

Divine Horsemen The Living Gods Of Haiti Maya Deren

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Haitian Vodou

This is a fully international reference work on the history of the documentary film from the Lumiere brothers' Workers Leaving the Lumiere Factory (1885) to Michael Moore's Fahrenheit 911 (2004). Previously published in three volumes, entries have been edited and updated for the new, concise edition and three new entries have been added on: India, China and Africa. Bringing together all aspects of documentary

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film, this edition provides an invaluable resource for both scholars and students. With film stills from key films, this resource provides the decisive entry point into the history of an art form.

Vodou in the Haitian Experience

The Serpent and the Rainbow

One glaring lacuna in studies of Haitian Vodou is the scarcity of works exploring the connection between the religion and its main roots, traditional Yoruba religion. Discussions of Vodou very often seem to present the religion in vacuo, as a sui generis phenomenon that arose in Saint-Domingue and evolved in Haiti, with no antecedents. What is sorely needed then is more comparative studies of Haitian Vodou that would examine its connections to traditional Yoruba religion and thus illuminate certain aspects of its mythology, belief system, practices, and rituals. This book seeks to bridge these gaps. Vodou in the Haitian Experience studies comparatively the connections and relationships between Vodou and African traditional religions such as Yoruba religion and Egyptian religion. Such studies might enhance our understanding of the religion, and the connections between Africa and its Diaspora through shared religious patterns and practices. The general reader should be mindful of the transnational and transcultural perspectives of Vodou, as well as the cultural, socio-economic, and political context which gave birth to different visions and ideas of Vodou. The

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chapters in this collection tell a story about the dynamics of the Vodou faith and the rich ways Vodou has molded the Haitian narrative and psyche. The contributors of this book examine this constructed narrative from a multicultural voice that engages critically the discipline of ethnomusicology, drama, performance, art, anthropology, ethnography, economics, literature, intellectual history, philosophy, psychology, sociology, religion, and theology. Vodou is also studied from multiple theoretical approaches including queer, feminist theory, critical race theory, Marxism, postcolonial criticism, postmodernism, and psychoanalysis.

Dancing Wisdom

Enlightenment thinkers such as Rousseau and Montesquieu are best known for their humanist theories and liberating influence on Western civilization. But as renowned French intellectual Louis Sala-Molins shows, Enlightenment discourses and scholars were also complicit in the Atlantic slave trade, becoming instruments of oppression and inequality. Translated into English for the first time, *Dark Side of the Light* scrutinizes Condorcet's *Reflections on Negro Slavery* and the works of Montesquieu, Rousseau, and Diderot side by side with the Code Noir (the royal document that codified the rules of French Caribbean slavery) in order to uncover attempts to uphold the humanist project of the Enlightenment while simultaneously justifying slavery. Wielding the pen of both the ironist and the moralist, Sala-Molins demonstrates the flawed nature of these

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attempts and the reasons given for this denial of rights, from the imperatives of public order to the incomplete humanity of the slave (and thus the need for his progressive humanization through slavery), to the economic prosperity that depended on his labor. At the same time, Sala-Molins uses the techniques of literature to give equal weight to the perspective of the “barefooted, the starving, and the slaves” through expository prose and scenes between slave and philosopher, giving moral agency and flesh-and-blood dimensions to issues most often treated as abstractions. Both an urgent critique and a measured analysis, *Dark Side of the Light* reveals the moral paradoxes of Enlightenment philosophies and their world-changing consequences. Louis Sala-Molins is a moral and political philosopher and emeritus professor at the University of Toulouse. He is the author of many books, including *Le Code Noir, ou Le calvaire de Canaan* and *L’Afrique aux Amériques*. John Conteh-Morgan is associate professor of French and Francophone, African-American, and African studies at Ohio State University. He is the author of *Theatre and Drama in Francophone Africa: A Critical Introduction*.

Rites of Lucifer

This book introduces readers to Vodou's rich history, powerful ancestors, and vibrant spirits, known as Lwa. With more than one hundred breathtaking illustrations, *Vodou Visions* reveals how to honor and invoke the Lwa with specific ceremonial offerings and litanies. Using methods drawn from more than twenty years of practice, Vodou priestess Sallie Ann

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Glassman shares purification and empowerment rituals for individuals, communities, homes and spiritual spaces.

Dark Side of the Light

Haitian Vodou breaks away from European and American heuristic models for understanding a religio-philosophical system such as Vodou in order to form new approaches with an African ethos. The contributors to this volume, all Haitians, examine the potentially radical and transformative possibilities of the religious and philosophical ideologies of Vodou and locate its foundations more clearly within an African heritage. Essays examine Vodou's roles in organizing rural resistance; forming political values for the transformation of Haiti; teaching social norms, values, and standards; influencing Haitian culture through art and music; merging science with philosophy, both theoretically and in the healing arts; and forming the Haitian "manbo," or priest.

Ezili's Mirrors

Describes the rituals and spiritual practices of Santeria, Espiritismo, and Palo Monte in Cuba.

The Voodoo Encyclopedia: Magic, Ritual, and Religion

The final book of the Bible, Revelation prophesies the ultimate judgement of mankind in a series of allegorical visions, grisly images and numerological

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predictions. According to these, empires will fall, the "Beast" will be destroyed and Christ will rule a new Jerusalem. With an introduction by Will Self.

Zombie Theory

Essays and autobiography from one of the pioneers of feminist film theory.

Good Omens

'Afro Modern: Journeys through the Black Atlantic' explores the impact of different black cultures from around the Atlantic on art from the early twentieth-century to today. The exhibition takes its inspiration from Paul Gilroy's influential book 'The Black Atlantic: Modernity and Double Consciousness' 1993. It features over 140 works by more than 60 artists. Gilroy used the term 'The Black Atlantic' to describe the transmission of black cultures around the Atlantic, and the instances of cultural hybridity, that occurred as a result of transatlantic slavery and its legacy. 'Afro Modern: Journeys through the Black Atlantic' reflects Gilroy's idea of the Atlantic Ocean as a 'continent in negative', offering a network connecting Africa, North and South America, the Caribbean and Europe. It traces both real and imagined routes taken across the Atlantic, and highlights artistic links and dialogues from the early twentieth-century to today. The exhibition is divided into seven chronological sections. Charting new forms of art arising from black culture and the work of black artists and intellectuals, it opens up an alternative, transatlantic reading of

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modernism and contemporary culture.

How to Draw Black People

An Anagram of Ideas on Art, Form and Film

Cultural Writing. Film Theory. Over 200 photographs. Bibliography. Contains Maya Deren's school letters, articles she wrote for socialist youth journals In the Thirties, as well as her correspondence, poetry, fiction and essays published here for the first time. Includes a history of her life between 1917 and 1942, documented by interviews with friends and family, photographs and other visual materials: letters and Interviews with Katherine Dunham, Alexander Hammid, Miriam Arsham, Hal Draper, Herbert Passin, Harry Roskolenko, Raymond Rosenthal and many of her other contemporaries.

Divine Horseman

Secrets of Voodoo traces the development of this complex religion (in Haiti and the Americas) from its sources in the brilliant civilizations of ancient Africa. This book presents a straightforward account of the gods or loas and their function, the symbols and signs, rituals, the ceremonial calendar of Voodoo, and the procedures for performing magical rites are given. "Voodoo," derived from words meaning "introspection" and "mystery," is a system of belief about the formation of the world and human destiny

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with clear correspondences in other world religions. Rigaud makes these connections and discloses the esoteric meaning underlying Voodoo's outward manifestations, which are often misinterpreted. Translated from the French by Robert B. Cross. Drawings and photographs by Odette Mennesson-Rigaud. Milo Rigaud was born in Port au Prince, Haiti, in 1903, where he spent the greater part of his life studying the Voodoo tradition. In Haiti he studied law, and in France ethnology, psychology, and theology. The involvement of Voodoo in the political struggle of Haitian blacks for independence was one of his main concerns.

Sacred Arts of Haitian Vodou

Based on lectures that Brakhage gave at the school of the Art Institute of Chicago, this volume portrays eight artists who have electrified American independent cinema across four decades. With characteristic directness, anecdotal style, and wry humor, Brakhage, himself an influential American independent filmmaker, brings into sharp focus the life and work of Jerome Hill, Marie Menken, James Brouhgton, Maya Deren, Ken Jacobs, Sidney Peterson, Bruce Conner, and Christopher MacLaine. He also portrays the art scenes of New York and San Francisco during times of ferment and controversy. ISBN 0-914232-99-1: \$20.00.

Afro-Modern: Journeys Through the Black Atlantic

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Poetry. Drama. Film Studies. "THE MESHES, by quadruple hyphenate Brittany Billmeyer-Finn (poet-playwright- community organizer-arts educator) is a creative four-part record of the author's imaginative engagement with the films and aesthetics of the late Maya Deren (1917-1961). Deren was an experimental filmmaker whose artistic practice was influenced greatly by the Imagist poets' belief that the best free verse conjures up for the reader concrete visual impressions and emotional experiences. This is exactly what Billmeyer-Finn's work achieves: across the poetry, prose, polyphonic performance, and polyvocal bibliography contained herein, Billmeyer-Finn's use of language is immediately evocative of the compelling images and salient issues inspired by Deren's oneiric, choreographic, and nonfiction films."—Renata Jackson

Revelation

Out of Africa came the cult of spirits who could enter human beings and cross the boundary between life and death. Carried across the Atlantic to the New World, voodoo gave the slaves in the West Indies a new sense of identity and hope. But around it clustered sinister tales of sorcery, animal sacrifice and zombies. Seen as dangerous and taboo, voodoo became an underground religion. This book shows how voodoo has survived the prejudice and persecution of the past and how it thrives today as a cultural force.

The Meshes

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Offers an insider's account of Vodou's private, mystical, interior practice, discussing the author's own initiation and education in the religion.

The Voodoo Gods

Beads, bones, rags, straw, leather, pottery, fur, feathers and blood—these are the raw materials of vodun artworks. The power of these images lies not only in their aesthetic, and counter-aesthetic, appeal but also in their psychological and emotional effect. As objects of fury and force, these works are intended to protect and empower people and cultures that have long been oppressed. In this first major study of its kind, Suzanne Preston Blier examines the artworks of the contemporary vodun cultures of southern Benin and Togo in West Africa as well as the related voodoo traditions of Haiti, New Orleans, and historic Salem, Massachusetts. Blier employs a variety of theoretically sophisticated psychological, anthropological, and art historical approaches to explore the contrasts inherent in the vodun arts—commoners versus royalty, popular versus elite, "low" art versus "high." She examines the relation between art and the slave trade, the psychological dynamics of artistic expression, the significance of the body in sculptural expression, and indigenous perceptions of the psyche. Throughout, Blier pushes African art history to a new height of cultural awareness that recognizes the complexity of traditional African societies as it acknowledges the role of social power in shaping aesthetics and meaning generally. This book will be of critical

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importance not only to those concerned with African, African American, and Caribbean art, but also to anthropologists, African diaspora scholars, students of comparative religion and comparative psychology, and anyone fascinated by the traditions of voodoo and vodun. "An extraordinary tour de force."—Choice "Extraordinarily detailed. Blier's examination of the entire, often mysterious history of vodun is in a word, definitive."—Booklist "A serious study that concentrates on the hidden power of objects and the meaning behind that potency is long overdue. Welcome Susan Blier's African Vodun. Certainly a must for those concerned with the psychology of art."—Janet L. Stanley, Art Documentation "[Blier] is usually sensitive to the need to resist imposing Western artistic values and academic methodologies inappropriately upon such art. But she offers the reader a gift even more precious; she offers rare insights into how various art forms—sculpture and home architecture in particular—yield meanings for the African users of such art.—Norman Weinstein, Boston Book Review

Divine Horsemen

Looks at the practices and influences of Voodoo on Haitian society, introducing the basics of its spiritualism, ritual, and magic

Chick Flicks

Mehinaku

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Landmark interdisciplinary study of religious systems through their dance performances

The Legend of Maya Deren

How did Caribbean rituals helped form new currents in the performing and visual arts of the United States? This book answers this question through an examination of the Caribbean-inspired dance creations of dancer/choreographer Katherine Dunham and the experimental films of avant-garde filmmaker Maya Deren.

Vodou Visions

Essays and autobiography from one of the pioneers of feminist film theory.

Defiant Itineraries

A drawing instruction book on the topic of Black people and Black culture

Divine Horsemen

This is the classic, intimate study, movingly written with the special insight of direct encounter, which was first published in 1953 by the fledgling Thames & Hudson firm in a series edited by Joseph Campbell. Maya Deren's Divine Horsemen is recognized throughout the world as a primary source book on the culture and spirituality of Haitian Voudoun. The work includes all the original photographs and illustrations,

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glossary, appendices and index. It includes the original Campbell foreword along with the foreword Campbell added to a later edition.

African Vodun

“Voodoo Hoodoo” is the unique variety of Creole Voodoo found in New Orleans. The Voodoo Hoodoo Spellbook is a rich compendium of more than 300 authentic Voodoo and Hoodoo recipes, rituals, and spells for love, justice, gambling luck, prosperity, health, and success. Cultural psychologist and root worker Denise Alvarado, who grew up in New Orleans, draws from a lifetime of recipes and spells learned from family, friends, and local practitioners. She traces the history of the African-based folk magic brought by slaves to New Orleans, and shows how it evolved over time to include influences from Native American spirituality, Catholicism, and Pentecostalism. She shares her research into folklore collections and 19th- and 20th- century formularies along with her own magical arts. The Voodoo Hoodoo Spellbook includes more than 100 spells for Banishing, Binding, Fertility, Luck, Protection, Money, and more. Alvarado introduces readers to the Pantheon of Voodoo Spirits, the Seven African Powers, important Loas, Prayers, Novenas, and Psalms, and much, much more, including:

- Oils and Potions: Attraction Love Oil, Dream Potion, Gambler’s Luck Oil, Blessing Oil
- Hoodoo Powders and Gris Gris: Algier’s Fast Luck Powder, Controlling Powder, Money Drawing Powder
- Talismans and Candle Magic
- Curses and Hexes

Voodoo

A scientific investigation and personal adventure story about zombis and the voodoo culture of Haiti by a Harvard scientist. In April 1982, ethnobotanist Wade Davis arrived in Haiti to investigate two documented cases of zombis—people who had reappeared in Haitian society years after they had been officially declared dead and had been buried. Drawn into a netherworld of rituals and celebrations, Davis penetrated the voodoo mystique deeply enough to place zombification in its proper context within voodoo culture. In the course of his investigation, Davis came to realize that the story of voodoo is the history of Haiti—from the African origins of its people to the successful Haitian independence movement, down to the present day, where voodoo culture is, in effect, the government of Haiti's countryside. *The Serpent and the Rainbow* combines anthropological investigation with a remarkable personal adventure to illuminate and finally explain a phenomenon that has long fascinated Americans.

Nan Domi

Lucifer is the archetype of the Adversary, initiator and guide on the Path of the Nightside. He is the fallen angel of Christian legends, the Devil of witches' Sabbats, one of primal Draconian Gods, Demon Prince of the Air, and Infernal Emperor of old grimoires. The purpose of this book is to delve into his initiatory role on the Draconian Path and in Atlantean magic through chosen masks and manifestations which

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Lucifer has used over the ages to reveal his presence to mankind, bestowing his blessings on Initiates and scourging the ignorant. Essays and rituals included here explore both his bright and dark aspects, the face of the Light Bearer and the horned mask of the Devil. Edited and compiled by Asenath Mason, the book contains contributions from Rev Bill Duvendack, Edgar Kerval, Daemon Barzai, Cristian Velasco, and Pairika Eva Borowska. The contents include: Light and Darkness in Luciferian Gnosis; The Light Bearer Ritual; Invocation of the Dark Initiator; The Mind of Lucifer; Purifying Fire (The Seed of Luciferian Gnosis); Lord of the Air; Lucifer - The Trickster; The Shadow Companion; Holographic Luciferianism; The Adversarial Current of Lucifer; Invocation of the Adversary; Freedom through Death; Emperor of Shadow and Light; The God of Witchcraft; The Infernal Spirit of Old Grimoires; Masks of Lucifer Ritual. It's a unique publication in the tradition of the Luciferian Gnosis.

Maya Deren and the American Avant-Garde

Essential Deren

Despite all the hype surrounding the "New Atheism," the United States remains one of the most religious nations on Earth. In fact, 95% of Americans believe in God--a level of agreement rarely seen in American life. The greatest divisions in America are not between atheists and believers, or even between

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people of different faiths. What divides us, this groundbreaking book shows, is how we conceive of God and the role He plays in our daily lives. America's Four Gods draws on the most wide-ranging, comprehensive, and illuminating survey of American's religious beliefs ever conducted to offer a systematic exploration of how Americans view God. Paul Froese and Christopher Bader argue that many of America's most intractable social and political divisions emerge from religious convictions that are deeply held but rarely openly discussed. Drawing upon original survey data from thousands of Americans and a wealth of in-depth interviews from all parts of the country, Froese and Bader trace America's cultural and political diversity to its ultimate source--differing opinions about God. They show that regardless of our religious tradition (or lack thereof), Americans worship four distinct types of God: The Authoritative God--who is both engaged in the world and judgmental; The Benevolent God--who loves and helps us in spite of our failings; The Critical God--who catalogs our sins but does not punish them (at least not in this life); and The Distant God--who stands apart from the world He created. The authors show that these four conceptions of God form the basis of our worldviews and are among the most powerful predictors of how we feel about the most contentious issues in American life. Accessible, insightful, and filled with the voices of ordinary Americans discussing their most personal religious beliefs, America's Four Gods provides an invaluable portrait of how we view God and therefore how we view virtually everything else.

America's Four Gods

Zombies first shuffled across movie screens in 1932 in the low-budget Hollywood film *White Zombie* and were reimagined as undead flesh-eaters in George A. Romero's *The Night of the Living Dead* almost four decades later. Today, zombies are omnipresent in global popular culture, from video games and top-rated cable shows in the United States to comic books and other visual art forms to low-budget films from Cuba and the Philippines. The zombie's ability to embody a variety of cultural anxieties—ecological disaster, social and economic collapse, political extremism—has ensured its continued relevance and legibility, and has precipitated an unprecedented deluge of international scholarship. *Zombie Theory* manifested across academic disciplines in the humanities but also beyond, spreading into sociology, economics, computer science, mathematics, and even epidemiology. *Zombie Theory* collects the best interdisciplinary zombie scholarship from around the world. Essays portray the zombie not as a singular cultural figure or myth but show how the undead represent larger issues: the belief in an afterlife, fears of contagion and technology, the effect of capitalism and commodification, racial exclusion and oppression, dehumanization. As presented here, zombies are not simple metaphors; rather, they emerge as a critical mode for theoretical work. With its diverse disciplinary and methodological approaches, *Zombie Theory* thinks through what the walking undead reveal about our relationships to the world and to each other. Contributors: Fred Botting, Kingston U;

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Samuel Byrnannd, U of Canberra; Gerry Canavan, Marquette U; Jeffrey Jerome Cohen, George Washington U; Jean Comaroff, Harvard U; John Comaroff, Harvard U; Edward P. Comentale, Indiana U; Anna Mae Duane, U of Connecticut; Karen Embry, Portland Community College; Barry Keith Grant, Brock U; Edward Green, Roosevelt U; Lars Bang Larsen; Travis Linnemann, Eastern Kentucky U; Elizabeth McAlister, Wesleyan U; Shaka McGlotten, Purchase College-SUNY; David McNally, York U; Tayla Nyong'o, Yale U; Simon Orpana, U of Alberta; Steven Shaviro, Wayne State U; Ola Sigurdson, U of Gothenburg; Jon Stratton, U of South Australia; Eugene Thacker, The New School; Sherryl Vint, U of California Riverside; Priscilla Wald, Duke U; Tyler Wall, Eastern Kentucky U; Jen Webb, U of Canberra; Jeffrey Andrew Weinstock, Central Michigan U.

The Concise Routledge Encyclopedia of the Documentary Film

Regarded as one of the founders of the postwar American independent cinema, Maya Deren was a poet, photographer, ethnographer and filmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives.

Discoveries: Voodoo

This compelling reference work introduces the religions of Voodoo, a onetime faith of the Mississippi River Valley, and Vodou, a Haitian faith with millions of adherents today. • Addresses both Vodou and

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Voodoo • Situates the religions both religiously and historically • Examines the African contributions to the faiths on a regional basis • Introduces important gods and ceremonies

Film at Wit's End

Thomas Gregor sees the Mehinaku Indians of central Brazil as performers of roles, engaged in an ongoing improvisational drama of community life. The layout of the village and the architecture of the houses make the community a natural theater in the round, rendering the villagers' actions highly visible and audible. Lacking privacy, the Mehinaku have become masters of stagecraft and impression management, enthusiastically publicizing their good citizenship while ingeniously covering up such embarrassments as extramarital affairs and theft.

Chick Flicks

From the dagger mistress Ezili Je Wouj and the gender-bending mermaid Lasiren to the beautiful femme queen Ezili Freda, the Ezili pantheon of Vodoun spirits represents the divine forces of love, sexuality, prosperity, pleasure, maternity, creativity, and fertility. And just as Ezili appears in different guises and characters, so too does Omise'eke Natasha Tinsley in her voice- and genre-shifting, exploratory book *Ezili's Mirrors*. Drawing on her background as a literary critic as well as her quest to learn the lessons of her spiritual ancestors, Tinsley theorizes black Atlantic sexuality by tracing how contemporary queer

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Caribbean and African American writers and performers evoke Ezili. Tinsley shows how Ezili is manifest in the work and personal lives of singers Whitney Houston and Azealia Banks, novelists Nalo Hopkinson and Ana Lara, performers Mildred Gerestant and Sharon Bridgforth, and filmmakers Anne Lescot and Laurence Magloire—none of whom identify as Vodou practitioners. In so doing, Tinsley offers a model of queer black feminist theory that creates new possibilities for decolonizing queer studies.

Secrets of Vodoo

This abundantly illustrated anthology brings together sixteen essays by artists, scholars and ritual experts who examine the sacred arts of Haitian Vodou from multiple perspectives. Among the many topics covered are the ten major Vodou divinities: Vodou's roots in the Fon and Kongo kingdoms of Africa and its transformation in the experiences of slavery, and the encounter with European spiritual systems; Vodou praxis, including its bodily and communal disciplines, the cult of St. James Major (Ogou), and the cult of twins. In the final section, essays by Elizabeth McAlister, Patrick Polk, Tina Girouard, and Randall Morris look at Vodou arts and artists, Oleyant, and the legacy of ironworker Georges Liautaud. The Envoi, by Donald J. Cosentino, is devoted to the Gedes, spirits of death and regeneration.

Crossing the Water

Island Possessed

Voodoo Hoodoo Spellbook

The classic collaboration from the internationally bestselling authors Neil Gaiman and Terry Pratchett, soon to be an original series starring Michael Sheen and David Tennant. “Good Omens . . . is something like what would have happened if Thomas Pynchon, Tom Robbins and Don DeLillo had collaborated. Lots of literary inventiveness in the plotting and chunks of very good writing and characterization. It’s a wow. It would make one hell of a movie. Or a heavenly one. Take your pick.”—Washington Post According to The Nice and Accurate Prophecies of Agnes Nutter, Witch (the world's only completely accurate book of prophecies, written in 1655, before she exploded), the world will end on a Saturday. Next Saturday, in fact. Just before dinner. So the armies of Good and Evil are amassing, Atlantis is rising, frogs are falling, tempers are flaring. Everything appears to be going according to Divine Plan. Except a somewhat fussy angel and a fast-living demon—both of whom have lived amongst Earth's mortals since The Beginning and have grown rather fond of the lifestyle—are not actually looking forward to the coming Rapture. And someone seems to have misplaced the Antichrist . . .

The Legend of Maya Deren

Just as surely as Haiti is "possessed" by the gods and spirits of vaudun (voodoo), the island "possessed"

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Katherine Dunham when she first went there in 1936 to study dance and ritual. In this book, Dunham reveals how her anthropological research, her work in dance, and her fascination for the people and cults of Haiti worked their spell, catapulting her into experiences that she was often lucky to survive. Here Dunham tells how the island came to be possessed by the demons of voodoo and other cults imported from various parts of Africa, as well as by the deep class divisions, particularly between blacks and mulattos, and the political hatred still very much in evidence today. Full of the flare and suspense of immersion in a strange and enchanting culture, *Island Possessed* is also a pioneering work in the anthropology of dance and a fascinating document on Haitian politics and voodoo.

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