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The story is equally dramatic in West Africa, where Ogun's popularity also has flourished and expanded. As a consequence, more than 70 million African and New World peoples participate in, or are closely familiar with, religious systems that include Ogun, and the number is increasing rather than declining.

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Publisher: Indiana University Press: Release Date: 1997-06-22:  
Category: Religion: Total Pages: 416: ISBN: 9780253113818: Language:  
English, Spanish, and French

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"... an ethnographically rich contribution to the historical understanding of West African culture, as well as an exploration of the continued vitality of that culture

magnificent contribution to the literature on Ogun, Yoruba culture, African religions, and the African diaspora." --International Journal of Historical Studies

Ojise: Messenger of the Yoruba Tradition is a journal of the day-to-day activities and rituals that Karade encountered in his quest for priesthood in the Yoruba religion. Embedded in this journal are the very emotions, ideas and changes in his psyche-and the healing of soul - that occurred on this journey. Karade explains the significance of the spiritual pilgrimage for people of all faiths.

In this collection authors apply spatial analysis to case studies of social, economic, and political dynamics in West, Central, and East Africa during the nineteenth and twentieth century. Also included is a lengthy essay re-interpreting tropical Africa, 1800-1930, using spatial theory.

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.

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 AsòròIgi (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

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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.

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

Ruth Finnegan's Oral Literature in Africa was first published in 1970, and since then has been widely praised as one of the most important books in its field. Based on years of fieldwork, the study traces the history of storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research available to the next generation of scholars. It includes a new introduction, additional images and an updated bibliography, as well as its original chapters on poetry, prose, "drum language" and drama, and an overview of the social, linguistic and historical background of oral literature in Africa. This book is the first volume in the World Oral Literature Series, an ongoing collaboration between OBP and World Oral Literature Project. A free online archive of recordings and photographs that Finnegan made during her fieldwork in the late 1960s is hosted by the World Oral Literature Project (<http://www.oralliterature.org/collections/rfinnegan001.html>) and can also be accessed from publisher's website.

This is the first book to examine the connections between diaspora - the movement, whether forced or voluntary, of a nation or group of

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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.

The second edition of this landmark work is enhanced by new chapters on Ogun worship in the New World. From reviews of the first edition: ". . . an 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 ". . . leav[es] the reader with a sense of the vitality, dynamism, and complexity of Ogun and the cultural contexts in which he thrives. . . . magnificent contribution to the literature on Ogun, Yoruba culture, African religions, and the African diaspora." –International Journal of Historical Studies

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