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Black Gods--Orisa Studies in the New World Black Gods--Orisa Studies in the New World Orisa The Yoruba God of Drumming Knowing the Orisha Gods & Goddesses City of 201 Gods Four New World Yoruba Rituals Osun across the Waters Secrets, Gossip, and Gods Back to Eden Òrìṣà Devotion as World Religion The Sons of the Gods and the Daughters of Men The Handbook of Yoruba Religious Concepts Making the Gods in New York Obeah, Orisa, and Religious Identity in Trinidad, Volume 2, Orisa Drumming for the Gods Finding Soul on the Path of Orisa Gods of the City The Way of Orisa Yoruba Traditions and African American Religious Nationalism Ifa Divination Face of the Gods Ifa Divination Banning Black Gods Santeria Enthroned Encyclopedia of African Religion The Orìsàs (Yorùbá Deities) and the Ancestor in West African and African American Literature Tales of Yoruba Gods and Heroes African Gender Studies Africa's Ogun A Year in White Christianity, Islam, and Orisa-Religion Sacred Art Arugba - Orisa - Calabash Carrier for the Gods Animal Sacrifice and Religious Freedom Santeria Èṣù Dancing Wisdom Diaspora and Visual Culture Yoruba Ritual

A free ebook version of this title is available through Luminos, University of California Press's open access publishing program for monographs. Visit www.luminosoa.org to learn more. The Yoruba of southwestern Nigeria are exceptional for the copresence among them of three religious traditions: Islam,

Christianity, and the indigenous orisa religion. In this comparative study, at once historical and anthropological, Peel explores the intertwined character of the three religions and the dense imbrication of religion in all aspects of Yoruba history up to the present. For over 400 years, the Yoruba have straddled two geocultural spheres: one reaching north over the Sahara to the world of Islam, the other linking them to the Euro-American world via the Atlantic. These two external spheres were the source of contrasting cultural influences, notably those emanating from the world religions. However, the Yoruba not only imported Islam and Christianity but also exported their own orisa religion to the New World. Before the voluntary modern diaspora that has brought many Yoruba to Europe and the Americas, tens of thousands were sold as slaves in the New World, bringing with them the worship of the orisa. Peel offers deep insight into important contemporary themes such as religious conversion, new religious movements, relations between world religions, the conditions of religious violence, the transnational flows of contemporary religion, and the interplay between tradition and the demands of an ever-changing present. In the process, he makes a major theoretical contribution to the anthropology of world religions. "Modupe Oduyoye knows the rules of biblical criticism set down by the scholars of Europe and North America, and he draws upon them to good effect. Yet when he chooses to read the Hebrew Bible through the eyes of African creation myth and with the tongue of the Hamitic language group, the effect is extraordinary. Without attempting to solve the complex riddle of all that Jerusalem of old had to do with Ethiopia and East Africa, Oduyoye persuasively shows that the exquisite sensitivity of African religion to the realm of the spirit is a living witness to a biblical consciousness much richer and more pluralistic than we had realized. We ignore to our impoverishment and even our peril, Oduyoye believes, this biblical sense of human participation in the divine vitality and of spiritual kinship among the creatures." --W. Sibley Towner,

Professor of Biblical Interpretation, Union Theological Seminary
"Modupe Oduyoye presents a fascinating study in the area of biblical interpretation in drawing upon biblical and West African languages. This is a work that ought to stimulate thought and make African theologians more receptive to the call to take a fresh look at the Bible against the background of African life and thought." --Kwesi A. Dickson, Professor of Old Testament Studies, Director of the Institute of African Studies, University of Ghana
"There is much in Modupe Oduyoye's book that is explosive of our Western biblical theological ethnocentricity. This book is another heralding of the West African school, which will have our skills but use them according to ground rules they are working out, a school that will take its place with the Mexican, the Tamil, and many others. As the tide recedes from the West, it is good to hear the surge and thunder of the African shore." --Noel A. King, Professor of History and Comparative Religion, University of California at Santa Cruz
Modupe Oduyoye is a Nigerian exegete and philologist. He was William Paton Fellow at the Selly Oak Colleges, Birmingham, 1981-82. He presently serves as the Literature Secretary of the Christian Council of Nigeria and as Manager of the Daystar Press in Ibadan. First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.
"The sacred texts of Ifa, repository of the accumulated wisdom of countless generations of Yoruba people, are an invaluable source not only for all students of African oral literature and Yoruba civilization, but also for future generations interested in the continuing vitality of Ifa divination and a Yoruba way of life and thought." -- Henry Drewal This landmark study of Ifa, the most important and elaborate system of divination of the Yoruba people of Nigeria, remains a monumental contribution to scholarship in anthropology, folklore, religion, philosophy, linguistics, and African and African-American studies. Concentrating on the Caribbean Basin and the coastal area of northeast South America, Yvonne Daniel considers three African-derived religious systems

that rely heavily on dance behavior--Haitian Vodou, Cuban Yoruba, and Bahamian Candomblé. Combining her background in dance and anthropology to parallel the participant/scholar dichotomy inherent to dancing's "embodied knowledge," Daniel examines these misunderstood and oppressed performative dances in terms of physiology, psychology, philosophy, mathematics, ethics, and aesthetics. "Dancing Wisdom offers the rare opportunity to see into the world of mystical spiritual belief as articulated and manifested in ritual by dance. Whether it is a Cuban Yoruba dance ritual, slave Ring Shout or contemporary Pentecostal Holy Ghost possession dancing shout, we are able to understand the relationship with spirit through dancing with the Divine. Yvonne Daniel's work synthesizes the cognitive empirical objectivity of an anthropologist with the passionate storytelling of a poetic artist in articulating how dance becomes prayer in ritual for Africans of the Diaspora." --Leon T. Burrows, Protestant Chaplain, Smith College' *Banning Black Gods* is a global examination of the legal challenges faced by adherents of the most widely practiced African-derived religions in the twenty-first century, including Santeria/Lucumi, Haitian Vodou, Candomblé, Palo Mayombe, Umbanda, Islam, Rastafari, Obeah, and Voodoo. Examining court cases, laws, human rights reports, and related materials, Danielle N. Boaz argues that restrictions on African diaspora religious freedom constitute a unique and pervasive form of anti-Black discrimination. Emphasizing that these twenty-first-century cases and controversies are not a new phenomenon but rather a reemergence of colonial-era ideologies and patterns of racially motivated persecution, Boaz focuses each chapter on a particular challenge to Black religious freedom. She examines issues such as violence against devotees, restrictions on the ritual slaughter of animals, limitations on the custodial rights of parents, and judicial refusals to recognize these faiths as protected religions. Boaz introduces new issues that have never been considered as a question of religious freedom before—such

as the right of Palo Mayombe devotees to possess remains of the dead—and she brings together controversies that have not been previously regarded as analogous, such as the right to wear headscarves and the right to wear dreadlocks in schools. Framing these issues in comparative perspective and focusing on transnational and transregional issues, Boaz advances our understanding of the larger human rights disputes that country-specific studies can overlook. Original and compelling, this important new book will be welcomed by students and scholars of African diaspora religions and discerning readers interested in learning more about the history of racial discrimination. Santería represents the first in-depth, scholarly account of a profound way of wisdom that is growing in importance in America today. A professional academic and himself a participant in the Santería community of the Bronx for several years, Joseph Murphy offers a powerful description and insightful analysis of this African/Cuban religion. He traces the survival of an ancient spiritual path from its West African Yoruba origins, through nearly two centuries of slavery in the New World, to its presence in the urban centers of the United States, where it continues to inspire seekers with its compelling vision. "The sacred texts of Ifa, repository of the accumulated wisdom of countless generations of Yoruba people, are an invaluable source not only for all students of African oral literature and Yoruba civilization, but also for future generations interested in the continuing vitality of Ifa divination and a Yoruba way of life and thought." —Henry Drewal This landmark study of Ifa, the most important and elaborate system of divination of the Yoruba people of Nigeria, remains a monumental contribution to scholarship in anthropology, folklore, religion, philosophy, linguistics, and African and African-American studies. Ever since its emergence in colonial-era Cuba, Afro-Cuban Santería (or Lucumí) has displayed a complex dynamic of continuity and change in its institutions, rituals, and iconography. In *Santería Enthroned*, David H. Brown combines art history, cultural

anthropology, and ethnohistory to show how Africans and their descendants have developed novel forms of religious practice in the face of relentless oppression. Focusing on the royal throne as a potent metaphor in Santería belief and practice, Brown shows how negotiation among ideologically competing interests have shaped the religion's symbols, rituals, and institutions from the nineteenth century to the present. Rich case studies of change in Cuba and the United States, including a New Jersey temple and South Carolina's Oyotunji Village, reveal patterns of innovation similar to those found among rival Yoruba kingdoms in Nigeria. Throughout, Brown argues for a theoretical perspective on culture as a field of potential strategies and "usable pasts" that actors draw upon to craft new forms and identities—a perspective that will be invaluable to all students of the African Diaspora.

American Academy of Religion Award for Excellence in the Study of Religion (Analytical-Descriptive Category) Fully updated to reflect the nutritional needs of the '80s, this new edition of the classic guide to herbal medicine, natural foods and home remedies underscores the fundamental principle that true healing consists of a return to natural habits of living. Exploring the Yoruba tradition in the United States, Hucks begins with the story of Nana Osejeman Adefunmi's personal search for identity and meaning as a young man in Detroit in the 1930s and 1940s. She traces his development as an artist, religious leader, and founder of several African-influenced religio-cultural projects in Harlem and later in the South. Adefunmi was part of a generation of young migrants attracted to the bohemian lifestyle of New York City and the black nationalist fervor of Harlem. Cofounding Shango Temple in 1959, Yoruba Temple in 1960, and Oyotunji African Village in 1970, Adefunmi and other African Americans in that period renamed themselves "Yorubas" and engaged in the task of transforming Cuban Santería into a new religious expression that satisfied their racial and nationalist leanings and eventually helped to place African Americans on a global religious

schema alongside other Yoruba practitioners in Africa and the diaspora. Alongside the story of Adefunmi, Hucks weaves historical and sociological analyses of the relationship between black cultural nationalism and reinterpretations of the meaning of Africa from within the African American community. "Myths, legends and heroic tales of the Yoruba people of West Africa"-- Cover subtitle. Dianne M. Stewart analyzes the sacred poetics, religious imagination, and African heritage of Yoruba-Orisa devotees in Trinidad from the mid-nineteenth century to the present. "Numerous titles focusing on particular beliefs in Africa exist, including Marcel Griaule's *Conversations with Ogotemmel*, but this one presents an unparalleled exploration of a multitude of cultures and experiences. It is both a gateway to deeper exploration and a penetrating resource on its own. This is bound to become the definitive scholarly resource on African religions." — *Library Journal*, Starred Review "Overall, because of its singular focus, reliability, and scope, this encyclopedia will prove invaluable where there is considerable interest in Africa or in different religious traditions." -*Library Journal* As the first comprehensive work to assemble ideas, concepts, discourses, and extensive essays in this vital area, the *Encyclopedia of African Religion* explores such topics as deities and divinities, the nature of humanity, the end of life, the conquest of fear, and the quest for attainment of harmony with nature and other humans. Editors Molefi Kete Asante and Ama Mazama include nearly 500 entries that seek to rediscover the original beauty and majesty of African religion. Features · Offers the best representation to date of the African response to the sacred · Helps readers grasp the enormity of Africa's contribution to religious ideas by presenting richly textured concepts of spirituality, ritual, and initiation while simultaneously advancing new theological categories, cosmological narratives, and ways to conceptualize ethical behavior · Provides readers with new metaphors, figures of speech, modes of reasoning, etymologies, analogies, and

cosmogonies · Reveals the complexity, texture, and rhythms of the African religious tradition to provide scholars with a baseline for future works The Encyclopedia of African Religion is intended for undergraduate and graduate students in fields such as Religion, Africana Studies, Sociology, and Philosophy. This is the first comprehensive reader that brings African experiences to bear on the ongoing global discussions of women, gender, and society. Bringing together the essential writing on this topic from the last 25 years, these essays discuss gender in Africa from a multi-disciplinary perspective. The Santeria religion of Cuba—the Way of the Saints—mixes West African Yoruba culture with Catholicism. Similar to Haitian voodoo, Santeria has long practiced animal sacrifice in certain rites. But when Cuban immigrants brought those rituals to Florida, local authorities were suddenly confronted with a controversial situation that pitted the regulation of public health and morality against religious freedom. After Ernesto Pichardo established a Santeria church in Hialeah in the 1980s, the city of Hialeah responded by passing ordinances banning ritual animal sacrifice. Although on the surface those ordinances seemed general in intent, they were clearly aimed at Pichardo's church. When Pichardo subsequently sued the city, a federal court ruled in the latter's favor, in effect privileging the regulation of public health and morality over the church's free exercise of its religion. The U.S. Supreme Court heard Pichardo's appeal in 1993 and unanimously decided that the city had overstepped its bounds in targeting this particular religious group; however, the court was sharply divided regarding the basis of its decision. Three concurring opinions registered distinctly different views of the First Amendment, the limits of government regulation, and the religious freedom of minorities. In the end, the nine justices collectively concluded that freedom of religious belief was absolute while the freedom to practice the tenets of any faith were subject to non-discriminatory local regulations. David O'Brien, one of America's foremost scholars of

the Court, now illuminates this controversy and its significance for law, government, and religion in America. His lively account takes us behind the scenes at every stage of the litigation to reveal a riveting case with more twists and turns than a classic whodunit. Ranging with equal ease from primitive magic to municipal politics and to the most arcane points of constitutional law, O'Brien weaves a compelling and instructive tale with a fascinating array of politicians, lawyers, jurists, civil libertarians, and animal rights advocates. Offering sharp insights into the key issues and personalities, he highlights cultural clashes large and small, while maintaining a balance for both the needs of government and the religious rights of individuals. The "Santeria case" reaffirmed that our laws must be generally applicable and neutral and may not discriminate against particular religions. Tracing the path to that conclusion, *Animal Sacrifice and Religious Freedom* provides a provocative and learned account of one of the most unusual and contentious religious freedom cases in American history. Thompson examines the altar traditions in cultures from the Atlantic coast region of Africa, South America, the Caribbean, and the United States. Carried to the Americas by slaves, the 8,000-year-old philosophy of Ifa originated with the Yoruba peoples of West Africa. Ifa's enduring message of strength and inner peace, one that offers a way to harmonize our spiritual and worldly aims, is enjoying a resurgence of popularity in the West. Written by an avid student and accomplished practitioner, *The Way of the Orisa* provides an exhilarating introduction to the orisa, the powerful messenger spirits who act as our personal guardians. Through fables, rituals, prayers and simple guidelines, Philip Neimark shows how we can further our personal and professional goals by cultivating the loving support of orisa energy. Joyous, wise and eminently practical, *The Way of the Orisa* brings a vibrant ancient tradition to contemporary life. Book Review As the twenty-first century begins, tens of millions of people participate in devotions to the spirits called Òrìsà. This

book explores the emergence of Òrìsà devotion as a world religion, one of the most remarkable and compelling developments in the history of the human religious quest. Originating among the Yorùbá people of West Africa, the varied traditions that comprise Òrìsà devotion are today found in Africa, the Americas, Asia, Europe, and Australia. The African spirit proved remarkably resilient in the face of the transatlantic slave trade, inspiring the perseverance of African religion wherever its adherents settled in the New World. Among the most significant manifestations of this spirit, Yorùbá religious culture persisted, adapted, and even flourished in the Americas, especially in Brazil and Cuba, where it thrives as Candomblé and Lukumi/Santería, respectively. After the end of slavery in the Americas, the free migrations of Latin American and African practitioners has further spread the religion to places like New York City and Miami. Thousands of African Americans have turned to the religion of their ancestors, as have many other spiritual seekers who are not themselves of African descent. Ifá divination in Nigeria, Candomblé funerary chants in Brazil, the role of music in Yorùbá revivalism in the United States, gender and representational authority in Yorùbá religious culture--these are among the many subjects discussed here by experts from around the world. Approaching Òrìsà devotion from diverse vantage points, their collective effort makes this one of the most authoritative texts on Yorùbá religion and a groundbreaking book that heralds this rich, complex, and variegated tradition as one of the world's great religions. This is the most extensive book on Esu, also known in different locations as Eleda, Exu, Cxu Eleggua, Cxu Elegbara, Legba, Elegba, Elegbera, or Odara. He is the "divine messenger," central to the understanding of Yoruba religion and worldview, as well as their various manifestations and related orisa traditions in the African diaspora--such as Candomblé, Vodou, and Santería/Lukumi. Esu and Ifa (divination with all its sacred texts) or Orunmila (the god of divination) rank

as the most widespread and the most worshipped of all the deities. Both Esu and Ifa/Orunmila hold the Yoruba cosmic system together. Esu is now part of what some may label as the Black Atlantic religion; part of the attempt to recover African religions in other lands; as well as part of the use of religion for survival. As the book points out, in Esu's ability to migrate to other lands, he becomes part of transatlantic history, but more so of the tension between relocation and history, between the violence that led to the forced migrations of people and the long healing process of reconciliation with living in strange lands that later became new homelands. This book is part of the African World Series, edited by Toyin Falola, Jacob and Frances Sanger Mossiker Chair in the Humanities, University of Texas at Austin. Igba and its carrier, Arugba, are sacred entities in any Orisa worship or Orisa Tradition in Yorubaland or in the Diaspora. Arugas are either young virgins, middle aged women, in few cases old women and at times young or old men chosen from the congregation of the worshippers or from specific families e.t.c. The book traces the historical origin of Igba and its carrier{s}, Arugba{s} and unveils the sacredness of the duo from the time immemorial till date. In its bid to unravel the mystery that surrounds the Igba and its carrier, the book with many supportive pictures across Yorubaland was the outcome of more than a decade of rigorous, focused and consistent research on one of the most important sacred person in Yoruba traditional religion - THE ARUGBA In this wide-ranging book Paul Christopher Johnson explores the changing, hidden face of the Afro-Brazilian indigenous religion of Candomblé. Despite its importance in Brazilian society, Candomblé has received far less attention than its sister religions Vodou and Santeria. Johnson seeks to fill this void by offering a comprehensive look at the development, beliefs, and practices of Candomblé and exploring its transformation from a secret society of slaves--hidden, persecuted, and marginalized--to a public religion that is very much a part of Brazilian culture.

Johnson traces this historical shift and locates the turning point in the creation of Brazilian national identity and a public sphere in the first half of the twentieth century. His major focus is on the ritual practice of secrecy in Candomblé. Like Vodou and Santería and the African Yoruba religion from which they are descended, Candomblé features a hierarchic series of initiations, with increasing access to secret knowledge at each level. As Johnson shows, the nature and uses of secrecy evolved with the religion. First, secrecy was essential to a society that had to remain hidden from authorities. Later, when Candomblé became known and actively persecuted, its secrecy became a form of resistance as well as an exotic hidden power desired by elites. Finally, as Candomblé became a public religion and a vital part of Brazilian culture, the debate increasingly turned away from the secrets themselves and toward their possessors. It is speech about secrets, and not the content of those secrets, that is now most important in building status, legitimacy and power in Candomblé. Offering many first hand accounts of the rites and rituals of contemporary Candomblé, this book provides insight into this influential but little-studied group, while at the same time making a valuable contribution to our understanding of the relationship between religion and society. This is the first book to examine the connections between diaspora - the movement, whether forced or voluntary, of a nation or group of people from one homeland to another - and its representations in visual culture. Two foundational articles by Stuart Hall and the painter R.B. Kitaj provide points of departure for an exploration of the meanings of diaspora for cultural identity and artistic practice. A distinguished group of contributors, who include Alan Sinfield, Irit Rogoff, and Eunice Lipton, address the rich complexity of diasporic cultures and art, but with a focus on the visual culture of the Jewish and African diasporas. Individual articles address the Jewish diaspora and visual culture from the 19th century to the present, and work by African American and Afro-Brazilian artists. As one of the

salient forces in the ritual life of those who worship the pre-Christian and Muslim deities called orishas, the Yorùbá god of drumming, known as Àyàn in Africa and Añá in Cuba, is variously described as the orisha of drumming, the spirit of the wood, or the more obscure Yorùbá praise name Asòròlgi (Wood That Talks). With the growing global importance of orisha religion and music, the consequence of this deity's power for devotees continually reveals itself in new constellations of meaning as a sacred drum of Nigeria and Cuba finds new diasporas. Despite the growing volume of literature about the orishas, surprisingly little has been published about the ubiquitous Yorùbá music spirit. Yet wherever one hears drumming for the orishas, Àyàn or Añá is nearby. This groundbreaking collection addresses the gap in the research with contributions from a cross-section of prestigious musicians, scholars, and priests from Nigeria, the Americas, and Europe who have dedicated themselves to studying Yorùbá sacred drums and the god sealed within. As well as offering multidisciplinary scholarly insights from transatlantic researchers, the volume includes compelling first-hand accounts from drummer-priests who were themselves history-makers in Nigerian and Cuban diasporas in the United States, Venezuela, and Brazil. This collaboration between diverse scholars and practitioners constitutes an innovative approach, where differing registers of knowledge converge to portray the many faces and voices of a single god. In the Afro-Cuban Lukumi religious tradition—more commonly known in the United States as Santería—entrants into the priesthood undergo an extraordinary fifty-three-week initiation period. During this time, these novices—called iyawo—endure a host of prohibitions, including most notably wearing exclusively white clothing. In *A Year in White*, sociologist C. Lynn Carr, who underwent this initiation herself, opens a window on this remarkable year-long religious transformation. In her intimate investigation of the “year in white,” Carr draws on fifty-two in-depth interviews with other

participants, an online survey of nearly two hundred others, and almost a decade of her own ethnographic fieldwork, gathering stories that allow us to see how cultural newcomers and natives thought, felt, and acted with regard to their initiation. She documents how, during the iyawo year, the ritual slowly transforms the initiate's identity. For the first three months, for instance, the iyawo may not use a mirror, even to shave, and must eat all meals while seated on a mat on the floor using only a spoon and their own set of dishes. During the entire year, the iyawo loses their name and is simply addressed as "iyawo" by family and friends. Carr also shows that this year-long religious ritual—which is carried out even as the iyawo goes about daily life—offers new insight into religion in general, suggesting that the sacred is not separable from the profane and indeed that religion shares an ongoing dynamic relationship with the realities of everyday life. Religious expression happens at home, on the streets, at work and school. Offering insight not only into Santería but also into religion more generally, *A Year in White* makes an important contribution to our understanding of complex, dynamic religious landscapes in multicultural, pluralist societies and how they inhabit our daily lives. *Á'sun* is a brilliant deity whose imagery and worldwide devotion demand broad and deep scholarly reflection. Contributors to the ground-breaking *Africa's Ogun*, edited by Sandra Barnes (Indiana University Press, 1997), explored the complex nature of Ogun, the orisa who transforms life through iron and technology. *Á'sun across the Waters* continues this exploration of Yoruba religion by documenting *Á'sun* religion. *Á'sun* presents a dynamic example of the resilience and renewed importance of traditional Yoruba images in negotiating spiritual experience, social identity, and political power in contemporary Africa and the African diaspora. The 17 contributors to *Á'sun across the Waters* delineate the special dimensions of *Á'sun* religion as it appears through multiple disciplines in multiple cultural contexts. Tracing the extent of

Á'sun traditions takes us across the waters and back again. Á'sun traditions continue to grow and change as they flow and return from their sources in Africa and the Americas. Sacred art flourishes today in northeastern Brazil, where European and African religious traditions have intersected for centuries. Professional artists create images of both the Catholic saints and the African gods of Candomblé to meet the needs of a vast market of believers and art collectors. Over the past decade, Henry Glassie and Pravina Shukla conducted intense research in the states of Bahia and Pernambuco, interviewing the artists at length, photographing their processes and products, attending Catholic and Candomblé services, and finally creating a comprehensive book, governed by a deep understanding of the artists themselves. Beginning with Edival Rosas, who carves monumental baroque statues for churches, and ending with Francisco Santos, who paints images of the gods for Candomblé terreiros, the book displays the diversity of Brazilian artistic techniques and religious interpretations. Glassie and Shukla enhance their findings with comparisons from art and religion in the United States, Nigeria, Portugal, Turkey, India, Bangladesh, and Japan and gesture toward an encompassing theology of power and beauty that brings unity into the spiritual art of the world. The author focuses on one of the most important religious centers in Africa: the Yoruba city of Ile-Ife in southwest Nigeria. The spread of Yoruba traditions in the African diaspora has come to define the cultural identity of millions of black and white people in Brazil, Cuba, Puerto Rico, Trinidad, and the United States. He describes how the city went from great prominence to near obliteration and then rose again as a contemporary city of gods. Throughout, he corroborates the indispensable linkages between religion, cosmology, migration, and kinship as espoused in the power of royal lineages, hegemonic state structure, gender, and the Yoruba sense of place. This landmark work of ethnography explores the enduring, global worship of the African

god of war—with five new essays in this new, expanded edition. Ogun—the ancient African god of iron, war, and hunting—is worshiped by more than forty million adherents in Western Africa, the Caribbean, and the Americas. This rich, interdisciplinary collection draws on field research from several continents to reveal Ogun’s dramatic power and enduring appeal. Contributors examine the history and spread of Ogun throughout old and new worlds; the meaning of Ogun ritual, myth, and art; and the transformations of Ogun through the deity’s various manifestations. This edition includes five new essays focusing mainly on Ogun worship in the new world. “[A]n ethnographically rich contribution to the historical understanding of West African culture, as well as an exploration of the continued vitality of that culture in the changing environments of the Americas.” —African Studies Review

Yoruba peoples of southwestern Nigeria conceive of rituals as journeys -- sometimes actual, sometimes virtual. Performed as a parade or a procession, a pilgrimage, a masking display, or possession trance, the journey evokes the reflexive, progressive, transformative experience of ritual participation. *Yoruba Ritual* is an original and provocative study of these practices. Using a performance paradigm, Margaret Thompson Drewal forges a new theoretical and methodological approach to the study of ritual that is thoroughly grounded in close analysis of the thoughts and actions of the participants. Challenging traditional notions of ritual as rigid, stereotypic, and invariant, Drewal reveals ritual to be progressive, transformative, generative, and reflexive and replete with simultaneity, multifocality, contingency, indeterminacy, and intertextuality. Throughout the book prominence is given to the intentionality of actors as knowledgeable agents who transform ritual itself through play and improvisation. Integral to the narrative are interpolations about performances and their meanings by Kolawole Ositola, a scholar of Yoruba oral tradition, ritual practitioner, diviner, and master performer. Rich descriptions of

rituals relating to birth, death, reincarnation, divination, and constructions of gender are rendered all the more vivid by a generous selection of field photos of actual performances. In the realm of African spiritual pathways, no tradition is so widely embraced and practiced as the West African religion Orisa. Awakened by her own spiritual journey, Tobe Melora Correal, an initiated priestess in the Yoruba-Lukumi branch of Orisa, guides us along this blessed road. *FINDING THE SOUL ON THE PATH OF ORISA* provides a fresh look at these ancient teachings and emphasizes introspection and inner work over the outward manifestations of Orisa's practices. Correal debunks misconceptions surrounding the tradition, drawing us into a lushly textured, Earth-centered spiritual system—a compassionate and useful roadmap for revering God. An introduction to the spiritual source of the beliefs and practices that have so profoundly shaped African American religious traditions. Most of the Africans who were enslaved and brought to the Americas were from the Yoruba nation of West Africa, an ancient and vast civilization. In the diaspora caused by the slave trade, the guiding concepts of the Yoruba spiritual tradition took root in Haiti, Puerto Rico, Cuba, Brazil, and the United States. In this accessible introduction, Baba Ifa Karade provides an overview of the Yoruba tradition and its influence in the West. He describes the sixteen Orisha, or spirit gods, and shows us how to work with divination, use the energy centers of the body to internalize the teachings of Yoruba, and create a sacred place of worship. The book also includes prayers, dances, songs, offerings, and sacrifices to honor the Orisha.

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