Whilst there is existing literature on Yorubaland in the nineteenth century, it has not taken a global, comprehensive look at the causes, course and consequences of the wars. Nor has it considered the changes - peaceful or cataclysmic - after one hundred years of peace. With a view to filling this gap, a centenary conference of the 1886 Kirji/Ekiti Parapo Peace Treaty was held, with the prime objective of examining the socio-political and economic development of Yorubaland in the age of revolutionary wars. The premise is that whilst three kingdoms were destroyed, and forced migrations produced terrible suffering, nonetheless there were positive outcomes. New kingdoms and towns were founded - Abeokuta, Ibadan and New Oyo - and the end result was greater cultural cohesion of Yorubaland through the integration of the refugees. The four sections in the book group the papers from the conference into War and Peace in Yorubaland; the Generals and their War Tactics; External Involvement and the Search for Peace; and The Political and Cultural Consequences.
**The Content and Form of Yoruba Ijala**

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 Æyàn 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 about the ubiquitous Yorùbá music spirit. Yet wherever one hears drumming for the orishas, Æyàn 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.

**A Survey of African Law and Custom**

This book offers an interpretation of Yoruba people’s affective responses to an adult Yoruba male with a ‘deviant’ hairstyle. The work, which views hairstyles as a form of symbolic communicative signal that encodes messages that are perceived and interpreted within a culture, provides an ontological and epistemological interpretation of Yoruba beliefs regarding dreadlocks with real-life illustrations of their treatment of an adult male with what they term irun were (insane person’s hairdo). Based on experiential observations as well as socio-cultural and linguistic analyses, the book explores the dynamism of Yoruba worldview regarding head-hair within contemporary belief systems and discusses some of the factors that assure its continuity. It concludes with a cross-cultural comparison of the perceptions of dreadlocks, especially between Nigerian Yoruba people and African American Yoruba practitioners.

**Content Analysis of Oriki Orile**

**African Arts**

**War and Peace in Yorubaland, 1793-1893**

**Yoruba Shrine Painting Traditions**

**When We Were No Longer Young**

This title is part of UC Press's Voices Revived program, which commemorates University of California Press’s mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand
technology. This title was originally published in 1985.

**Oriki Awon Orisa**

In this book, Oyěwùmí extends her path-breaking thesis that in Yorùbá society, construction of gender 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. Oyěwùmí 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, Oyěwùmí challenges us to look at the worlds we inhabit, anew.

**Ifa, African Gods Speak**

**Journal of African Languages**

**African Literatures at the Millennium**

The first published account and standard reference for the history of the Yoruba people of Nigeria, first published in 1921.

**Fathers Work for Their Sons**

**Yoruba Ritual**

**New Breed**

Includes Proceedings of the Executive council and List of members, also section "Review of books".

**Iyesá**

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.

**The Nigerian Field**

"The texts of this book are a collection of legends, stories, incantations and prayers, secretly guarded by the oracle-priests, the babalawo. These texts are treating with wisdom all events and problems which occur in the daily life of the Yoruba. The babalawo ask the oracle for solution of problems, treatment of sickness, repairing of misfortune or advice for the future. The stories give the answer of the gods to the questioner. The babalawo uses a special system of convex and concave signs which is explained in this book to interpret the stories. The book offers more than seventy-one stories and hundred-twenty incantations which are used by the priests. The texts present a large knowledge about the mentality of the Yoruba and reflect the magnific ethical background of an old and great African religious tradition - before its partial destruction by the confrontation between the African und European civilisations. About the author: Dr. Christoph Staewen, born in 1926, a German medical doctor, is specialist of psychiatry, neurology and psychotherapy. In 1963 he began to study in Western Nigeria, amongst the people of Yoruba, the conditions of uprooting of these Africans caused by the increasing confrontation with the technical civilisation of the ""White Man"", and provoking more and more reactions of anxiety and deformations of behaviour. In Nigeria he received texts of the famous, secret Ifa-oracle. Later he worked for more than six years as all-round-doctor for Africans in Niger, Congo-Brazzaville and Tschad, where he continued his research on African psychology.

**The Yoruba God of Drumming**

**What Gender is Motherhood?**

"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

**Yorùbá Yé Mi**

**I COULD SPEAK UNTIL TOMORROW**

**The Interplay of Arabic and Yoruba Cultures in South-Western Nigeria**

In the quest to promote universal knowledge' and create Western institutions in Africa, the intellectual contributions of Africans without an academic education have been downplayed and maligned. This work identifies contributions made by prominent Yoruba intelligentsia outside of academic life and shows that intellectual contributions need not be divorced from the concerns of local communities or deliberately promote narrative inequality and distance.'

**Journal of the Linguistic Association of Nigeria**

In this book, Suzanne Preston Blier examines the intersection of art, risk and creativity in
early African arts from the Yoruba center of Ife and the striking ways that ancient Ife artworks inform society, politics, history and religion. Yoruba art offers a unique lens into one of Africa's most important and least understood early civilizations, one whose historic arts have long been of interest to local residents and Westerners alike because of their tour-de-force visual power and technical complexity. Among the complementary subjects explored are questions of art making, art viewing and aesthetics in the famed ancient Nigerian city-state, as well as the attendant risks and danger assumed by artists, patrons and viewers alike in certain forms of subject matter and modes of portrayal, including unique genres of body marking, portraiture, animal symbolism and regalia. This volume celebrates art, history and the shared passion and skill with which the remarkable artists of early Ife sought to define their past for generations of viewers.

**The Symbolism and Communicative Contents of Dreadlocks in Yorubaland**

**Sources of Yoruba History**

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

**The Development of Yoruba Candomble Communities in Salvador, Bahia, 1835-1986**

A selection of essays that represent the geographic and thematic range of presentations at the millennial conference of the African Literature Association (ALA) in Lawrence, Kansas, which explored enduring themes and new directions in African and African Diaspora literatures.

**Historical Abstracts**

**Nigerian Weaving**

**Yoruba Historiography**

**The Oriki of a Grasshopper, and Other Plays**

**Yoruba Art and Language**

This project is an attempt to bring together the many fragments of history concerning the
Yoruba religious community and their rise to prominence in Salvador, Bahia, Brazil, from the mid-nineteenth to the late-twentieth centuries.

Black Orpheus

A rich and accessible account of Yoruba history, society and culture from the pre-colonial period to the present.

Africa

Nigeria Magazine

Nel 1990 si tenne a Roma il XVI Congresso del I.A.H.R. che ebbe come tema la nozione di "religione". Venne particolarmente analizzato l'uso di tale termine da parte degli studiosi di lingua europea nei rapporti con le culture non europee e viceversa.

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