

Osun Across The Waters A Yoruba Goddess In Africa And The Americas

This volume honours one of the great scholars of our era, Professor Jacob Olupona. Although he has conducted significant portions of his career outside of Nigeria, he has not separated himself from his colleagues or from interests in religions in Nigeria and elsewhere in Africa. His publications and presentations offer the international scholarly community important critical insights into a range of religious activities, life ways and ideas originating in Africans and the African Diaspora. In spite of the diversity in the thoughts and opinions expressed, and equally of the range of disciplines and topics contained in the book, one can say that the contributors have developed a shared concern about the role of African Indigenous Religious Traditions in the processes of development and the context within which it (development) had or is taking place. The book guides us to a deep understanding and appreciation of how Africans in their varied situations grapple with existential problems through philosophical ruminations, complex ritual processes, cultivated memory and organized coping strategies. Before honey can be offered to the Afro-Cuban deity Ochún, it must be tasted, to prove to her that it is good. In African-inspired religions throughout the Caribbean, Latin America, and the United States,

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such gestures instill the attitudes that turn participants into practitioners. Acquiring deep knowledge of the diets of the gods and ancestors constructs adherents' identities; to learn to fix the gods' favorite dishes is to be "seasoned" into their service. In this innovative work, Elizabeth Pérez reveals how seemingly trivial "micropractices" such as the preparation of sacred foods, are complex rituals in their own right. Drawing on years of ethnographic research in Chicago among practitioners of Lucumí, the transnational tradition popularly known as Santería, Pérez focuses on the behind-the-scenes work of the primarily women and gay men responsible for feeding the gods. She reveals how cooking and talking around the kitchen table have played vital socializing roles in Black Atlantic religions. Entering the world of divine desires and the varied flavors that speak to them, this volume takes a fresh approach to the anthropology of religion. Its richly textured portrait of a predominantly African-American Lucumí community reconceptualizes race, gender, sexuality, and affect in the formation of religious identity, proposing that every religion coalesces and sustains itself through its own secret recipe of micropractices.

Proceedings of a colloquium, the 8th in a series of colloquia, held in 2008 at the Theological School of Drew University.

Wild Religion is a wild ride through recent South

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African history from the advent of democracy in 1994 to the euphoria of the football World Cup in 2010. In the context of South Africa's political journey and religious diversity, David Chidester explores African indigenous religious heritage with a difference. As the spiritual dimension of an African Renaissance, indigenous religion has been recovered in South Africa as a national resource. *Wild Religion* analyzes indigenous rituals of purification on Robben Island, rituals of healing and reconciliation at the new national shrine, Freedom Park, and rituals of animal sacrifice at the World Cup. Not always in the national interest, indigenous religion also appears in the wild religious creativity of prison gangs, the global spirituality of neo-shamans, the ceremonial display of Zulu virgins, the ancient Egyptian theosophy in South Africa's Parliament, and the new traditionalism of South Africa's President Jacob Zuma. Arguing that the sacred is produced through the religious work of intensive interpretation, formal ritualization, and intense contestation, Chidester develops innovative insights for understanding the meaning and power of religion in a changing society. For anyone interested in religion, *Wild Religion* uncovers surprising dynamics of sacred space, violence, fundamentalism, heritage, media, sex, sovereignty, and the political economy of the sacred. In this book, Oyèwùmí extends her path-breaking thesis that in Yorùbá society, construction of gender

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is a colonial development since the culture exhibited no gender divisions in its original form. Taking seriously indigenous modes and categories of knowledge, she applies her finding of a non-gendered ontology to the social institutions of Ifá, motherhood, marriage, family and naming practices. Oy?wùmí insists that contemporary assertions of male dominance must be understood, in part, as the work of local intellectuals who took marching orders from Euro/American mentors and colleagues. In exposing the depth of the coloniality of power, Oy?wùmí challenges us to look at the worlds we inhabit, anew.

The essays in this volume illustrates the variety and power of predominantly pentecostal-charismatic movements between Western and African religious actors and groups that has developed across the past twenty years. In so doing, it also highlights the dramatic change in global "migration" patterns as a result of relatively inexpensive air travel.

The Yoruba: A New History is the first transdisciplinary study of the two-thousand-year journey of the Yoruba people, from their origins in a small corner of the Niger-Benue Confluence in present-day Nigeria to becoming one of the most populous cultural groups on the African continent. Weaving together archaeology with linguistics, environmental science with oral traditions, and material culture with mythology, Ogundiran

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examines the local, regional, and even global dimensions of Yoruba history. *The Yoruba: A New History* offers an intriguing cultural, political, economic, intellectual, and social history from ca. 300 BC to 1840. It accounts for the events, peoples, and practices, as well as the theories of knowledge, ways of being, and social valuations that shaped the Yoruba experience at different junctures of time. The result is a new framework for understanding the Yoruba past and present.

Historic sites celebrate defining moments in history, memorialize important events and people, and contribute to the character of the locations where they are situated. Heritage designation, both globally and nationally, is an inherently contested issue. As detailed in this volume, concerns of politics and identity, criteria for designation, impacts on communities and sites, and challenges to management planning are central to any understanding of the process by which heritage sites are created, developed, and maintained. The idea for this volume originated at a symposium hosted by the Savannah College of Art and Design.

Contributors address such topics as the need to revamp criteria for designation, the effect historic site recognition has on local communities, the challenges encountered in maintaining a site, and issues linked to specific political climates or actions and group identity. The contributors constitute an international

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cast of leading scholars, employees, and policy-makers, all of whom have had extensive experience with World Heritage and National Register site stewardship. The work will be an invaluable reference for historians, architects, and those committed to the preservation of national monuments.

"Yorùbá Yé Mi is a new multi-media program designed to enliven classroom activities. It promotes and enhances the learning of Yorùbá by incorporating the four language learning skills: listening, speaking, reading, and writing"--Preface

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

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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 balanced exploration provides the basis for an energetic engagement with what it means to be a Muslim woman in a globalized world. • 14 essays by a range of scholars specializing in the geographical regions represented • A comprehensive glossary of key non-English terms in Arabic, Malay, Urdu, Amharic, Farsi, and other languages cited in the book

A spiritual, political, and interdisciplinary anthology of wisdom stories from Black liberation leaders and teachers. Afrikan Wisdom represents an intersectional, cross-pollinated exploration of Black life--past, present, and future. Award-winning author and editor Valerie Mason-John (Vimalasara)'s collection of 34 essays--written by an eclectic and inspirational group of Black thought leaders and teachers--reflects on the unique and multilayered experience of being Black in the world today. This anthology instills in readers the knowledge, awareness, validation, and spiritual tools necessary to nurture both individual and collective liberation. It is both an inspiration and a motivation for Black readers, as well as anyone else interested in reading about emerging spiritual voices. Topics include: • African and Afro-Diasporan cultures, histories, spiritualities, art, music, and literature • Black radical traditions of liberation and

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consciousness • Anticolonialism and antislavery • Buddhist philosophy • Social and environmental justice • The prison industrial complex and mass incarceration • (Kemetic) yoga, healing, and mindfulness • Intersections with Indigenous cultures • Addiction and recovery • Transgenerational trauma

This work deals with the medical knowledge and beliefs of cultures outside of the United States and Europe. In addition to articles surveying Islamic, Chinese, Native American, Aboriginal Australian, Indian, Egyptian, and Tibetan medicine, the book includes essays on comparing Chinese and western medicine and religion and medicine. Each essay is well illustrated and contains an extensive bibliography.

“Perfection in short story form, I am in love with every single word Bolu Babalola has written. So rarely is love expressed this richly, this vividly, or this artfully.” —Candice Carty-Williams, international bestselling author of *Queenie*

A vibrant collection of love stories from a debut author, retelling myths, folktales, and histories from around the world. A high-born Nigerian goddess, who has been beaten down and unappreciated by her gregarious lover, longs to be truly seen. A young businesswoman attempts a great leap in her company, and an even greater one in her love life. A powerful Ghanaian spokeswoman is forced to decide whether she should uphold her family’s politics or be true to her heart. In her debut collection, internationally acclaimed writer Bolu Babalola retells the most beautiful love stories from history and mythology with incredible new detail and vivacity. Focusing on the magical folktales of West Africa, Babalola also reimagines Greek myths, ancient legends from the Middle East, and stories from long-erased places. With an eye towards decolonizing tropes inherent in our favorite tales of love, Babalola has created captivating stories that traverse across perspectives, continents, and genres. Love in Color is a celebration of romance in all its many splendid forms.

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"Babalola's writing shines"—New York Times Book Review
What does our sophisticated, technically advanced society have to learn from a venerable African goddess? That is the question Dr. Diedre Badejo set out to answer a decade ago, armed only with a tape recorder, a working knowledge of Yoruba language, literature, and culture, and a mental "image" of the African Motherland molded as much by her great grandmother's character as by her own experience of the Black Power and Black Studies movements of the '60s and '70s. The answers Dr. Badejo found as she immersed herself in the ritual orature, sacred songs, and festival drama of the Yoruba goddess Osun Seegesi at the deity's principal shrine in the city of Osogbo, Nigeria, are shared with the world in this detailed documentary/analysis that presents a startling view of human relations and relationships that is powerful in its practicality and revolutionary in its civility. What Osun (pronounced "Oh-Shoon") offers to a civilization standing "at the crossroads" and poised on the "abyss of transition", says the author, is nothing less than "an African feminist theory that challenges the hegemony of the Western social order" with a holistic sociocultural vision that recognizes and affirms the reciprocal role of women and men in building and sustaining a truly civil society.

This book focuses on space in African and Black religion and spirituality through the lenses of area studies, African and black diaspora studies, history and culture, cultural studies, ecotourism, environmentalism, and sustainability.

"[An important] detailing of the development and evolution of a major institution of the African Diaspora [and] of Brazilian and Afro-Brazilian identity." --Sheila S. Walker The Afro-Brazilian religion Candomblé has long been recognized as an extraordinary resource of African tradition, values,

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and identity among its adherents in Bahia, Brazil. Outlawed and persecuted in the late colonial and imperial period, Candomblé nevertheless developed as one of the major religious expressions of the Afro-Atlantic diaspora. Drawing principally on primary sources, such as police archives, Rachel E. Harding describes the development of the religion as an "alternative" space in which subjugated and enslaved blacks could gain a sense of individual and collective identity in opposition to the subaltern status imposed upon them by the dominant society. *Ã'sun* is a brilliant deity whose imagery and worldwide devotion demand broad and deep scholarly reflection. Contributors to the groundbreaking *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. *Ã'sun across the Waters* continues this exploration of Yoruba religion by documenting *Ã'sun* religion. *Ã'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 *Ã'sun across the Waters* delineate the special dimensions of *Ã'sun* religion as it appears through multiple disciplines in multiple cultural contexts. Tracing the extent of *Ã'sun* traditions takes us across the waters

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and back again. ã'sun traditions continue to grow and change as they flow and return from their sources in Africa and the Americas.

Bridges theory, art, and practice to discuss emerging issues in transnational religious movements in Latina/o and African diasporas. This is the first collection of essays to analyze intersectional religious and cultural practices surrounding the deity Yemoja. In Afro-Atlantic traditions, Yemoja is associated with motherhood, women, the arts, and the family. This book reveals how Yemoja traditions are negotiating gender, sexuality, and cultural identities in bold ways that emphasize the shifting beliefs and cultural practices of contemporary times. Contributors come from a wide range of fields—religious studies, art history, literature, and anthropology—and focus on the central concern of how different religious communities explore issues of race, gender, and sexuality through religious practice and discourse. The volume adds the voices of religious practitioners and artists to those of scholars to engage in conversations about how Latino/a and African diaspora religions respond creatively to a history of colonization.

Why has the home of a Yoruba river goddess become a UNESCO World Heritage site and a global attraction? Every year, tens of thousands of people from around the world visit the sacred grove of Osun, Osogbo's guardian deity, to attend her

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festival. Peter Probst takes readers on a riveting journey to Osogbo. He explores the history of the Osogbo School, which helped introduce one style of African modern art to the West, and investigates its intimate connection with Osun, the role of art and religion in the changing world of Osogbo, and its prominence in the global arena.

In the twenty-first century, American popular culture increasingly makes visible the performance of African spirituality by black women. Disney's Princess and the Frog and Pirates of the Caribbean franchise are two notable examples. The reliance on the black priestess of African-derived religion as an archetype, however, has a much longer history steeped in the colonial othering of Haitian Vodou and American imperialist fantasies about so-called 'black magic'. Within this cinematic study, Martin unravels how religious autonomy impacts the identity, function, and perception of African women in the American popular imagination. Martin interrogates seventy-five years of American film representations of black women engaged in conjure, hoodoo, obeah, or Voodoo to discern what happens when race, gender, and African spirituality collide. She develops the framework of Voodoo aesthetics, or the inscription of African cosmologies on the black female body, as the theoretical lens through which to scrutinize black female religious performance in film. Martin places the genre of film in conversation with

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black feminist/womanist criticism, offering an interdisciplinary approach to film analysis.

Positioning the black priestess as another iteration of Patricia Hill Collins' notion of controlling images, Martin theorizes whether film functions as a safe space for a racial and gendered embodiment in the performance of African diasporic religion.

Approaching the close reading of eight signature films from a black female spectatorship, Martin works chronologically to express the trajectory of the black priestess as cinematic motif over the last century of filmmaking. Conceptually, Martin recalibrates the scholarship on black women and representation by distinctly centering black women as ritual specialists and Black Atlantic spirituality on the silver screen.

This mysterious, poetic and often amusing collection of myths illustrates the religion and thought of the West African Yoruba People.

Religion has played a major role in both the division and unification of peoples and countries within Africa. Its capacity to cause, and to heal, societal rifts has been well documented. This book addresses this powerful societal force, and explores the implications of a theology of reconstruction, most notably articulated by Jesse Mugambi. This way of thinking seeks to build on liberation theology, aiming to encourage the rebuilding of African society on its own terms. An international panel of contributors

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bring an interdisciplinary perspective to the issues around reconstructing the religious elements of African society. Looking at issues of reconciliation, postcolonialism and indigenous spirituality, among others, they show that Mugambi's cultural and theological insight has the potential to revolutionise the way people in Africa address this issue. This is a fascinating exploration of the religious facets of African life. As such, it will be of great interest to scholars of religious studies, theology and African studies.

Osun across the WatersA Yoruba Goddess in Africa and the AmericasIndiana University Press

'This book unravels the mystery and sacredness of Orisa Osun which had hitherto been of concern to so many Afro - Americans that had been {will be} initiated into a cultic tradition which they know little or next to nothing about! Therefore, with hundreds of powerful pictures, this book also highlights all the Sacred Places and Sacred People attached to the benevolent living river goddess. It is a scholarly treatise on one of the most significant traditional deity in South Western Nigeria, namely, Osun Osogbo who has won for herself the appellation 'A Lady of 10,000 names' - across the waters! The theme of the book portends a departure from all the available ones, which till date, are mainly based and focused on fanciful myths of Osun and in most cases her annual festival at Osogbo.

Bringing together 25 case studies from archaeological projects worldwide, Engaging Archaeology candidly explores personal experiences, successes, challenges, and even frustrations from established and senior archaeologists who

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share invaluable practical advice for students and early-career professionals engaged in planning and carrying out their own archaeological research. With engaging chapters, such as "How Not to Write a PhD Thesis: Some Real-Life Lessons from 1990s Michigan and Prehistoric Italy" and "Accidentally Digging Central America's Earliest Village", aspiring and established archaeologist readers are transported to the desks, digs, and data-labs of the authors, learning the skills, tricks of the trade, and potential pit-falls. Case studies collectively span many regions, time periods, issues, methods, and materials. From the pre-Columbian Andes to Viking Age Iceland, North America to the Middle East, Medieval Ireland to remote North Australia, and Europe to Africa and India, *Engaging Archaeology* is packed with rich, first-hand source material. Unique and thoughtful, Stephen W. Silliman's guide is an essential course book for early-stage researchers, advanced undergraduates, and new graduate students, as well as those teaching and mentoring. It will also be insightful and enjoyable reading for veteran archaeologists.

The Yoruba was one of the most important civilizations of sub-Saharan Africa. While the high quality and range of its artistic and material production have long been recognized, the art of the Yoruba has been judged primarily according to the standards and principles of Western aesthetics. In this book, which merges the methods of art history, archaeology, and anthropology, Rowland Abiodun offers new insights into Yoruba art and material culture by examining them within the context of the civilization's cultural norms and values and, above all, the Yoruba language. Abiodun draws on his fluency and prodigious knowledge of Yoruba culture and language to dramatically enrich our understanding of Yoruba civilization and its arts. The book includes a companion website with audio clips of the Yoruba language, helping the

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reader better grasp the integral connection between art and language in Yoruba culture.

Islam in Africa South of the Sahara: Essays in Gender Relations and Political Reform draws together contributions from scholars that focus on changes taking place in the practice of the religion and their effects on the political terrain and civil society.

This book examines the intersection between cultural identities and development in African and the Diaspora from multidisciplinary perspectives. Starting with the premise that culture is one of the most significant factors in development, the book examines diverse topics such as the migrations of musical forms, social media, bilingualism and religion.

Foregrounding the work of Africa based scholars, the book presents strategies for identifying solutions to the challenges facing African culture and development. This book will be of interest to students and scholars of African Studies and African Culture and Society.

Repeatedly and powerfully throughout Cuban history, the mulata, a woman of mixed racial identity, features prominently in Cuban visual and performative culture. Tracing the figure, Alison Fraunhar looks at the representation and performance in both elite and popular culture. She also tracks how characteristics associated with these women have accrued across the Atlantic world. Widely understood to embody the bridge between European subject and African other, the mulata contains the sensuality attributed to Africans in a body more closely resembling the European ideal of beauty. This symbol bears far-reaching implications, with shifting, contradictory cultural meanings in Cuba. Fraunhar explores these complex paradigms, how, why, and for whom the image was useful, and how it was both subverted and asserted from the colonial period to the present. From the early seventeenth century through Cuban independence in 1899 up to the late

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revolutionary era, Fraunhar illustrates the ambiguous figure's role in nationhood, citizenship, and commercialism. She analyzes images including key examples of nineteenth-century graphic arts, avant-garde painting and magazine covers of the Republican era, cabaret and film performance, and contemporary iterations of gender. Fraunhar's study stands out for attending to the phenomenon of mulataje not only in elite production such as painting, but also in popular forms: popular theater, print culture, later films, and other media where stereotypes take hold. Indeed, in contemporary Cuba, mulataje remains a popular theme with Cubans as well as foreigners in drag shows, reflecting queerness in visual culture.

Juan Francisco Manzano and Gabriel de la Concepción Valdés (Plácido) were perhaps the most important and innovative Cuban writers of African descent during the Spanish colonial era. Both nineteenth-century authors used Catholicism as a symbolic language for African-inspired spirituality. Likewise, Plácido and Manzano subverted the popular imagery of neoclassicism and Romanticism in order to envision black freedom in the tradition of the Haitian Revolution. Plácido and Manzano envisioned emancipation through the lens of African spirituality, a transformative moment in the history of Cuban letters. Matthew Pettway examines how the portrayal of African ideas of spirit and cosmos in otherwise conventional texts recur throughout early Cuban literature and became the basis for Manzano and Plácido's antislavery philosophy. The portrayal of African-Atlantic religious ideas spurned the elite rationale that literature ought to be a barometer of highbrow cultural progress. Cuban debates about freedom and selfhood were never the exclusive domain of the white Creole elite. Pettway's emphasis on African-inspired spirituality as a source of knowledge and a means to sacred authority for

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black Cuban writers deepens our understanding of Manzano and Plácido not as mere imitators but as aesthetic and political pioneers. As Pettway suggests, black Latin American authors did not abandon their African religious heritage to assimilate wholesale to the Catholic Church. By recognizing the wisdom of African ancestors, they procured power in the struggle for black liberation.

Osun in colours is a compendium on one of the most significant traditional deity in Africa, the Caribbean Islands and the Americas. It is a searchlight to the diversified stories of the river goddess through its more than three hundred pictorial analysis and illustrations from Igede to Osogbo where the goddess groves. The book traces the biographical origin of the goddess from her humble beginning at Igede Ekiti and goes further to exhibit the exact source of her waters - the popular river Osun in Yorubaland till the point she crossed the Atlantic. Among other things, the book highlights Osun grove and its festival celebrations in selected Yoruba towns, discusses her relationship with other Yoruba pantheons and shows its readers the location where the two great rivers in Yorubaland, namely, river Oba and river Osun met. It goes further again, to discuss some ingredients peculiar to her worship, sacrifice and initiation. Two chapters are on her sojourn overseas and her beautiful songs across the waters. Osun in colours is extremely useful for Orisa worshippers in diaspora, valuable for tourists' and a reference point for researchers' and students' of religion worldwide. Intending readers and buyers should note that the book has scored so many 'FIRSTS'. The book is the first powerful book to trace the SOURCE of Osun waters. The first to highlight in pictorial form how it meanders through thick forests from Ekiti land through Ijesaland, Osogbo, Ibadan, Abeokuta and many other Yoruba communities until the point she crossed the Atlantic! The first to research into Osun's votary maids in

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Yoruba communities. The first to make a distinction between the Osun the divinity and the Osun the deity.....and lots more! Finally, the book is full of information and insight and it is a good source for continuous research, debate, seminars and discussion for any doubtful issue or issues that may be considered otherwise by any individual or group of person African-Atlantic Cultures and the South Carolina Lowcountry examines perceptions of the natural world revealed by the religious ideas and practices of African-descended communities in South Carolina from the colonial period into the twentieth century. Focusing on Kongo nature spirits known as the simbi, Ras Michael Brown describes the essential role religion played in key historical processes, such as establishing new communities and incorporating American forms of Christianity into an African-based spirituality. This book illuminates how people of African descent engaged the spiritual landscape of the Lowcountry through their subsistence practices, religious experiences and political discourse.

This landmark volume compiled by Jacob K. Olupona and Rowland O. Abiodun brings readers into the diverse world of Ifá—its discourse, ways of thinking, and artistic expression as manifested throughout the Afro-Atlantic. Firmly rooting Ifá within African religious traditions, the essays consider Ifá and Ifá divination from the perspectives of philosophy, performance studies, and cultural studies. They also examine the sacred context, verbal art, and the interpretation of Ifá texts and philosophy. With essays from the most respected scholars in the field, the book makes a substantial

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contribution toward understanding Ifá and its role in contemporary Yoruba and diaspora cultures.

Tens of thousands of spiritual seekers around the world have been touched by James Weeks's online essays and affirmations. Now in book form for the first time, *Meditations Across The King's River* is inspired by James's travels throughout the Caribbean and West Africa as an Ifa priest. Here, readers will find hope, encouragement, and wisdom to sustain them on their soul's journey.

"Religions in Focus" engages with the religious lives of members of some of the most significant religions today. It presents religions as contemporary ways of life that motivate and inspire people. Because religious people refer to sacred texts, honour the founders of their religions, learn from elders, or mould their lives according to authoritative teachings, "Religions in Focus" explains the relationship between tradition and contemporary practice. It offers an introduction to religions that is rooted in the best scholarship of the Study of Religions and provides a secure foundation for further study. A team of Religious Studies scholars from many countries, all skilled communicators about the contemporary religions with which they are thoroughly familiar, introduce what it means to live as a religious person today. They insist that however old or young these religions may be, what is most interesting is the ways in which people express them today. This is not a history of religions but an insightful introduction to living religions. A guide to further study and a companion website will point to ways of building on knowledge

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gained in studying this book, and applying skills developed in studying people's religious lives.

"An appreciative and user-friendly book on religion in the African diaspora. Murphy's skillfully drawn portraits offer an inviting introduction to the religious worlds of Vodou, Candomble, Santeria, Revival Zion, and the Black Church" – David W. Wills, Amherst College

1896 Translated from the Slavonic by W.R. Morfill.

Reader in Russian and the other Slavonic languages.

Edited, with introductory notes & indices by R. H.

Charles, M.A., Trinity college, Dublin & Exeter college, Oxford. (1896). the Secrets of Enoch is.

A study of the interchange between Cuba and Africa of Yoruban people and culture during the nineteenth century, with special emphasis on the Aguda community.

Caribbean Healing Traditions: Implications for Health and Mental Health draws on the knowledge of prominent clinicians, scholars, and researchers of the Caribbean and the diaspora, exploring healing traditions in the context of health and mental health for the first time.

Caribbean Healing Traditions is an invaluable resource for students, researchers, faculty, and practitioners in the fields of nursing, counseling, psychotherapy, psychiatry, social work, youth and community development, and medicine.

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