LARGEST PRODUCERS. THE PRODUCTION OF EGYPT'S ORANGES RELIES ON IRRIGATION FROM THE NILE RIVER. THE MUD DEPOSITED BY THE NILE PROVIDES THE NITROGEN COMPOUNDS NEEDED TO MAKE THE ORANGES AS NUTRITIOUS AS THEY CAN BE.



FIVE OF CUPS

OF THIS ANCESTOR, CARRYING THE HEAVY LOAD ON HER BACK IS OF SOMALI DESCENT. WHICH GROUP SHE BELONGS TO AND WHICH BACKGROUND OR RELIGION SHE HAS IS UNKNOWN. SHE IS WEARING THE SOMALI TRADITIONAL DRESS “GUNTIINO” AND HER UPPER BODY IS COVERED BY A SHAWL CALLED “GARBARSAAR” MADE OF WHITE OR RED COTTON.



SIX OF CUPS

SAME ORIGIN AS THAT OF THE STRENGTH CARD.

BOTH LADIES ARE MEMBERS OF THE WANYAMUEZI PEOPLE. (SEE THE "STRENGTH " CARD FOR FULL REFERENCE.) THE NYAMWEZI PEOPLE HAVE THIS ETIQUETTE WHERE THEY WELCOME FRIENDS OR STRANGERS. DRUMS WOULD BEAT ANYTIME A VISITOR WOULD ARRIVE OR DEPART. WHEN A WOMAN OF INFERIOR STATUS MEETS A SUPERIOR, SHE DROPS ON ONE KNEE AND BOWS HER HEAD, WHERE THE LADY OF SUPERIOR RANK WILL PLACE HER HAND ON HER SHOULDER, ACKNOWLEDGING HER AND WHISPERING A FEW WORDS IN HER EAR, AFTER WHICH THEY RISE AND CONTINUE TO TALK FREELY.

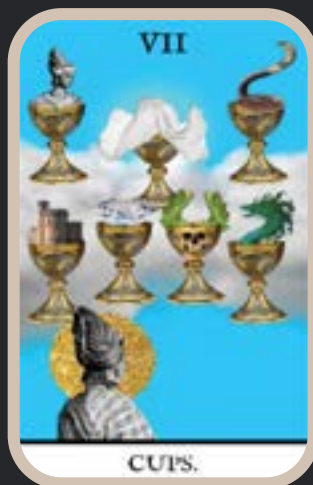


CUPS



SEVEN OF CUPS

A LADY OF MIXED ETHNICITY, A CREOLE FROM SENEGAL TO BE PRECISE, ALSO KNOWN AS A "SIGNARE". SHE IS WEARING A MOURNING COSTUME. THE FIRST SIGNARES IN SENEGAL CAME FROM PORTUGUESE MEN AND AFRICAN WOMEN. SEE THE FOUR WANDS FOR FURTHER DETAILS ABOUT SIGNARES FROM GOREE ISLAND IN SENEGAL.



EIGHT OF CUPS

EIGHT OF CUPS WAS INSPIRED BY AN ORIENTALIST PAINTING TITLED “AT THE MOSQUE” BY LUDWIG DEUTSCH THAT HE MADE IN PARIS IN 1895. THE MAN IN THE PAINTING IS WEARING LAVISH GARMENTS AND RED SLIPPERS, STANDING WITH HIS EYES CLOSED, PERHAPS CONTEMPLATING HIS LIFE AND SITUATION NEXT TO THE ENTRANCE OF A MOSQUE. BEAUTIFUL ARABESQUE BLUE TILES AGAINST THE WALL BEHIND HIM, AN ARABIC INSTRUMENT (THE LUTE), AND A BEAUTIFULLY CARVED WOODEN CHEST NEXT TO HIM.

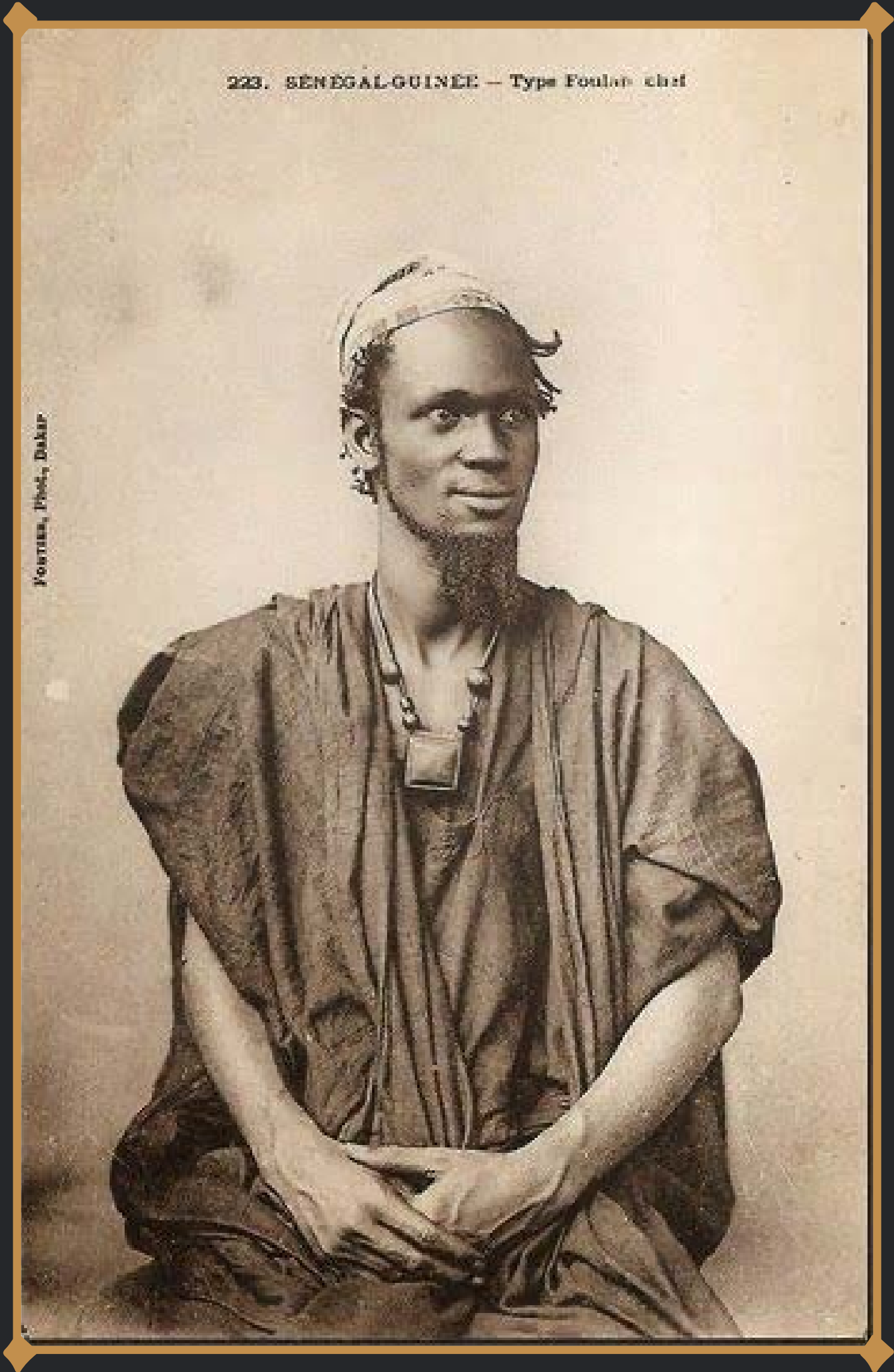


NINE OF CUPS

OUR 9 OF CUPS IS A BEAUTIFUL FULANI CHIEF. THE PICTURE WAS TAKEN AROUND THE YEAR 1900 IN DAKAR, PRESENT DAY SENEGAL. THE FULANI ARE ONE OF THE LARGEST ETHNIC GROUPS IN THE SAHEL AND WEST AFRICA. FULANI ARE ALSO KNOWN AS "FULA," "PEUL" OR "FULBE." FULANI ARE MAINLY NOMADIC HERDERS AND TRADERS. THEY HAVE ESTABLISHED NUMEROUS TRADE ROUTES IN WEST AFRICA. OFTENTIMES THE FULANI GO TO MARKETS, INTERACT WITH PEOPLE, LEARN ALL KINDS OF NEWS AND HEAR-SAY, THEN SPREAD THE NEWS THROUGH MANY PARTS OF WEST AFRICA.



CUPS



TEN OF CUPS

THIS AFRICAN LADY IS A MEMBER OF THE BAMBARA, A BRANCH OF THE MANDÉ/ MANDINGO ETHNIC GROUP THROUGHOUT WEST AFRICA, MOSTLY IN THE SENEGAMBIA AND REGIONS, IN COUNTRIES LIKE MALI, GUINEA, BURKINA FASO AND SENEGAL. THE BAMARA ORIGINATED AS A ROYAL SECTION OF THE MANDINKA PEOPLE. THEY WERE THE FOUNDERS OF THE MALI EMPIRE IN THE 13TH CENTURY. BOTH MANDINGA AND BAMBARA ARE PART OF THE MANDÉ ETHNO-LINGUISTIC GROUP, WHOSE DIVERGENCE IS DATED TO AT LEAST ABOUT 7,000 YEARS AGO.

HER NAME WAS SIRA, AND SHE REQUESTED THAT THE ARTIST DRAW HER. SHE IS SITTING THERE, FIERCELY GAZING AT THE ONLOOKER, ON A GRASS MAT, WEARING A HAND WOVEN SILK DRESS. HER HEAD WRAP IS MADE OF MADRAS CLOTH (A LARGE SILK OR COTTON KERCHIEF USUALLY OF BRIGHT COLOURS THAT IS OFTEN WORN AS A TURBAN), AND SHE ROCKS GOLDEN HOOPS IN HER EARS. HER CHEEKS SHOW SCARIFICATION THAT IN HER CULTURE IS SEEN AS DECORATIVE, AN ADORNMENT. IT WAS SEEN AS A COMPONENT OF A GIRL'S COMING OF AGE, BOTH PHYSICALLY AND SPIRITUALLY.



CUPS

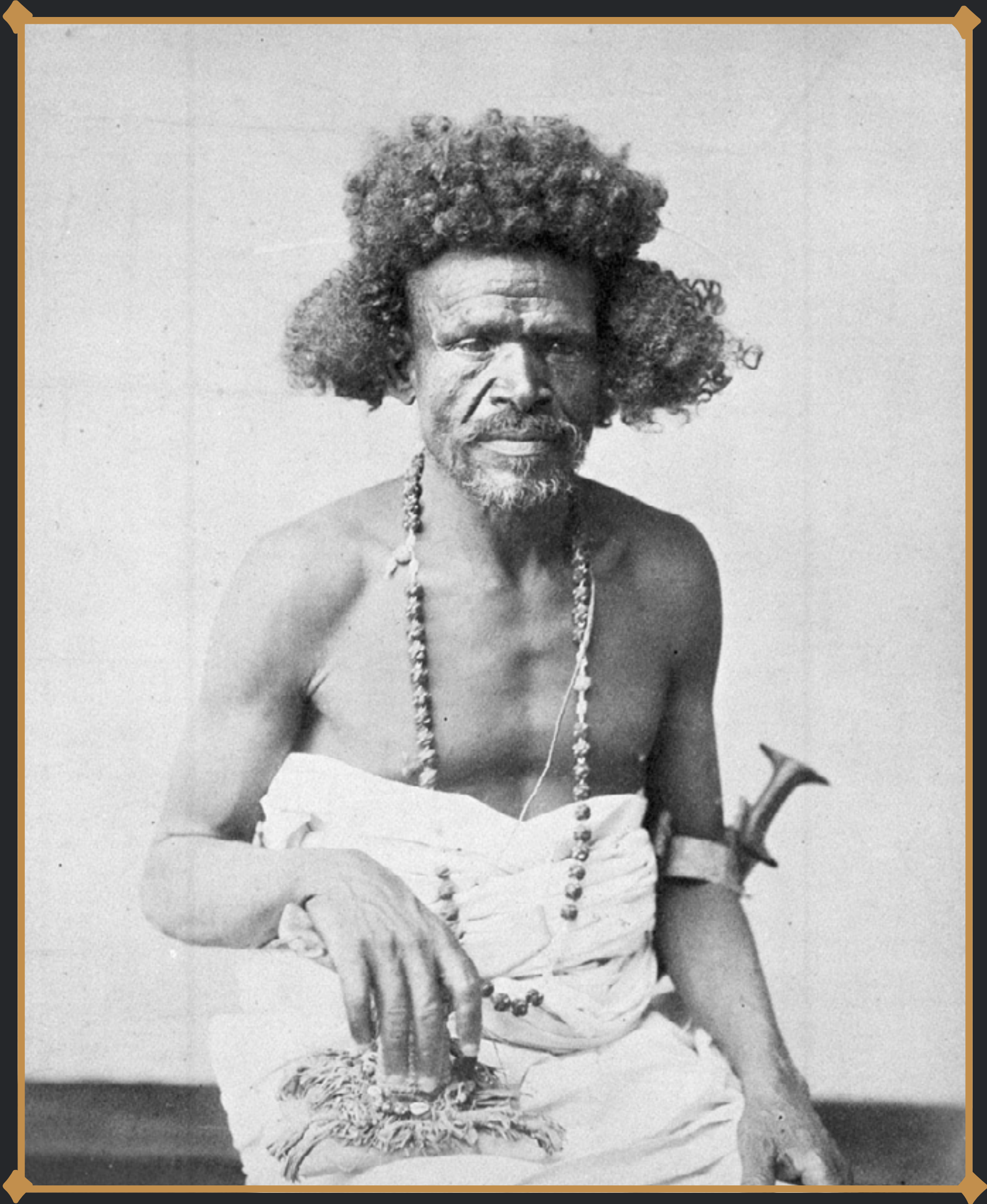


PAGE OF CUPS

THE ORIGINAL IMAGE WAS MADE AROUND 1885, DEPICTING THIS BEAUTIFUL BEJA/ BISHARIN MAN.

THE BEJA ARE PEOPLE FROM THE DESERTS OF SUDAN. THE PEOPLE OF BEJA HAVE BEEN RESIDENTS OF THE EAST SUDAN DESERTS FOR 4000 YEARS. THE BEJA HAVE LIVED IN LARGE AREAS BETWEEN THE EGYPTIAN BORDER, ERITREA AND EASTERN SUDAN. DURING ROMAN TIMES, THE BEJA WERE REFERRED TO AS "BLEMMYES", AS "BUGAS" IN AXUMITE INSCRIPTIONS IN ETHIOPIA AND SINCE MEDIAEVAL TIMES AS BEJA. THE MAJORITY OF THE BEJA SPEAK THE BEJA LANGUAGE WITH THEIR MOTHER. A CUSHITIC BRANCH OF THE AFRO-ASIATIC LANGUAGE FAMILIES. IN ERITREA AND SOUTH SUDAN, MANY OF THE BEJA SPEAK ARAB OR TIGRE.

THE BEJA WERE EARLY ADOPTERS OF CHRISTIANITY, AS THEY WERE CHRISTIANS FROM THE 10TH CENTURY. MAKING THEM VERY EARLY ADOPTERS OF CHRISTIANITY. AT THE BEGINNING OF THE 15TH CENTURY, THE ARABS HAD CONQUESTED BIG PARTS OF NORTHERN AFRICA AND EVEN THE SOUTH OF SPAIN. ALSO IN AFRICA, THE ARABS KNEW TO EXPAND, WHICH CAUSED THE BEJA TO CONVERT TO ISLAM AS WELL. THE BEJA ACTUALLY PARTICIPATED IN THE FURTHER ISLAMIZATION OF SUDAN, MOVING IT SOUTHWARD. ———→



THE BEJA CALLED THEIR NATURAL HAIR STYLE TIFFA. BEFORE THE 20TH CENTURY, IT WAS CONSIDERED A DISGRACE TO CUT YOUR HAIR SHORT. THE HAIRSTYLE WAS SUPPOSEDLY THE INSPIRATION FOR AFRICAN AMERICANS IN THE 60'S TO MODEL THEIR AFRO HAIRDO. BEJA PEOPLE ARE ALSO KNOWN TO WEAR COLOURFUL AMULETS MADE OF STRAW, OSTRICH FEATHERS, AND BEADS INTENDED TO WARD OFF EVIL SPIRITS. THEY ARE OFTEN GIVEN AS A GIFT TO KEEP LOVED ONES SAFE.



KNIGHT OF CUPS

A HORSEMAN FROM THE SOKOTO CAVALRY. THE SOKOTO CALIPHATE EXISTED BETWEEN 1804-1903 AS A SUNNI MUSLIM CALIPHATE IN NIGERIA. THE NAME SOKOTO IS THE MODERN VERSION OF THE LOCAL NAME SAKKWATO, WHICH ORIGINATED FROM THE ARABIC WORD "SOOQ," WHICH MEANS "MARKET" IN ENGLISH. THE SOKOTO CALIPHATE WAS AN IMPORTANT LOCATION FOR ISLAMIC LEARNING IN NIGERIA. THE SULTAN IS THE HEAD OF THE CALIPHATE AND ALSO THE SPIRITUAL LEADER OF NIGERIAN MUSLIMS. ———>



HORSE AND RIDER ARMED AGAINST MAGIC AND FOEMAN'S SPEAR

Sokoto cavalry carry large shields of oryx hide and tie charms to their reins. They provide a thrilling spectacle when they pay a corporate salute. Brandishing their weapons and shouting, they charge at full gallop towards the person complimented, and when within a few feet of him suddenly pull their horses up on their haunches by means of their severe bits

AS PART OF THE SOKOTO CALIPHATE, THE HORSEMAN PLAYED HIS PART DURING THE FULANI JIHADS AFTER DEFEATING THE HAUSA KINGDOMS IN NORTHERN NIGERIA. THE BATTLE OF KANO WAS AN IMPORTANT BATTLE BETWEEN THE SOKOTO CALIPHATE AND THE BRITISH EMPIRE. DESPITE THEIR EFFORTS, THE BRITISH TOOK OVER THE CITY OF SOKOTO, WHICH IS NOW KNOWN AS PART OF NORTHERN NIGERIA.



QUEEN OF CUPS

THE ISLAND OF MADAGASCAR, IS SITUATED IN THE INDIAN OCEAN SOUTH WEST OF THE AFRICAN CONTINENT. THIS ISLAND HAS MANY SUB-ISLETS AND THE ISLAND OF NOSY BÉ (MEANING “BIG ISLAND” IN THEIR LANGUAGE, MALAGASY), IS ONE OF THE MAIN SUB-ISLETS OF MADAGASCAR.

THE SAKALAVA AND THE ANTAKARANA ARE THE MAIN ETHNICITIES THAT LIVE IN THIS REGION. IN THE LAST TWO CENTURIES, THE POPULATIONS OF BOTH NOSY BE AND THE REST OF MADAGASCAR BECAME MORE MULTICULTURAL WHEN INDIAN AND EUROPEAN FOREIGNERS, WHOM THEY REFER TO AS “VAZAHA,” SETTLED ON THE ISLAND. ———>



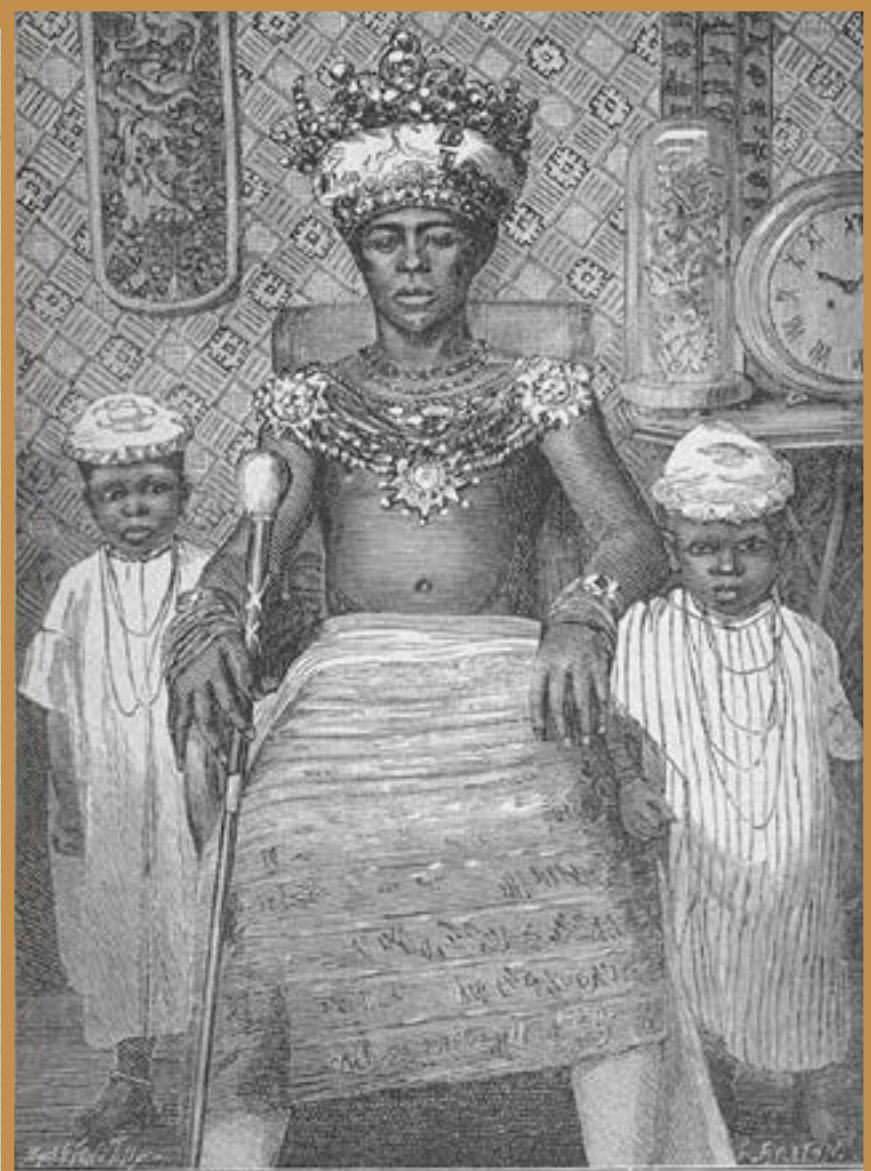
OUR QUEEN OF CUPS IS FROM THE ISLET OF NOSY BE AND IS PART OF THE SAKALAVA PEOPLE. THE SAKALAVA PEOPLE OF NOSY BÉ HAVE SUCH A DISTINCT AND COLOURFUL CULTURE. AMONG WORKS OF ART AND CRAFTS LIKE THE MAKING OF BASKETRIES, EMBROIDERY AND CLOTHES THE SAKALAVA HAVE THESE BEAUTIFUL HAIRSTYLES THAT ARE MADE WITH SO MUCH LOVE AND INSPIRATION. DIFFERENT STYLES MAY VARY WITH AGE, MARITAL STATUS, CIRCUMSTANCES, AND OCCASIONS. THERE ARE HAIRSTYLES FOR WEDDINGS, RITUAL DEMONSTRATIONS, CELEBRATIONS AND MOURNING. IT'S NOT JUST THE WOMEN, FROM THE LITTLE GIRLS AND BOYS TO THE ELDERLY LADIES AND GENTLEMEN, EVERYONE HAS THEIR OWN DIFFERENT HAIRSTYLES. THEY COMBINE BRAIDS WITH BUNS AND KNOTS, THEN ADD JEWELLERY AND LACES TO MAKE THEIR DRESSING COMPLETE.



KING OF CUPS

THE KING OF CUPS WAS INSPIRED BY THIS ILLUSTRATION FROM 1875 OF A KING OF NEW CALABAR, OF THE KALABARI KINGDOM IN MODERN DAY NIGERIA. AMACHREE IV (ALSO KNOWN AS AMAKIRI OR ABBE PRINCEWILL) RULED CALABAR FROM 1863-1900.

THE KALABARI KINGDOM, ALSO CALLED ELEM KALABARI, WAS SITUATED IN THE EASTERN NIGER DELTA REGION OF NIGERIA. THIS KING RULED OVER THE LJAW/LJO PEOPLE. ELEM KALABARI BECAME A LARGE KINGDOM OF 35 SETTLEMENTS. THE PEOPLE OF ELEM KALABARI ORIGINALLY WORSHIPPED THE GODDESS OWEMENAKASO (OR AWAMENAKASO, AKASO), THE MOTHER OF ALL THE DEITIES OF THE KALABARI CLAN, EVEN WHEN INDIVIDUAL SETTLEMENTS HAD THEIR OWN LOCAL GODS AND GODDESSES. SHE OPPOSED WAR AND BLOODSHED, AND THE KALABARI LATER CLAIMED SHE WAS THE SISTER OF THE BRITISH GODDESS BRITTANA, WHO RULED THE SEAS.



Un roi du Nouveau-Calabar.

Dessiné par M. Breton d'après une photographie prise par Joaze.

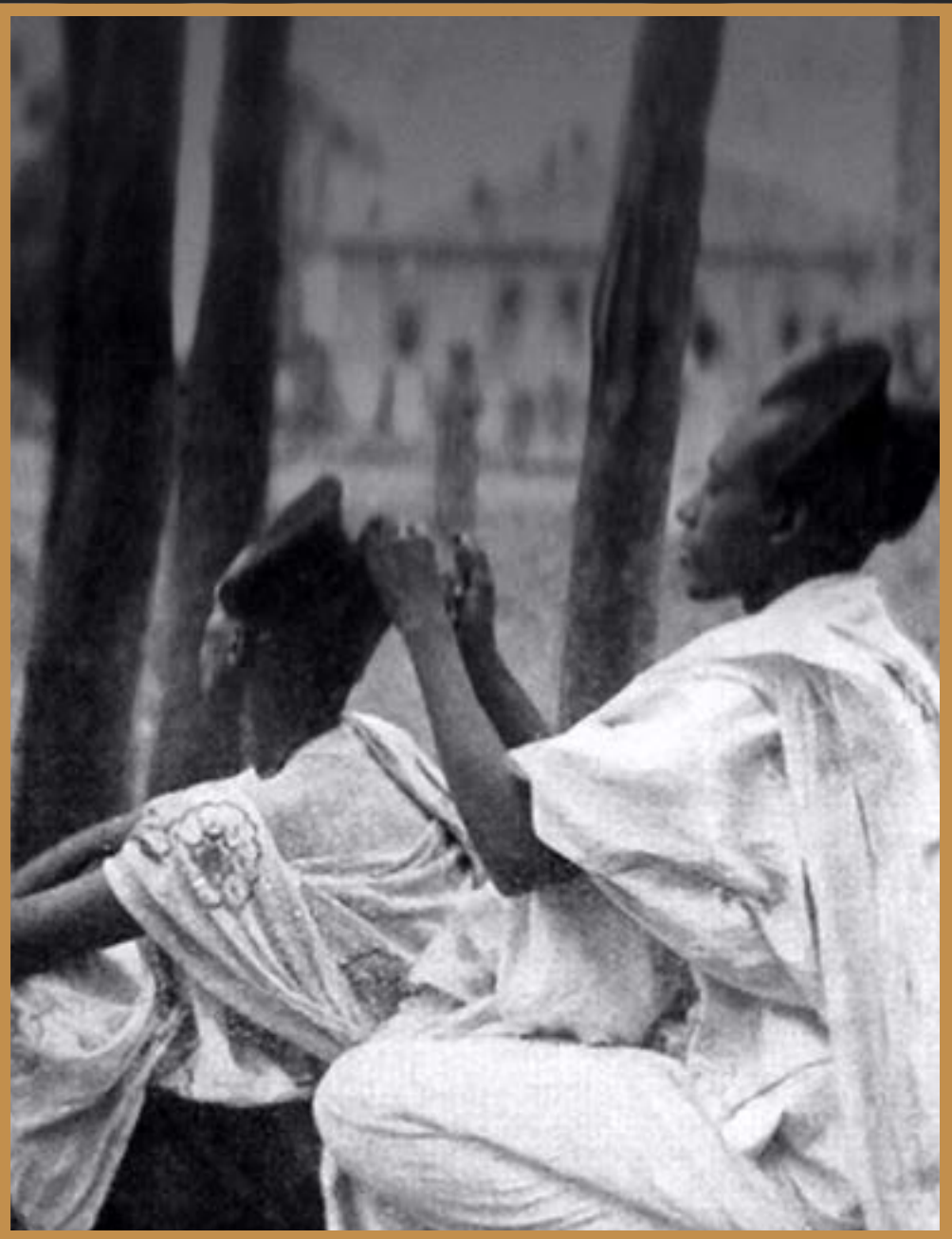
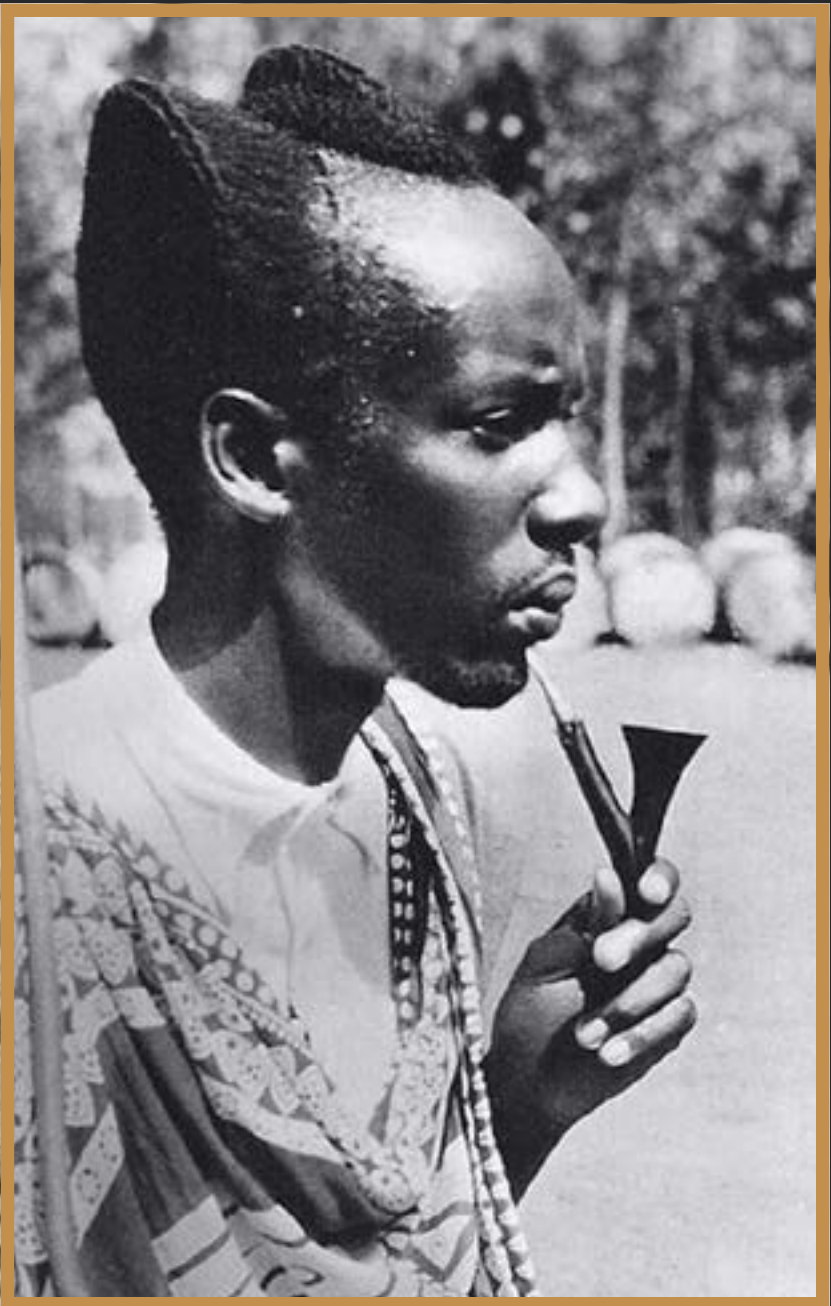


TWO OF SWORDS

OUR TWO OF SWORDS ANCESTOR IS A MAN FROM RWANDA ROCKING THE TRADITIONAL RWANDAN HAIRSTYLE "AMASUNZU". THIS HAIRSTYLE REPRESENTED A ROLE OR STAGE IN THE LIVES OF BOTH MEN AND WOMEN. WHEN WARRIORS WORE IT, IT SYMBOLISED STRENGTH AND BRAVERY. WOMEN CAN WEAR THIS STYLE OF HAIR TOO, TO SHOW THEY ARE ELIGIBLE FOR MARRIAGE. ONCE MARRIED, THEY WOULD GROW THEIR HAIR BACK FREELY (GUTEGA URUGORI) SIGNIFYING HER MARITAL STATUS. IT WAS A WAY OF BEAUTIFYING THE BODY AND PART OF RWANDAN ETIQUETTE. THE STYLE WOULD REFLECT POWER AND CLASS. POWERFUL LEADERS AND NOBLES WORE THE HAIRSTYLE AS WELL. ———>



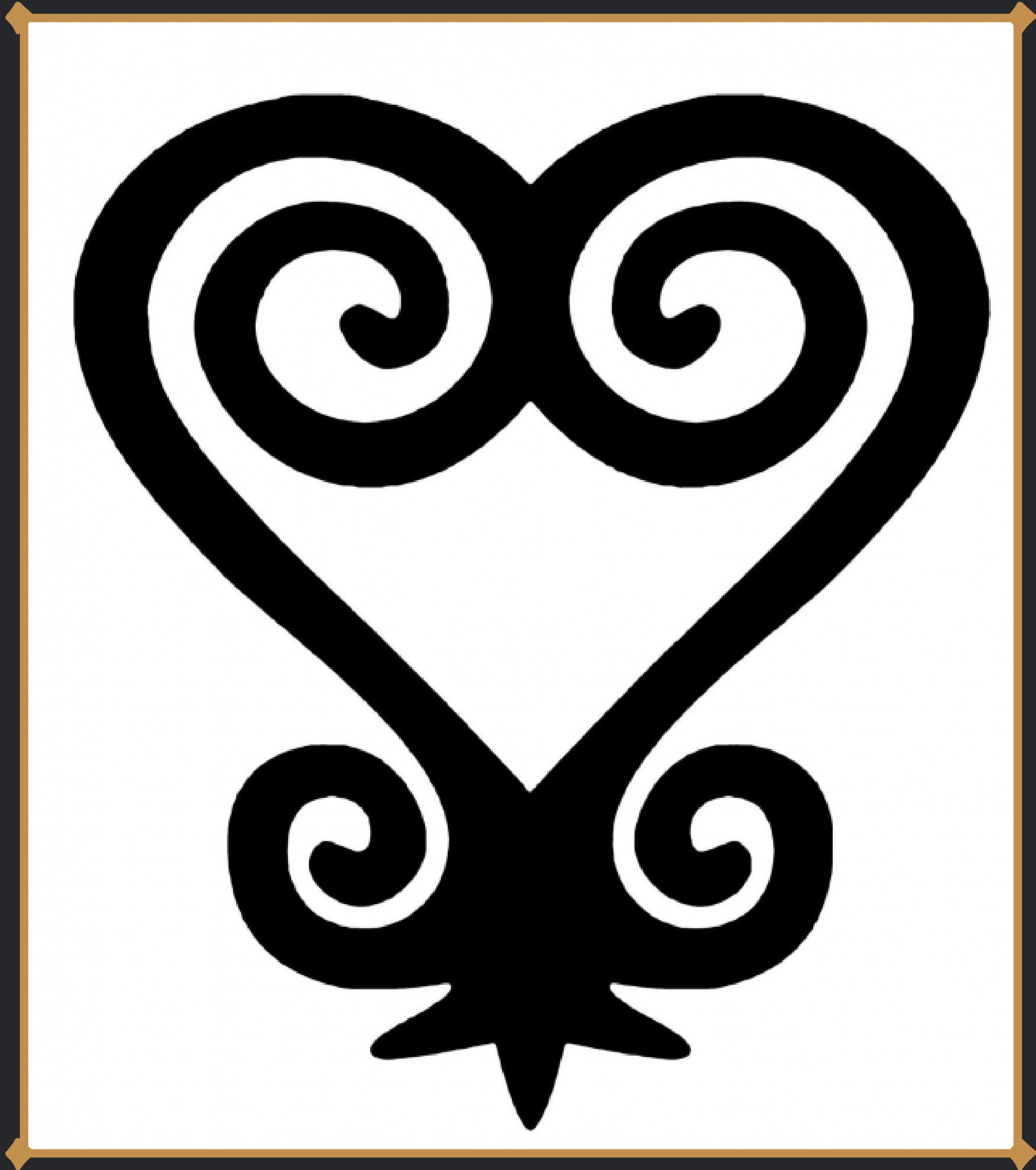
WITH A SHARP BLADE, AN “UMUSHYO,” THE HAIR GETS CUT. SOME PARTS OF THE HAIR ARE CUT SIDWAYS, SOME TOWARDS THE MIDDLE, AND SOME PARTS UPWARDS INTO A CRESCENT SHAPE. LIKE WITH THE TWO OF SWORDS, YOU HAVE TO CHOOSE THE DIRECTION AS YOUR PATH MAY NOT SEEM SO STRAIGHT FORWARD. YOU HAVE TO CONTEMPLATE YOUR NEXT MOVE. YOU HAVE BUILT ARMOUR AROUND YOURSELF, BUT YOU MIGHT NEED TO PUT YOUR ARMOUR DOWN. THE DIRECTION IS NOT ALWAYS CLEAR AND YOU MIGHT HAVE TO CONSIDER TWO OPTIONS.



THREE OF SWORDS

RATHER THAN USING A REGULAR HEART. HERE WE USED THE ADINKRA SYMBOL SANKOFA, MEANING “RETURN AND GET IT”, A SYMBOL OF THE IMPORTANCE OF LEARNING FROM THE PAST. TO GO AND GET BACK WHAT WE HAVE FORGOTTEN. TO KNOW YOUR HISTORY AND TO FETCH WHAT IS AT RISK OF GETTING LEFT BEHIND. IT IMPLIES CRITICAL EXAMINATION AND PATIENT INVESTIGATION THAT ASKS FOR A CERTAIN KIND OF WISDOM. WISDOM THAT CAN ALSO BE APPLIED TO LOVE IN A THREE SWORDS KIND OF SITUATION.

AUTHOR ADOLPH H. AGBO WROTE A BOOK TITLED “VALUES OF ADINKRA SYMBOLS” TEACHING THE MEANINGS OF THESE AKAN SYMBOLS, DRAWN BY THE GYAMAN PEOPLE OF GHANA AND IVORY COAST.



FOUR OF SWORDS

A BOY THAT IS FROM THE KUBA/BAKUBA PEOPLE, SAME AS THE MAN IN THE 3 OF SWORDS. THE KUBA PEOPLE ORIGINATE FROM THE KINGDOM OF BAKUBA, ALSO KNOWN AS BAKONGO OR BASHONGO, IN CENTRAL AFRICA, WHICH IS NOW PARTLY CONGO AND PARTLY ANGOLA. IN THE ORIGINAL IMAGE, THE BOY IS STANDING IN FRONT OF KIMI KAMBU, A GENERAL COUNSEL OF THE KING. THE BOY COULD BE KIMI KAMBU'S SON OR ONE OF THE KING'S SONS .

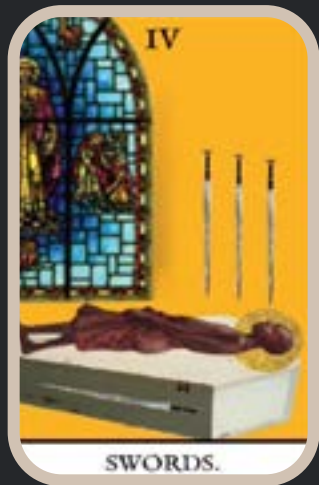
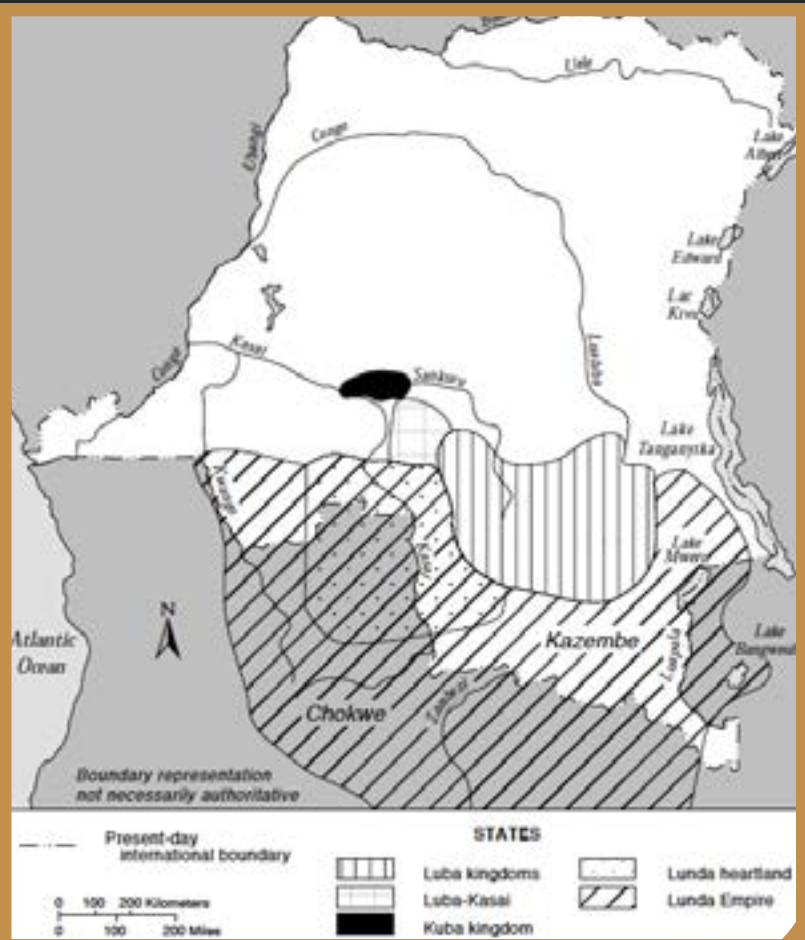
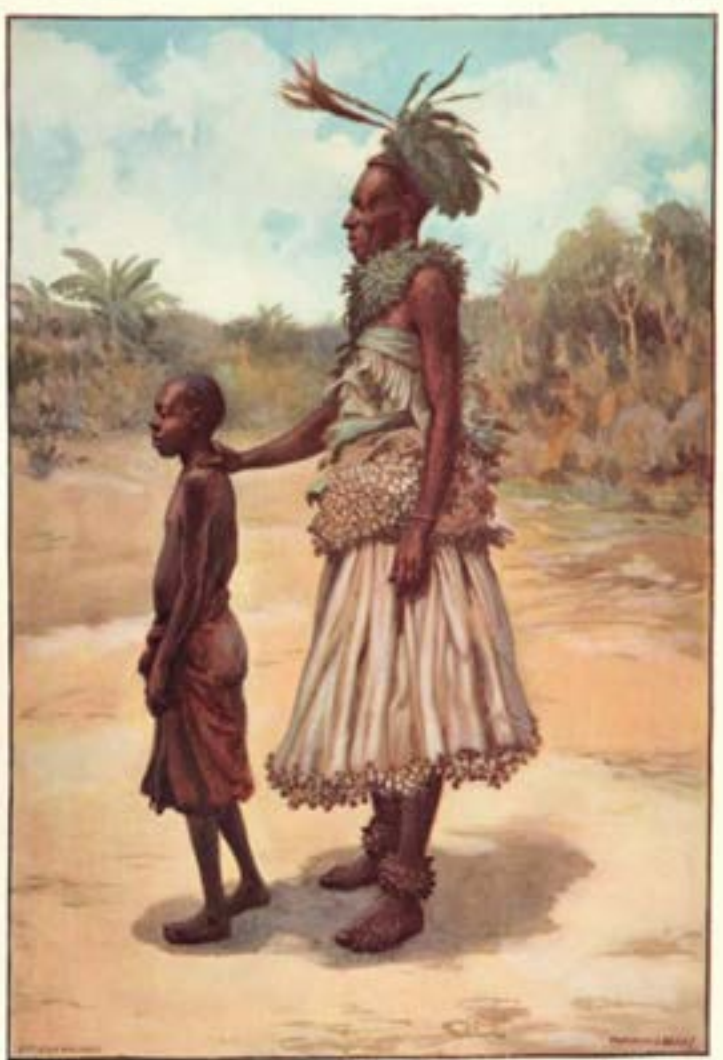


Fig. 8. — Fils du roi
des Bushongo.



FIVE OF SWORDS

A SOMALIAN GUARD FROM THE END OF THE 19TH CENTURY, CARRYING A SPEAR, A SHIELD AND A DAGGER. FROM THE MIGDAAN PEOPLE, TO BE EXACT. THE SPEAR AND SHIELD WERE THE MOST COMMONLY USED WEAPONS FOR A SOMALI SOLDIER. ———>

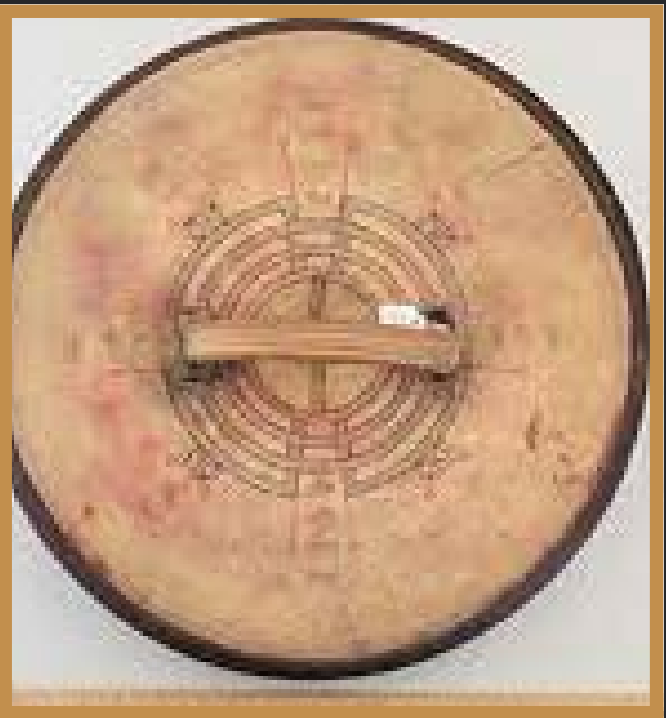


SWORDS



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THE SPEAR WOULD BE ANOINTED WITH A POISON CALLED "OUABAIN," WHICH IS A TOXIN DERIVED FROM A PLANT THAT IS NATIVE TO EASTERN AFRICA. AROUND HIS NECK THE GUARD IS WEARING A "QARDHASO", IT HAS AN INSCRIPTION FROM THE QUR'AN AND IS WORN TO WARD OFF THE EVIL EYE AND NEGATIVE SPIRITS.



SIX OF SWORDS

THE MAN ON THE LEFT IS MANDINGO FROM WEST AFRICA. PEOPLE FROM THIS CLAN LIVE MOSTLY IN GAMBIA, SENEGAL AND GUINEA -BISSAU. THE MANDINKA ARE DESCENDANTS OF THE MALI EMPIRE, WHO ROSE TO POWER IN THE 13TH CENTURY UNDER THE RULE OF SUNDIATA KEITA. THE NAME MANDINKA IS DERIVED FROM THE REGION MANDEN. THE "KA" MEANING "INHABITANT OF." MANDEN MEANS CHILD OF THE HIPPOPOTAMUS. ("MAN" MEANING HIPPOPOTAMUS AND "DEN" CHILD.)

THE LADY ON THE RIGHT IS A FULA/FULANI/FULBE WOMAN BUT FROM THE BORDERS OF SENEGAMBIA, WHICH IS PRESENT DAY SENEGAL AND GAMBIA. THE FULANI ARE THOUGHT TO BE THE LARGEST NOMADIC ETHNIC GROUP IN THE WORLD. THE FULANI PEOPLE CAME TO THE SENEGAMBIAN REGION DURING THE GREAT GHANA EMPIRE, ORIGINATING FROM SENEGAL, GUINEA AND MALI, AND SETTLING IN THE GAMBIA IN THE 1800S.



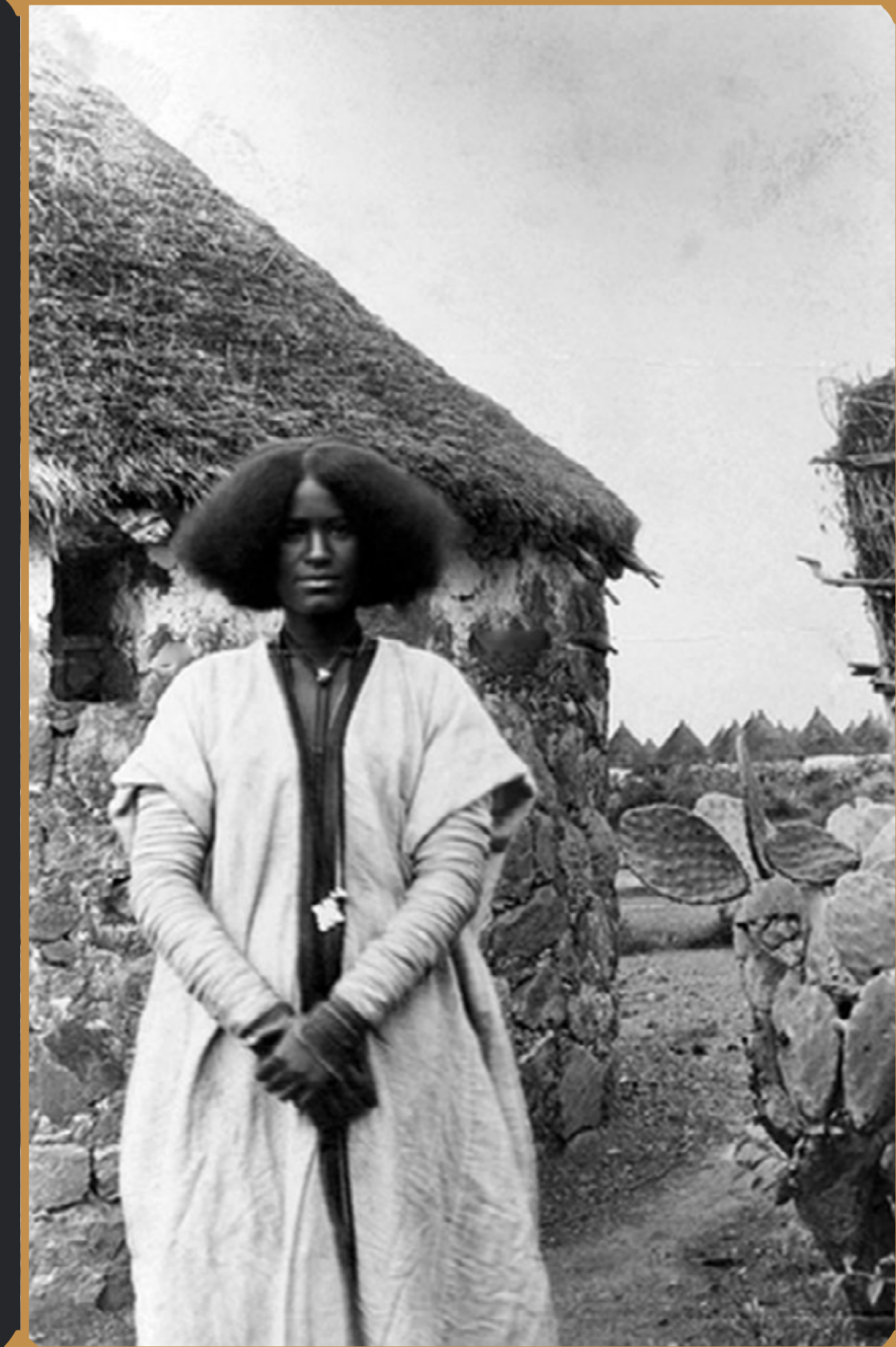
SEVEN OF SWORDS

A NUBIAN GUARD FROM ANOTHER PAINTING BY AUSTRIAN PAINTER, LUDWIG DEUTSCH, CALLED "THE TRIBUTE." OUR NUBIAN ANCESTOR IS GUARDING THE GATE OF THE MOSQUE OF SULTAN HASSAN IN CAIRO. THE MOSQUE IS MONUMENTAL AND WAS OPENED TO THE PUBLIC IN 1359. THE PEOPLE WALKING IN FROM THE LEFT HAVE TRIBUTES TO GIVE AS AN OFFERING TO THE MOSQUE. THE IDENTITY OF THE GUARD THAT THE PAINTER OBSERVED IN CAIRO REMAINS ANONYMOUS.



EIGHT OF SWORDS

ON THE WEST COAST OF AFRICA, NEIGHBOURING ERITREA AND SOMALIA, WE FOUND THIS YOUNG WOMAN FROM ETHIOPIA. SHE IS WEARING AN ETHIOPIAN CHRISTIAN CROSS AROUND HER NECK. THE ETHIOPIAN CROSS HAS A BEAUTIFUL INTERLACED PATTERN WHICH STANDS FOR EVERLASTING LIFE. ———>

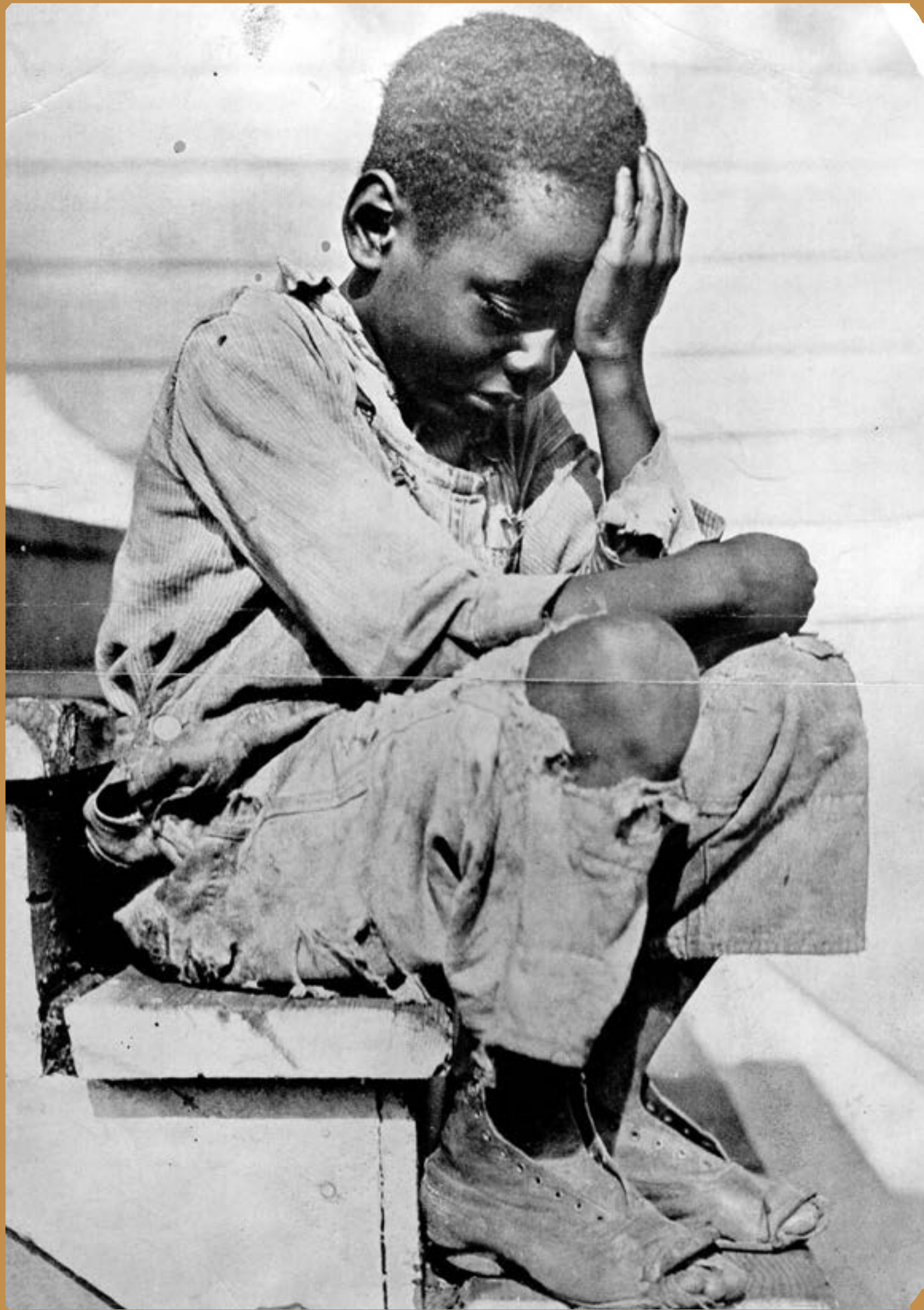


THE ETHIOPIAN CHURCH IS ONE OF THE LARGEST AND OLDEST CHRISTIAN CHURCHES IN THE WORLD, HAVING ADOPTED IT AS A STATE RELIGION SINCE 330 AD, ALTHOUGH THE FIRST REFERENCE TO THE FIRST INTRODUCTION OF CHRISTIANITY WAS MENTIONED IN THE NEW TESTAMENT AS EARLY AS THE 1ST CENTURY AD.



NINE OF SWORDS

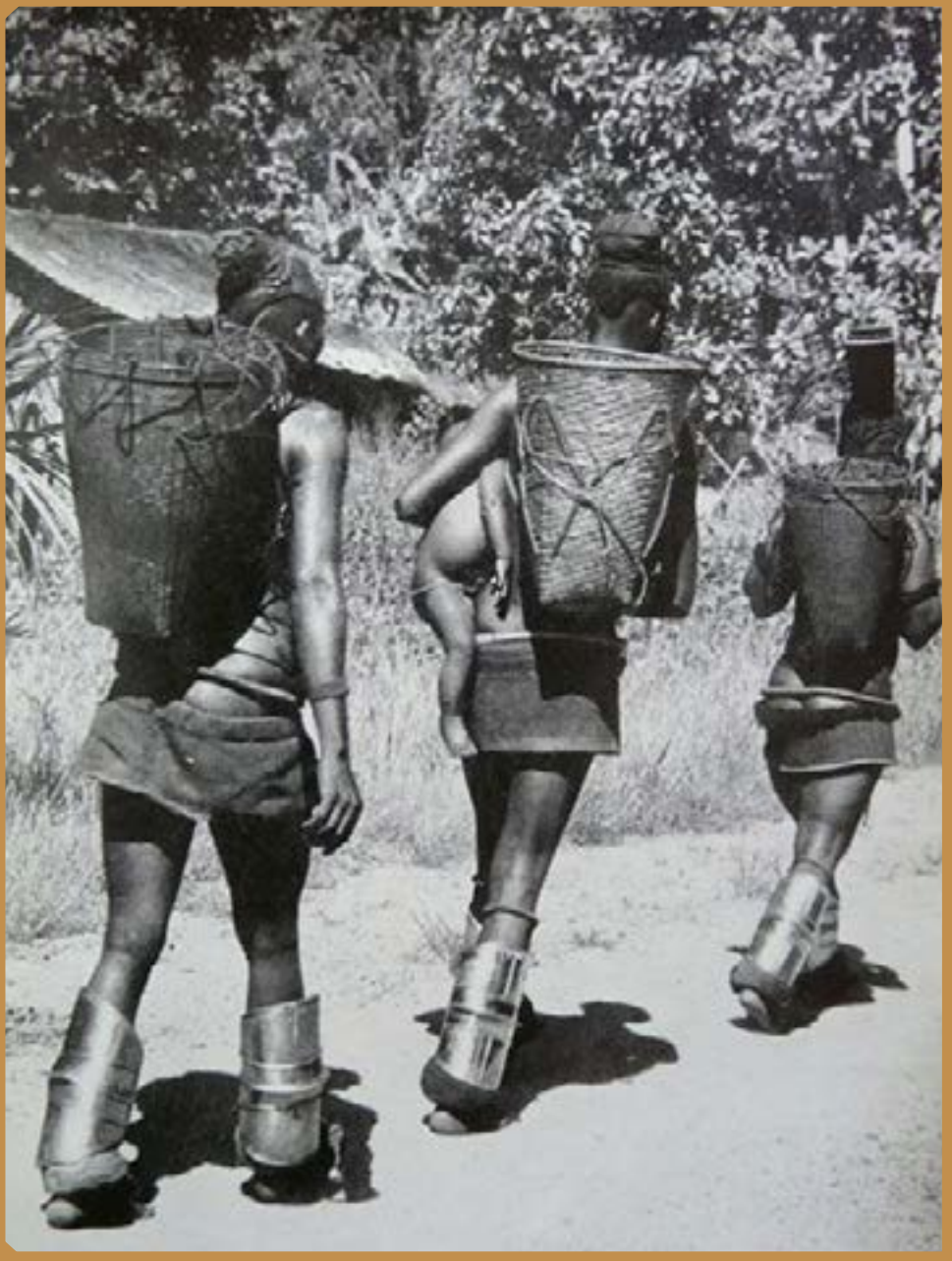
A LITTLE AFRICAN AMERICAN BOY IN WORN DOWN CLOTHES AND SHOES, PICTURED SOMEWHERE IN THE EARLY 19TH CENTURY. MOST LIKELY, THEY WERE STILL ENSLAVED AND WORKING ON THE PLANTATION. A HEARTBREAKING SIGHT AND ONE CAN ONLY IMAGINE THE PAIN HE HAS ENDURED ALREADY AT THIS YOUNG AGE.



TEN OF SWORDS

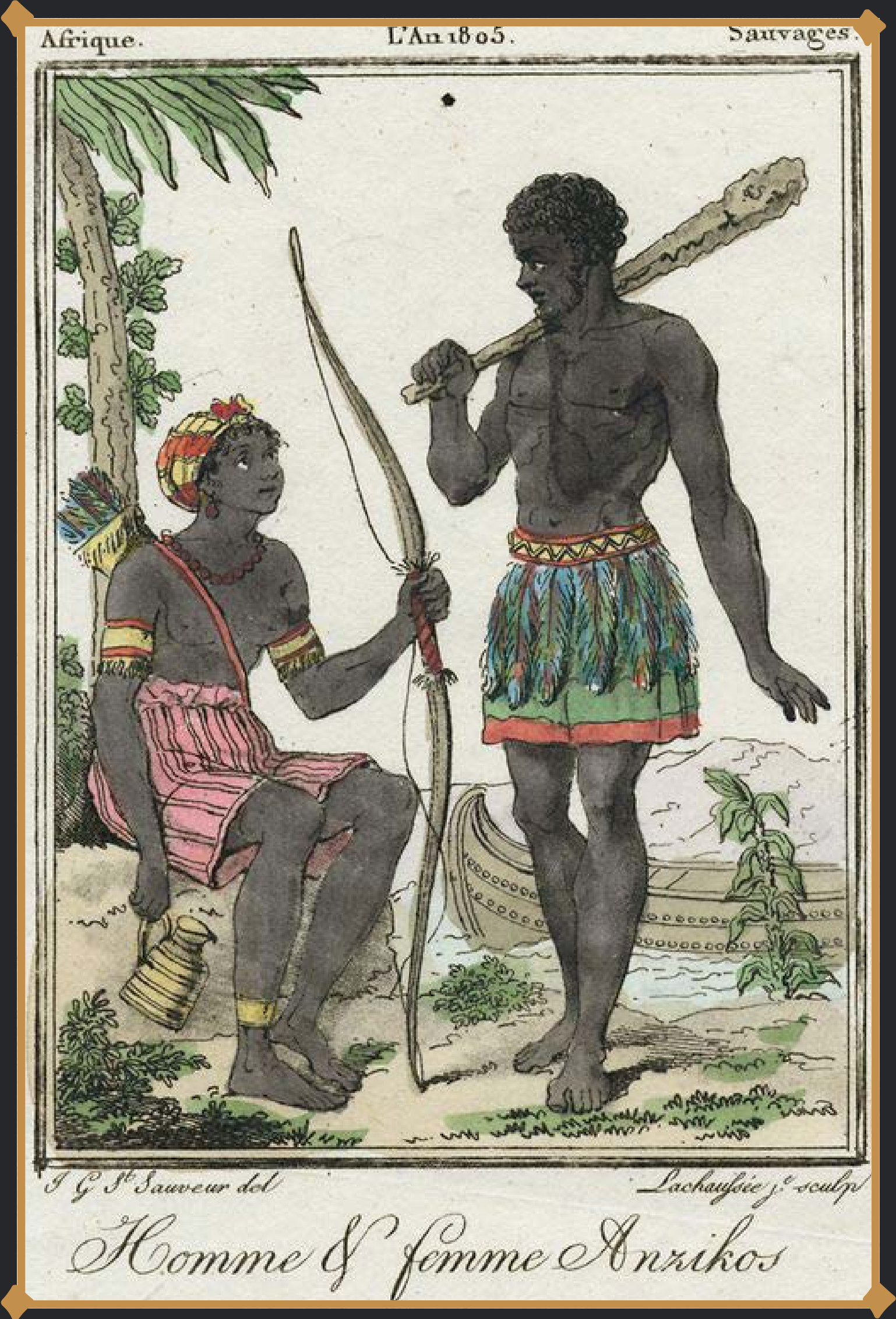
ALTHOUGH NOT VERY VISIBLE, SHE IS THERE. SHE IS A BAKUTU / MONGO WOMAN WEARING A KONGA (ALSO KNOWN AS EKONGA, MONGO, KUTU, OR KOTA), MADE BY MONGO SMITHS. A LEG JEWELLERY MADE OF BRONZE THAT WOMEN WOULD WEAR IN THE CENTRAL PART OF CONGO, THAT ALSO TESTIFIED TO THE HUSBAND'S WEALTH. THE MONGO PEOPLE HAVE A RELIGION THAT IS FOCUSSED MAINLY ON THEIR ANCESTORS AND BELIEVES IN NATURE SPIRITS THAT HELPED THE MONGO WITH FERTILITY, HEALTH AND PROSPERITY. DIVINATION AND MAGIC WERE ALSO PART OF THEIR BELIEF SYSTEM.

THE PICTURE WAS SHOT IN THE 1950'S BY A BELGIAN PHOTOGRAPHER WORKING FOR A BELGIAN AGENCY CALLED CONGOPRESSE.



PAGE OF SWORDS

AN ILLUSTRATION DATED BETWEEN 1800-1899. FROM THE ANZIKU KINGDOM - ALSO CALLED THE TEKE KINGDOM OR KINGDOM OF TYO - NORTH OF THE CONGO RIVER AND CLOSE TO THE MALEBO POOL. THE NAME ANZIKU COMES FROM "ANZIKU NZIKU," WHICH MEANS "TO RUN", REFERRING TO THE PEOPLE RUNNING TO THE BORDER TO PROTECT THE INTERIOR FROM INCOMING THREATS. THE ANZIKU'S WERE KNOWN TO BE COURAGEOUS AND EXCELLENT WARRIORS.

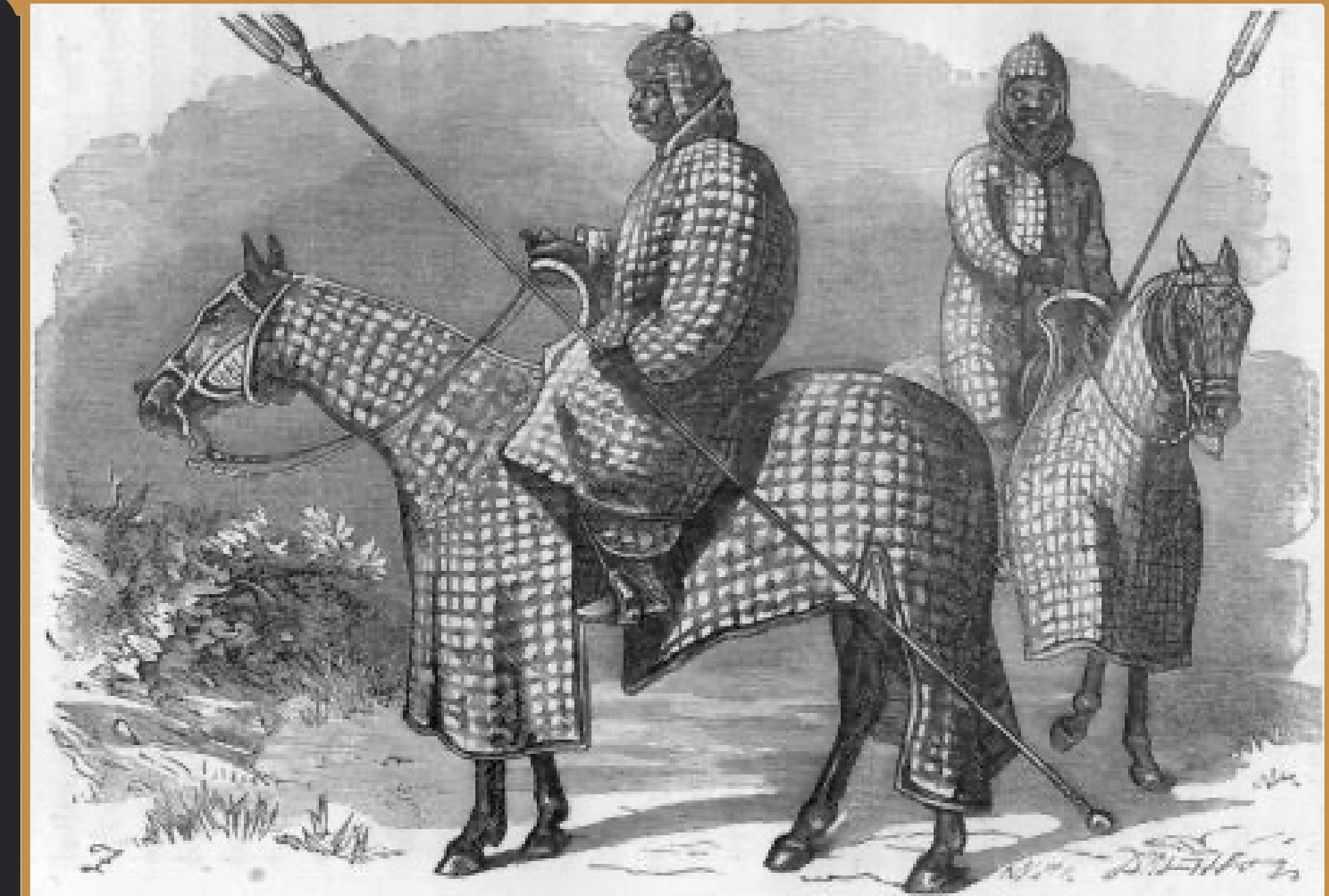


KNIGHT OF SWORDS

A LANCER OF THE SULTAN OF BEGHARMI IN SUDAN. BEGHARMI WAS ON THE EASTERN SHORES OF LAKE CHAD IN THE CENTRAL SAVANNA.

THE ILLUSTRATION WAS ENGRAVED IN 1839. THE ENGRAVING SHOWS A CAVALRYMAN HOLDING A LANCE IN QUILTED ARMOUR SITTING ON A HORSE ALSO IN QUILTED ARMOUR. THE AUTHOR OF THE BOOK DESCRIBED HOW THE HORSEMAN WAS "CLOTHED IN A YELLOW WADDED JACKET, WITH A SCARLET CAP, AND MOUNTED ON THE HORSE, WHICH WAS ONE OF THE FINEST HORSES I HAD SEEN; AND COVERED WITH A SCARLET CLOTH, ALSO WADDED."

THE KINGDOM OF BAGIRMI EMERGED TO THE SOUTHEAST OF KANEM-BORNO IN THE SIXTEENTH CENTURY. THIS ISLAMIC KINGDOM EXPERIENCED PERIODS OF STRENGTH AND WEAKNESS; WHEN STRONG, IT AGGRESSIVELY EXPANDED ITS TERRITORY, BUT WHEN WEAK, IT WAS SUBJUGATED TEMPORARILY BY NEIGHBOURING STATES. WADAI WAS A NON-MUSLIM SULTANATE (OR KINGDOM) THAT EMERGED TO THE NORTHEAST OF BAGIRMI IN THE SIXTEENTH CENTURY AS AN OFFSHOOT OF DARFUR (DARFUR PROVINCE IN PRESENT-DAY SUDAN).



BEGHARMI LANCERS.



QUEEN OF SWORDS

OUR QUEEN OF SWORDS IS A FANTI WOMAN FROM THE GOLD COAST. THE PICTURE WAS TAKEN IN 1916, WEARING TRADITIONAL FANTI ATTIRE.

FANTE, ALSO SPELLED FANTI, PEOPLE OF THE SOUTHERN COAST OF GHANA BETWEEN ACCRA AND SEKONDI-TAKORADI. THEY SPEAK A DIALECT OF AKAN, A LANGUAGE OF THE KWA BRANCH OF THE NIGER-CONGO LANGUAGE FAMILY. ORAL TRADITION STATES THAT THE FANTE MIGRATED FROM TECHIMAN (OR TEKYIMAN), IN WHAT IS NOW THE NORTHWESTERN ASANTE REGION, DURING THE 17TH CENTURY; THEY ESTABLISHED SEVERAL AUTONOMOUS KINGDOMS THAT LATER JOINED IN THE FANTE CONFEDERACY. ———>



THE FANTE HAVE A DUAL LINEAGE SYSTEM. MATRILINEAL DESCENT DETERMINES MEMBERSHIP IN CLANS AND THEIR LOCALISED SEGMENTS. EVERY LINEAGE HAS A CEREMONIAL STOOL IN WHICH RESIDES IMPORTANT ANCESTRAL SPIRITS, WHOSE WORSHIP IS A PROMINENT FEATURE OF FANTE RELIGION. PATRILINEAL DESCENT GOVERNS THE INHERITANCE OF SPIRITUAL ATTRIBUTES AND ALSO DETERMINES MEMBERSHIP IN THE ASAFO, A MILITARY ORGANISATION. ALLEGIANCE TO THE ASAFO TAKES PRECEDENCE OVER THAT TO THE MATRILINEAGE.



KING OF SWORDS

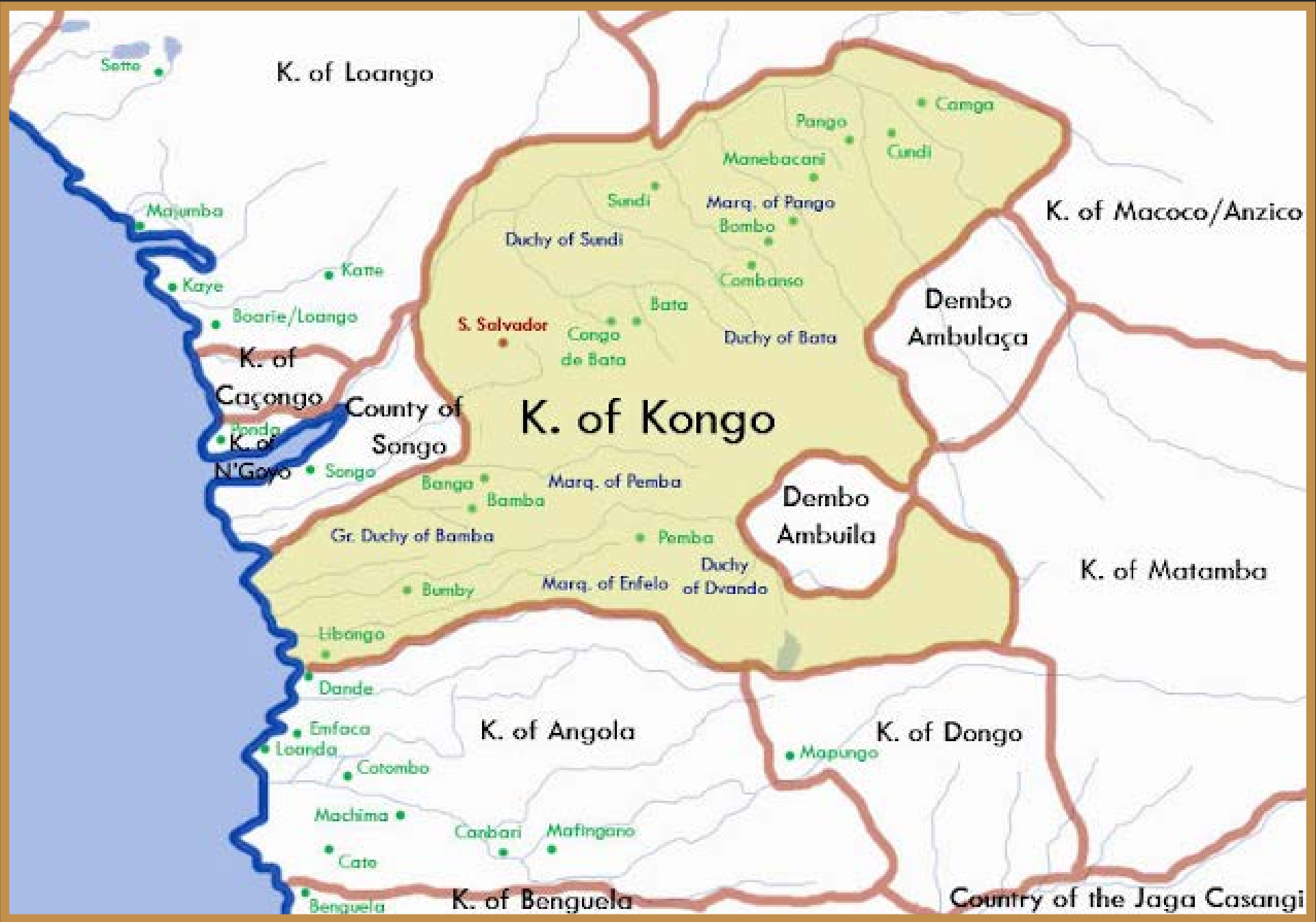
THE IMAGE OF OUR KING OF SWORDS IS PRINCE DOM NICOLAU (1830-1860), PRINCE OF THE OLD KINGDOM OF KONGO. THE ORIGINAL IMAGE WAS MADE ON A VISIT TO PORTUGAL, TO QUEEN MARIA II, WHEN THE PRINCE WAS NOT EVEN 20 YEARS OLD. THE EVIDENCE OF THIS VISIT WAS FOUND IN AN ENGRAVING BY A LISBON ARTIST, WHOSE EXACT IMAGE WAS USED IN OUR KING OF SWORDS CARD.

THIS KING WAS THE FIRST AFRICAN LEADER TO PROTEST AGAINST COLONISATION AND ACT AGAINST WESTERNIZATION. HIS KONGOLESE NAME WAS MISAKAI MIA NIM. AT HIS BIRTH, THE PORTUGUESE HAD INVADED WESTERN AFRICA AND HAD AN ADVANTAGE IN THE TRADE IN THE AREA DUE TO A MILITARY HOLD, WHICH MADE KINGDOMS LIKE THE KINGDOM OF KONGO VERY DEPENDENT ON THE PORTUGUESE. ———>



THE KING RECEIVED EDUCATION IN PORTUGAL, AS IT WAS MANDATORY FOR CHILDREN OF THE KING AND HIS HEIRS TO BE EDUCATED IN PORTUGAL. WHILE HE RECEIVED HIS EDUCATION, HE ALSO BECAME AWARE OF THE SERIOUS ISSUES IN THE RELATIONSHIP BETWEEN THE PORTUGUESE AND THE PEOPLE OF THE KINGDOM OF KONGO. WHEN HIS FATHER, KING HENRY II, DIED, A CONFLICT AROSE ABOUT WHO WOULD SUCCEED THE THRONE. WHEN THE NEW KING WAS ANNOUNCED, THE NEW KING SWORE ALLEGIANCE TO THE KING OF PORTUGAL.

SINCE DOM NICOLAU WAS VERY DISPLEASED, AS HE SAW THAT THE NEW KING WAS MORE CONCERNED ABOUT HIS OWN BENEFIT THAN THE WELFARE OF HIS OWN PEOPLE. THE PRINCE'S STORY DID NOT END WELL. HE WROTE LETTERS OF PROTEST TO THE KINGS OF PORTUGAL AND BRAZIL TO EXPRESS HIS CONCERNS. UNFORTUNATELY, THE NEWS LEAKED TO A LOCAL NEWSPAPER THAT FALSELY TAGGED HIM AS A TRAITOR. THE RUMOURS SPREAD THROUGH THE KINGDOM, ANGERING THE LOCALS, WHICH RESULTED IN THE PRINCE GETTING KILLED.



TWO OF PENTACLES

WHO TAKES THE CAKE?

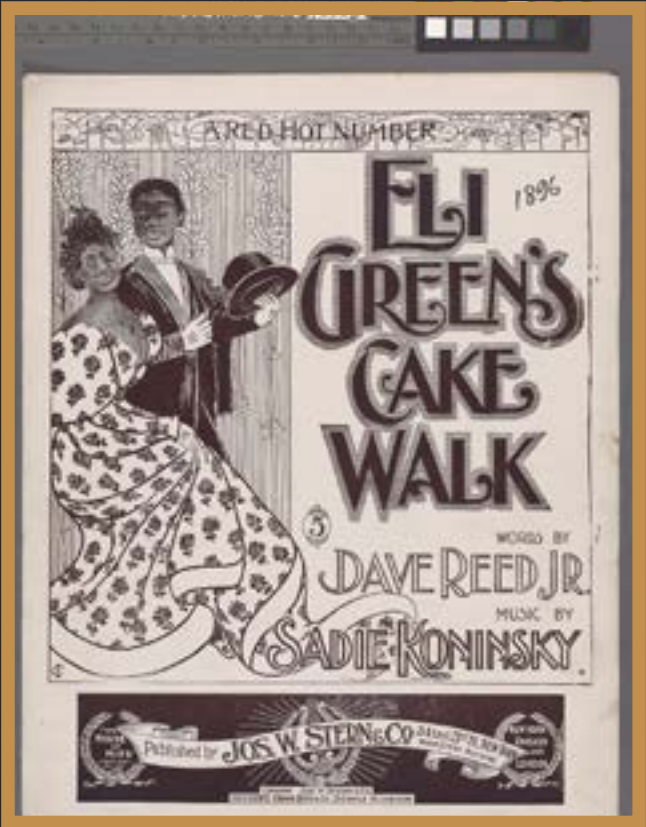
THIS GORGEOUS MAN, DANCING WITH A TOP HAT AND A CANE, IS FROM THE NEW CIRCUS CALLED THE CAKE WALK, WHICH THEY USED TO ALSO CALL THE NEGRO DANCE. >> LE CAKE-WALK."DANSE AU NOUVEAU CIRQUE, LES NEGRES. << THE ORIGINAL PICTURE DATES BACK TO THE YEAR 1903.

THE CAKEWALK SEEMS TO HAVE BEGUN IN THE DAYS OF SLAVERY, WHEN BLACK FOLKS STRUTTED ALONG IN A FANCIFUL MANNER IN IMITATION OF FORMAL WHITE DANCING. THE CAKEWALK OR CAKE WALK THEN DEVELOPED TO THIS FORM OF "PRIZE WALKS" (DANCE CONTESTS WITH A CAKE AWARDED AS THE PRIZE) HELD IN THE MID-19TH CENTURY, GENERALLY AT GET-TOGETHERS ON BLACK SLAVE PLANTATIONS BEFORE AND AFTER EMANCIPATION IN THE SOUTHERN UNITED STATES. ALTERNATIVE NAMES FOR THE ORIGINAL FORM OF THE DANCE WERE "CHALKLINE-WALK", AND THE "WALK-AROUND". AT THE CONCLUSION OF A PERFORMANCE OF THE ORIGINAL FORM OF THE DANCE IN AN EXHIBIT AT THE 1876 CENTENNIAL EXPOSITION IN PHILADELPHIA, AN ENORMOUS CAKE WAS AWARDED TO THE WINNING COUPLE. ———>



BUT THE CAKEWALK WAS MORE THAN A RECREATIONAL DANCE; IT ALSO GAVE A CHANCE FOR BLACK PEOPLE TO RIDICULE THOSE WHO TYRANNISED THEM. THE DANCERS WOULD DRESS UP IN THEIR FINEST CLOTHES AND PARODIED THE MANNERISMS AND DANCING OF THE WHITE SOUTHERN ELITE. WHITE PEOPLE DID NOT NOTICE THE MOCKERY BUT IN FACT LOVED THE SHOW SO MUCH THAT IT BECAME A REGULAR ROUTINE IN MINSTREL SHOWS, A TYPE OF VARIETY SHOW WHERE WHITE PEOPLE PERFORMED IN BLACKFACE. DURING THESE PERFORMANCES, THE CAKEWALK BECAME A GROTESQUE EVENT, WHERE THE COSTUMES BECAME OUTRAGEOUSLY COLOURFUL AND GAUDY.

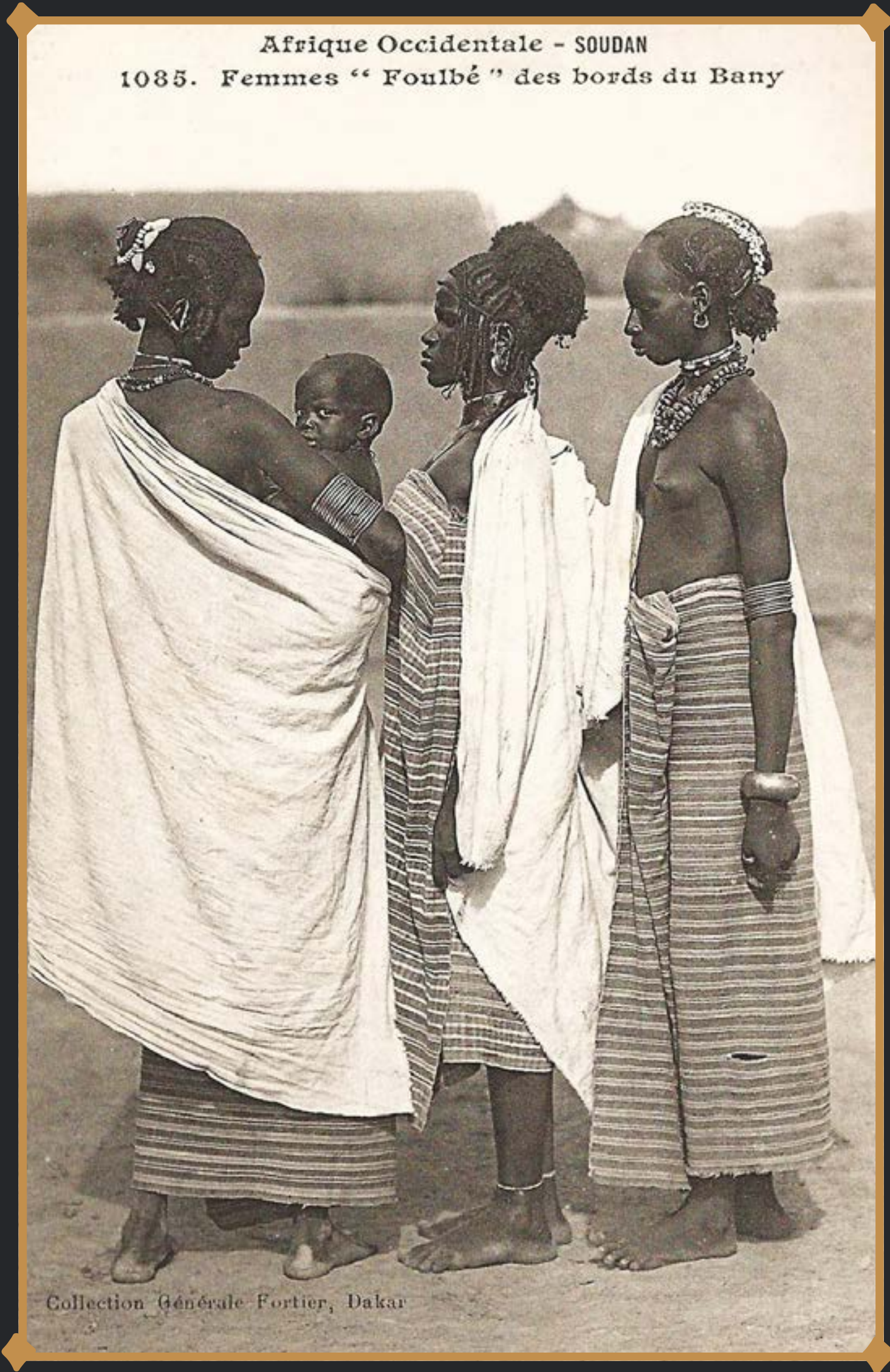
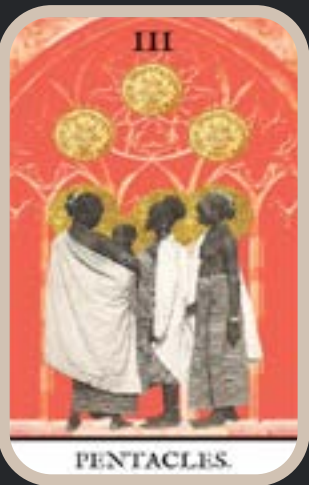
THE BLACKFACE PERFORMANCE PRESENTED THE DANCE AS A RIDICULOUS AND UNSUCCESSFUL ATTEMPT TO MOCK THEIR CULTURE.



THREE OF PENTACLES

THREE LADIES FROM THE FULANI PEOPLES IN SENEGAL, PHOTOGRAPHED BY EDMOND FORTIER AT THE BEGINNING OF THE 20TH CENTURY. THE WOMEN AND CHILD REMAIN ANONYMOUS. THE FULBE PEOPLE ARE ALSO KNOWN AS FULA, FOULAH, FULBE, FULANI, PEUL AND PEUHL. THEY ARE ONE OF THE LARGEST ETHNIC GROUPS IN THE SAHEL AND WEST AFRICA.

THE FULANI WERE ORIGINALLY NOMADIC PASTORAL PEOPLE, DEPENDING ON THEIR LIVESTOCK, LIVING SCATTERED FROM SENEGAL TO THE CAMEROON GRASSLANDS. THEY ARE KNOWN FOR THEIR BEAUTIFULLY DECORATED BOWLS, WOVEN BLANKETS, EMBROIDERED TEXTILES, CREATIVE HAIRSTYLES AND PERSONAL ADORNMENT. FULANI ART USUALLY HAS GEOMETRICAL SHAPES AND MOTIFS AND THE USE OF COLOURS BLACK YELLOW AND WHITE, SIMILAR TO THE GARMENTS THAT THE LADIES ARE WEARING IN THE PICTURE.



FOUR OF PENTACLES

AN ILLUSTRATION OF A “ZOUAVE SÉNÉGALAIS” CREATED BETWEEN 1800-1899. THE ZOUAVES WERE A CLASS OF LIGHT INFANTRY REGIMENTS OF THE FRENCH ARMY SERVING BETWEEN 1830 AND 1962 IN WHAT WAS THE FRENCH NORTH AFRICA. ALONG WITH THE TIRAILLEURS, THE ZOUAVES WERE AMONG THE MOST DECORATED UNITS OF THE FRENCH ARMY. THEY HAVE FOUGHT MAINLY IN NORTH AFRICA BUT WERE ALSO PRESENT DURING FIGHTS IN WORLD WAR 1 ON THE SIDE BATTLING FOR FRANCE.

ALSO DURING THE SECOND WORLD WAR, 300,000 ARABS AND AFRICANS FOUGHT FOR FRANCE AND TENS OF THOUSANDS WERE KILLED. THE WAY THE ZOUAVE WAS USED IN THE FOUR OF PENTACLES CARD, HOLDING ON TO HIS COINS ON HIS HEAD AND STANDING ON THEM WITH HIS FEET, HOLDING ON TO HIS RICHES WHILE BEING OUTSIDE OF THE BOUNDARIES OF HIS TOWN. HIS COINS BEING THE ONLY THING TO HOLD ON TO, BUT ALSO BEING CONTENT WITH ALL HE HAS.



FIVE OF PENTACLES

LIKE THE HANGED MAN, THE ORIGINAL IMAGE IS AN ILLUSTRATION FROM 1835 OF ENSLAVED PLANTATION WORKERS SOMEWHERE IN BRAZIL. THE IMAGE IS TITLED "SLAVE COUPLE" AND DESIGNED BY JOHANN MORITZ RUGENDAS, WHO WAS A GERMAN PAINTER WHO PAINTED LANDSCAPES AND ETHNOGRAPHIC SUBJECTS IN SEVERAL COUNTRIES IN THE AMERICAS.

FROM 1822 TO 1825, AS PART OF THE LANGSDORFF EXPEDITION, RUGENDAS DEPICTED BLACK PEOPLE LIVING IN BRAZIL. THE ARTIST WAS PART OF A MOVEMENT CALLED TROPICAL ROMANTICISM. THIS MOVEMENT CHALLENGED THE DICHOTOMY BETWEEN NATURE AND CIVILIZATION AND CONSIDERED PLACES SUCH AS COLONIAL BRAZIL TO BE "A HARMONIOUS ENVIRONMENT OF RACIAL MIXING." AS THE FIVE OF PENTACLES PERTAINS TO THE HARDSHIP THAT CREATES STRESS AND ANXIETY. FEELING LESS THAN SECURE AND BARELY GETTING BY. THE ILLUSTRATION'S MEANING MATCHES THE MEANING OF THE CARD FIVE OF PENTACLES.

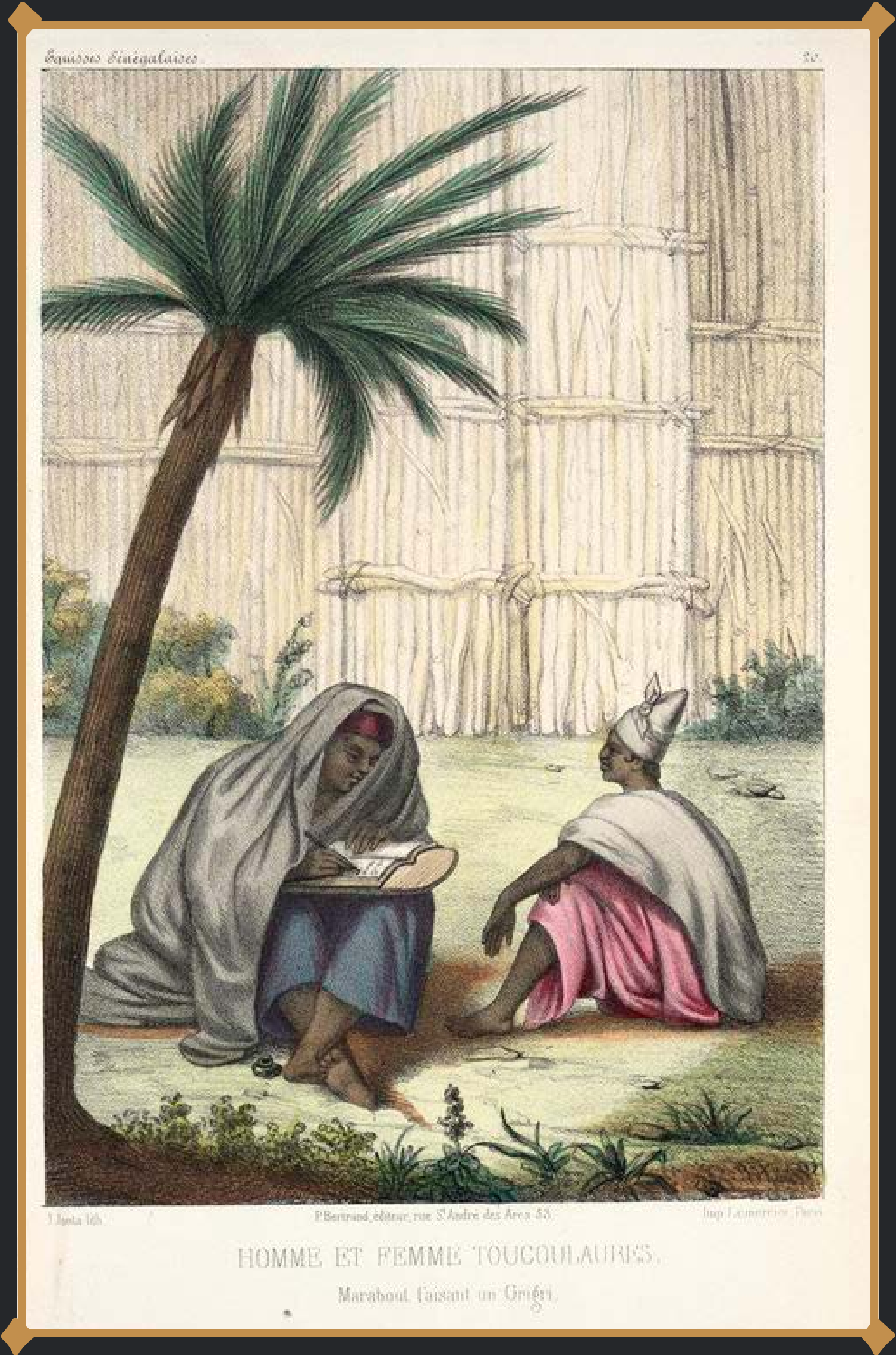


SIX OF PENTACLES

AN ILLUSTRATION DATED 1853 OF A MAN AND WOMAN FROM THE TOUCOULEUR/ TOKOLOR PEOPLE IN SENEGAL.

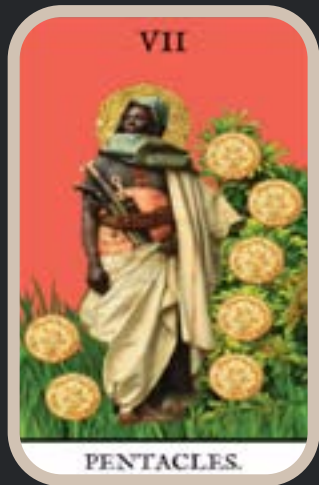
THE TOUCOULEUR ARE A WEST AFRICAN ETHNIC GROUP NATIVE TO THE FUTA TOORO REGION OF SENEGAL. THERE ARE SMALLER COMMUNITIES IN MALI AND MAURITANIA. THEY SPEAK THE PULAAR LANGUAGE, AND ARE DISTINCT FROM BUT RELATED TO THE FULA, WOLOF AND SERER PEOPLE.

ON THE LEFT IS THE MARABOUT, A MUSLIM RELIGIOUS TEACHER, A SCHOLAR OF THE QUR'AN. HE IS WRITING DOWN A "GRIGRI" ON PAPER FOR THE LADY TO THE RIGHT. A GRIGRI IS A WRITTEN BLESSING THAT THE MARABOUT CAN PERFORM TO PROTECT AND WARD OFF EVIL. THE GRIGRI IS A WRITTEN AMULET TO PROTECT THE RECEIVER FROM HARM, TO CHARM THE OPPOSITE SEX, OR TO CREATE DESIRED EVENTS TO TAKE PLACE. THE GRIGRI CAN ALSO COME WITH INSTRUCTIONS FOR THE RECEIVER TO FOLLOW.



SEVEN OF PENTACLES

A SUDANESE PALACE GUARD CARRYING A DAGGER CALLED AN OTTOMAN YATAGHAN AND A FLINTLOCK PISTOL AROUND HIS WAIST. FROM A PAINTING BY ORIËNTALIST, LUDWIG DEUTSCH.



EIGHT OF PENTACLES

FROM A PAINTING BY ENGLISH PAINTER FREDERICK GOODALL, “THE SONG OF A NUBIAN SLAVE” (1863). THE PAINTER VISITED EGYPT TWICE AND WAS OFTEN FOUND IN THE STREETS OF EGYPT, SKETCHING HIS SURROUNDINGS. IN THE ORIGINAL PAINTING, WE SEE A NUBIAN MUSICIAN PLAYING THE TANBŪRA OR “KISSAR” BOWL LYRE OF EAST AFRICA. A TRADITIONAL INSTRUMENT IN EGYPT. HE IS WORKING HARD TO GET THE PASSERBY’S ATTENTION, HOPING TO EARN A LITTLE COIN FROM HIS HARD WORK. IN OUR CARD, THE LYRE HAS BEEN REPLACED BY THE HAMMER, WORKING HARD TO CREATE HIS COIN.

IN THE NUBIAN VILLAGE OF ADINDAN, EGYPT’S NUBIANS HAVE LIVED TOGETHER FOR DECADES. THEIR ORIGINAL HOMELANDS ARE THE BANKS OF THEIR BELOVED RIVER NILE, WHERE THEY HAVE CULTIVATED THE LAND 3000 YEARS AGO.



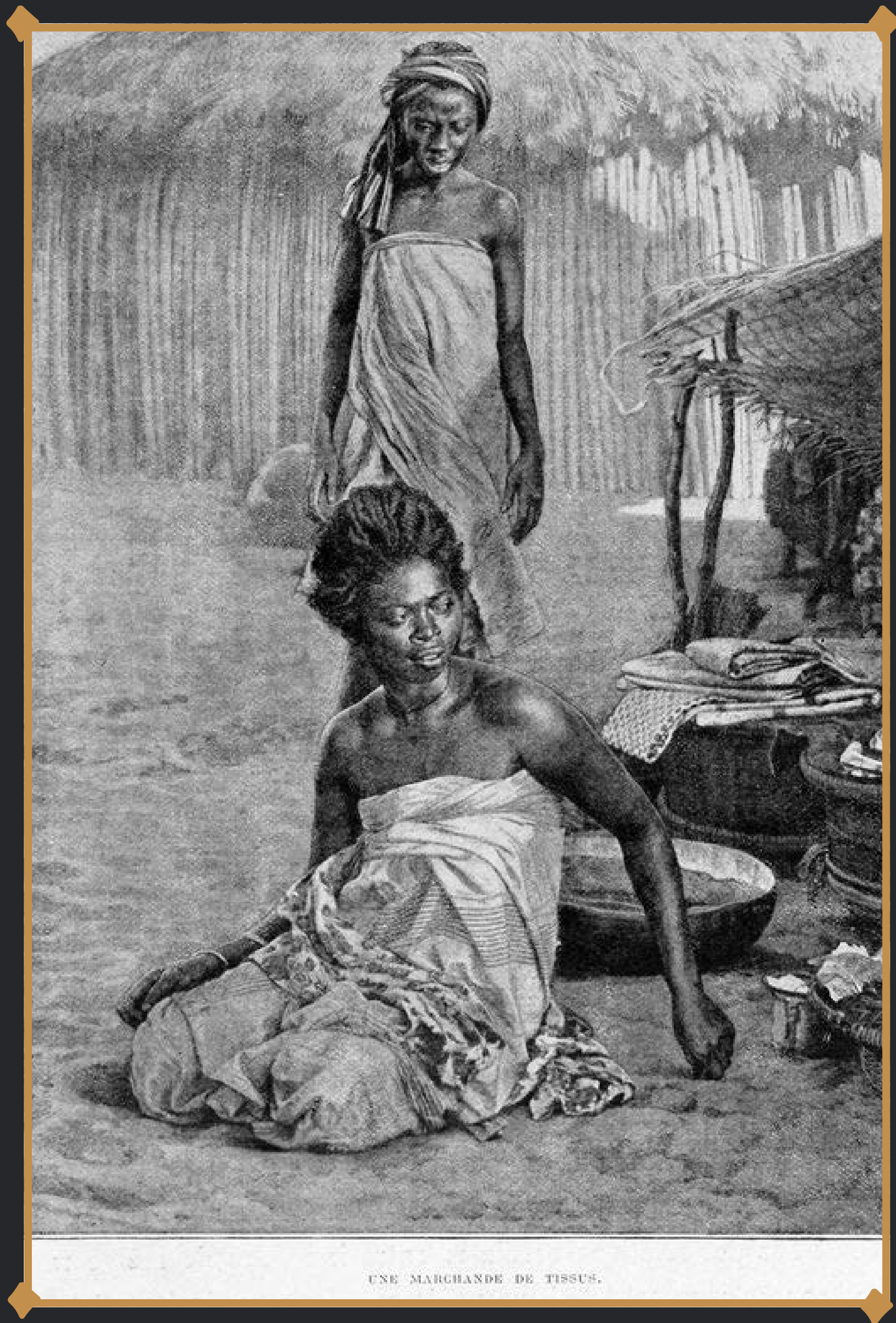
NINE OF PENTACLES

OUR LADY 9, OF PENTACLES, IS A SCARF MERCHANT. THE ORIGINAL ILLUSTRATION WAS MADE IN 1895 IN THE KINGDOM OF DAHOMEY (1600 UNTIL 1900), LOCATED IN A COASTAL AREA IN THE COUNTRY NOWADAYS KNOWN AS BENIN. THE PEOPLE OF THE DAHOMEY KINGDOM WERE ALSO CALLED DANXOMÉ AND BELONG TO THE ETHNIC AND LANGUAGE GROUP FON.

THE CONNECTION TO MAKE BETWEEN THIS SCARF MERCHANT AND THE 9 OF PENTACLES IS THAT THIS LADY WORKED HARD TO ATTAIN HER MATERIAL WEALTH AND FINANCIAL STABILITY. THIS IS A BOSS LADY WHO CAN NOW SIT BACK AND ENJOY THE FRUITS OF HER LABOUR. SHE IS ALSO AT PEACE WITH HER SURROUNDINGS AND ENVIRONMENT, ENJOYING NATURE AND APPRECIATING THE BIG LITTLE THINGS IN LIFE.

SADLY, WE DO NOT KNOW THE SCARF MERCHANT'S NAME BUT WE DO KNOW A FEW THINGS ABOUT THE DAHOMEY KINGDOM WHERE SHE CAME FROM.

THE DAHOMEY KINGDOM WAS FAMOUS FOR BEING UNIQUE AND DISTINCT FROM THE ARTISTIC TRADITIONS ELSEWHERE IN AFRICA. THE ARTS WERE SUBSTANTIALLY SUPPORTED BY THE KING AND HIS FAMILY, HAD NON-RELIGIOUS TRADITIONS, WERE ASSEMBLED FROM MULTIPLE DIFFERENT MATERIALS, AND BORROWED WIDELY FROM OTHER PEOPLES IN THE REGION. COMMON ART FORMS INCLUDED WOOD AND IVORY CARVING, METALWORK (INCLUDING SILVER, IRON AND BRASS, APPLIQUÉ CLOTH, AND CLAY BAS-RELIEFS). MUCH OF THE ARTWORK REVOLVED AROUND ROYALTY. ———→



THEIR ALL FEMALE MILITARY UNIT CALLED THE MINO OR MINON. THESE RECRUITS WERE SELECTED AMONGST THE KING'S MANY WIVES, THE AHOSI. EUROPEAN OBSERVERS CALLED THEM THE DAAHOMEY AMAZONS. THE DORA MILAJE FROM BLACK PANTHER WERE INSPIRED BY THEM.

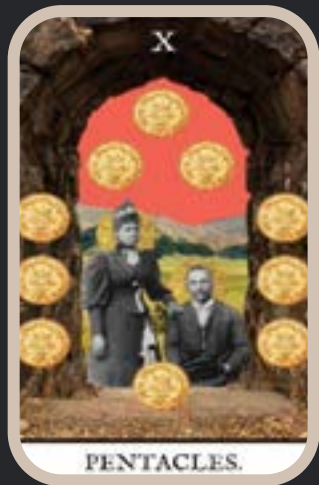
THEIR RELIGIOUS PRACTICE WAS VODUN, A RELIGION THAT MANY ENSLAVED PEOPLE BROUGHT WITH THEM TO THE AMERICAS.



TEN OF PENTACLES

AN AFRICAN AMERICAN COUPLE FROM WHICH THE ORIGINAL IMAGE WAS MADE. 1890'S BY DEVINNEY STUDIO, DOWN SOUTH IN MOBERLY, MISSOURI. THE MAN WAS WEARING A BLACK SACK SUIT, A BOW TIE, AND HOLDING HIS HAT; HIS WIFE WAS WEARING A BUTTONED JACKET WITH MUTTON SLEEVES AND A SMALL HAT.

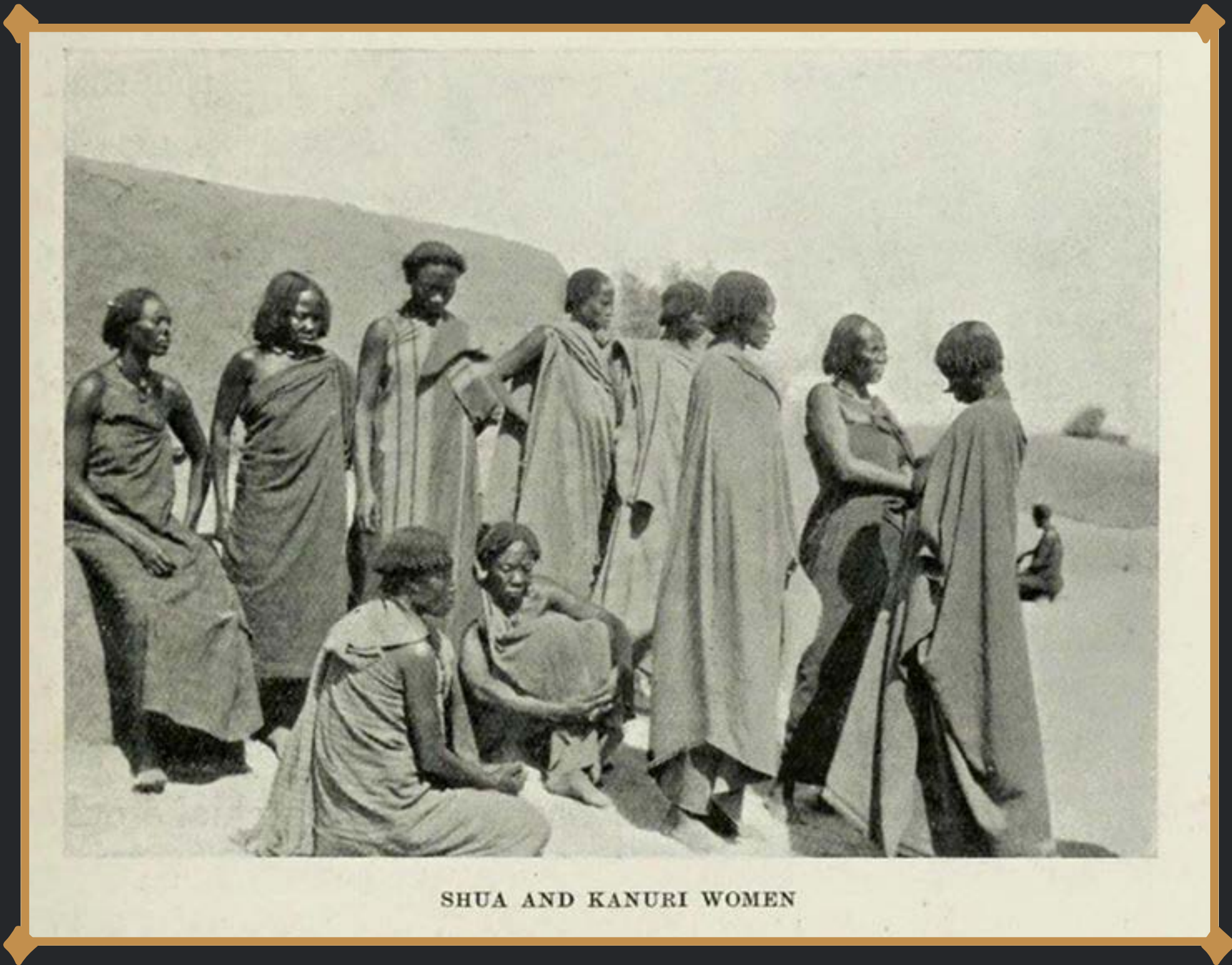
FROM THE LOOK OF THEIR DRESSES THEY MUST HAVE BEEN A WEALTHY COUPLE. TO BE ABLE TO AFFORD A PORTRAIT TAKEN IN A STUDIO. MOBERLY WAS FOUNDED IN 1866 AND NAMED AFTER THE FIRST PRESIDENT OF THE CHARITON AND RANDOLPH COUNTY RAILROADS. FROM THE 1860'S, THE RAILWAY ECONOMY STARTED GROWING RAPIDLY AND PEOPLE FLOCKED FROM ALL OVER TO WORK IN THE INDUSTRY. CHANCES ARE THAT THESE ANCESTORS FOUND THEIR FORTUNE IN THE RAILWAY BUSINESS AS WELL.



PAGE OF PENTACLES

A SHUWA WOMAN SERVES AS OUR PAGE OF PENTACLES. THE SHUWA ORIGINATED FROM THE ARABIAN PENINSULA, AND SUDAN TO NIGERIA. THEY HAVE INTERMARRIED, SO THEY ARE OF MIXED ARAB AND AFRICAN ANCESTRY. THE SHUWA ARE ALSO CALLED BAGGARA. THE WORD BAGAR, MEANING COW, REFERS TO THE ARAB TRIBES IN WEST AFRICA WHO WERE CATTLE HERDERS.

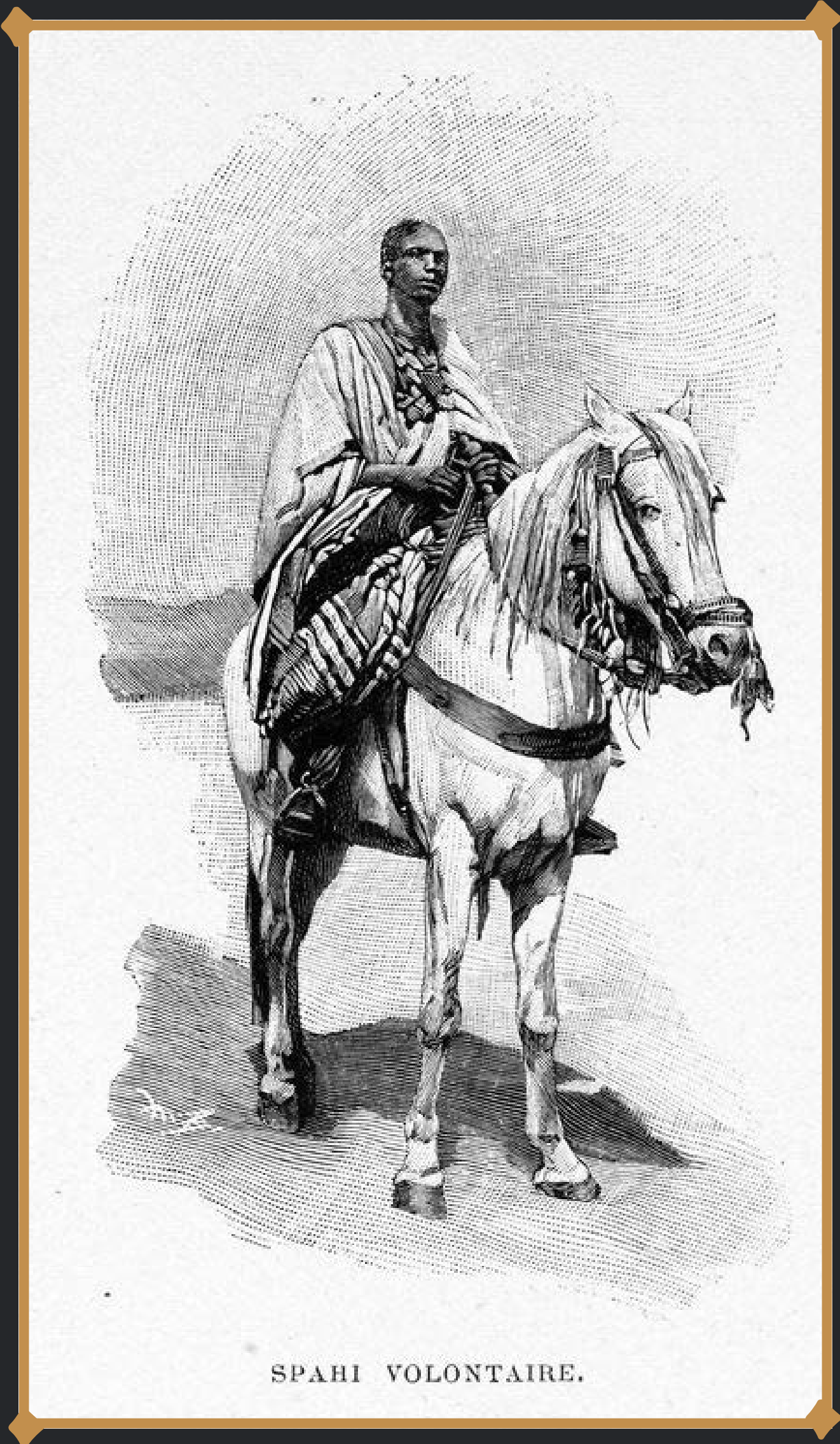
THE SHUWA ARE MOSTLY SUNNI MUSLIMS AND OBSERVE THE FIVE PILLARS OF ISLAM: THE DECLARATION OF FAITH, FIVE DAILY PRAYERS, ALMSGIVING, FASTING, AND A (AT LEAST ONCE IN A LIFETIME) PILGRIMAGE TO MECCA.



KNIGHT OF PENTACLES

THE SPAHI WERE A TRADITIONAL CAVALRY OF ALGERIA, INSPIRED BY THE OTTOMAN EMPIRE CAVALRY . A PRESTIGIOUS CORPS, IT WAS THEN, AFTER THE CONQUEST OF ALGERIA BY FRANCE, INTEGRATED INTO THE ARMÉE D'AFRIQUE, WHICH DEPENDED ON THE FRENCH ARMY.

THE MODEL OF THE SPAHI CAVALRY CORPS THEN INSPIRED OTHER CORPS IN METROPOLITAN FRANCE AND IN OTHER COUNTRIES THAT WERE FORMERLY FRENCH PROTECTORATES OR POSSESSIONS (TUNISIA, MOROCCO, SENEGAL, ETC.). OUR KNIGHT OF PENTACLES WAS A SPAHI HORSEMAN OF THE DAHOMEY PEOPLE



QUEEN OF PENTACLES

THE QUEEN OF PENTACLES HAS THE SAME ORIGIN AS THE QUEEN OF SWORDS. SHE IS A FANTE WOMAN FROM THE CAPE COAST OF GHANA BETWEEN ACCRA AND SEKONDI-TAKORADI. THESE WOMEN ARE ORGANISED IN A MATRILINEAL SOCIETY.

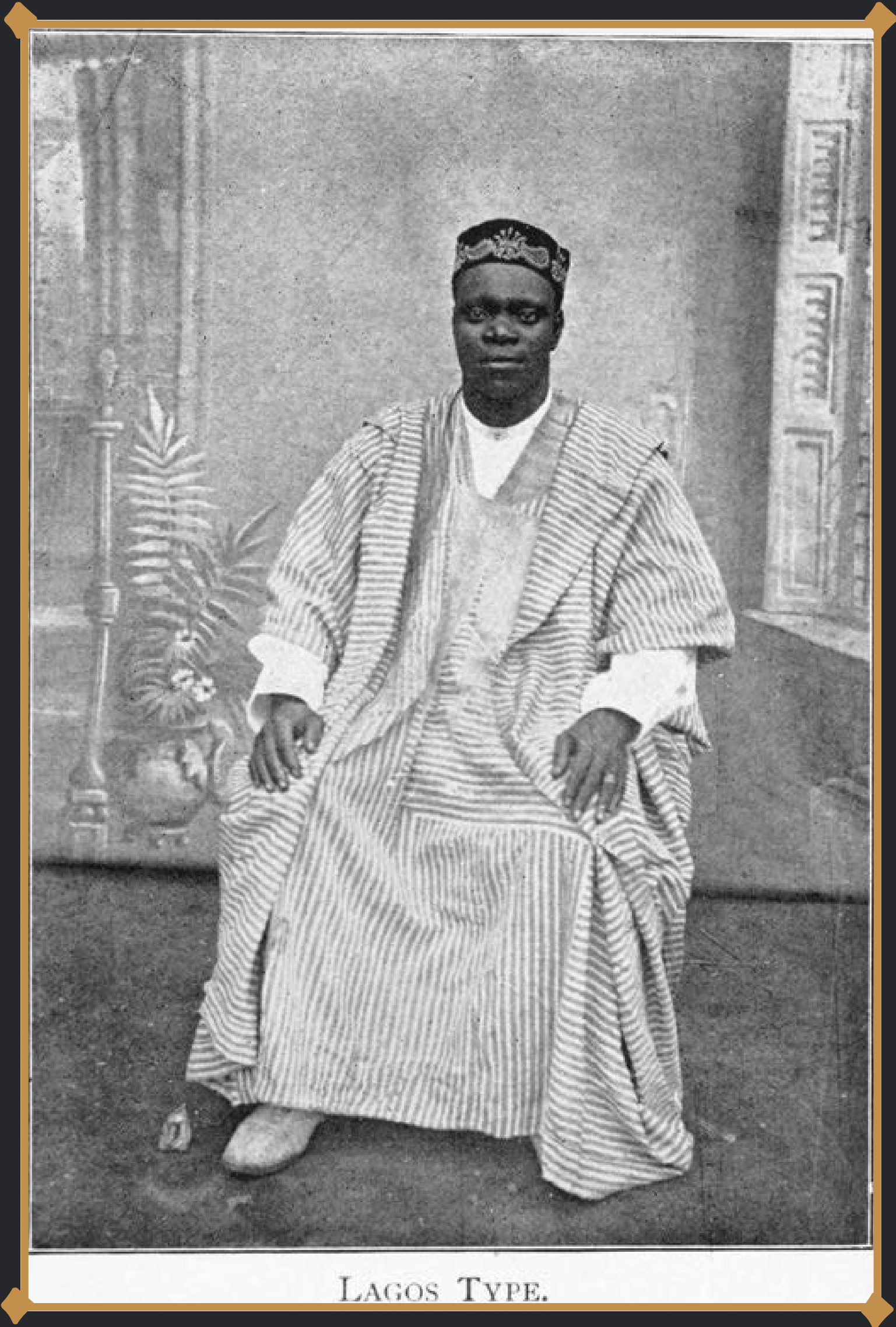
MATRILINEAL DESCENT DETERMINES MEMBERSHIP IN CLANS AND THEIR LOCALISED SEGMENTS. EVERY LINEAGE HAS A CEREMONIAL STOOL IN WHICH RESIDES IMPORTANT ANCESTRAL SPIRITS, WHOSE WORSHIP IS A PROMINENT FEATURE OF FANTE RELIGION. PATRILINEAL DESCENT GOVERNS THE INHERITANCE OF SPIRITUAL ATTRIBUTES AND ALSO DETERMINES MEMBERSHIP IN THE ASAFO, A MILITARY ORGANISATION .



KING OF PENTACLES

THE ORIGINAL PICTURE OF OUR PENTACLES KING WAS TAKEN IN 1910. A YORUBA ANCESTOR FROM LAGOS NIGERIA IN TRADITIONAL HANDWOVEN ATTIRE CALLED ASO-OKE. IN ENGLISH IT MEANS TOP CLOTH AS IT IS THE MOST PRESTIGIOUS HAND-WOVEN CLOTH OF THE YORUBA.

AS A YORUBA KING, HE BRINGS IN THE SPIRIT OF HIS ISESE AND CHANNELS THE ORISHAS. THE SPIRIT OF OLOKUN IN PARTICULAR AS IT GIVES BIG BOSS ENERGY AND ALSO PROMISES OF ACCUMULATED WEALTH.



PENTACLES COIN

THE PENTACLES COIN THAT IS USED IS THE MORROCCAN FRANC, ACTUAL CURRENCY COINS USED IN THE 1950'S IN MORROCCO, NORTHERN AFRICA. THE COIN BEARS A PARTICULAR PENTAGRAM ALSO KNOWN AS THE SOLOMON SEAL. A SEAL THAT IS ATTRIBUTED TO THE ISRAELITE KING SOLOMON. THE SEAL IS SAID TO HAVE GIVEN SOLOMON THE POWER TO COMMAND THE SUPERNATURAL AND THE ABILITY TO SPEAK WITH ANIMALS. IT BECAME AN AMULET OR TALISMAN AND A SYMBOL OF OCCULT, MAGIC AND ALCHEMY.





T A Z A M A
AFRICAN TAROT

TAZAMA AFRICAN TAROT'S ANCESTORS OF THE CARDS

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