

## Lo Scimanesimo Afroamerindio Guida Allumbanda Candombi E E Sanitaria Per Il Praticante Individuale

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Sin dai tempi pi ù arcaici gli uomini hanno cercato di contrastare le manifestazioni pi ù estreme della Natura attraverso un'azione magica, che si è evoluta nei secoli generando credenze, riti e tab ù . In Italia, in particolare, è sorta cos ì una religione popolare di antica origine pagana in grado di proteggere dalla Natura ma soprattutto di rispondere alle esigenze terrene e materiali del devoto. Il libro affronta le espressioni di stregoneria popolari e rurali italiane, in un viaggio tra i rituali e gli scongiuri che sanciscono i momenti di passaggio della vita umana in un attento quadro degli antichi usi e costumi della nostra penisola.

Italian Folk Magic is a fascinating journey through the magical, folkloric, and healing traditions of Italy with an emphasis on the practical. The reader learns uniquely Italian methods of magical protection and divination and spells for love, sex, control, and revenge. The book contains magical and religious rituals and prayers and explores divination techniques, crafting, blessing rituals, witchcraft, and, of course, the evil eye, known as malocchio in Italian--the author explains what it is, where it comes from, and, crucially, how to get rid of it. This book can help Italians regain their magical heritage, but Italian folk magic is a beautiful, powerful, and effective magical tradition that is accessible to anyone who wants to learn it.

La penisola italiana ha accolto nei millenni numerosi riti, tradizioni e culti incentrati sulla Divinit à Femminile, dei quali restano ampie e talora vistose tracce. Ed è proprio viaggiando alla loro ricerca, fraterra, acqua, aria e fuoco, che l'autore ha scoperto una serie diemozionanti itinerari in cui rivivere gli arcaici sapori della Grande Madre. La prefazione è di Syusy Blady, conduttrice e regista di "Turisti / Misteri per caso". All'interno, illustrazioni in b/n e 16 mappe con percorsi suggeriti per visitare i luoghi della Dea in Italia.

This book was written from a religious perspective, from my personal teachings such as Pae de Santo and what it claims is to answer questions that are only evacuated if we formally belong to the religion and are members of a "Terreiro". In this volume, you will find answers and doctrines concerning the Nation or Batuque (Cult to the Orixas), Umbanda: White and Crusade (Cult to the Caboclos) and Quimbanda (Cult to Exu and Pomba-Gira). If you are interested in learning more about the Afro-Brazilian Religion, this book will be an excellent starting point.

"Explores history and development of Umbanda from its beginnings in Rio de Janeiro during 1920s to late 1970s. Describes changes in ritual forms, geographic distribution, and increase in followers as Umbanda was transformed from marginal to a widely accepted religion"--Handbook of Latin American Studies, v. 57.

In Queering Black Atlantic Religions Roberto Strongman examines Haitian Vodou, Cuban Lucum í /Santer í a, and Brazilian Candombl é to demonstrate how religious rituals of trance possession allow humans to understand themselves as embodiments of the divine. In these rituals, the commingling of humans and the divine produces gender identities that are independent of biological sex. As opposed to the Cartesian view of the spirit as locked within the body, the body in Afro-diasporic religions is an open receptacle. Showing how trance possession is a primary aspect of almost all Afro-diasporic cultural production, Strongman articulates transcorporeality as a black, trans-Atlantic understanding of the human psyche, soul, and gender as multiple, removable, and external to the body.

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 Candomble. 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.

Recovering the African Feminine Divine in Literature, the Arts, and Performing Arts: Yemonja Awakening provides context to the myriad ways in which the African feminine divine is being reclaimed by scholars, practitioners and cultural scholars worldwide. This volume addresses the complex ways in which the reclamation of and recognition of Yemonja facilitates cultural survival and the formation of African -centric identity. These cultural practices are symbolically represented by Yemonja, the African female deity who is the mother of the entire world of the Orisha. Also known as Yemaya, Iemanya and Yemaya-Olokun, Yemonja is the deity whose province is the ocean and, given that the Middle Passage was the cultural and spatial crossroad to Africa ' s numerous diasporas, this deity links the shared histories of African and African – descent cultural praxis worldwide. Since Yemonja also references sexual, creative, spatial and spiritual energies, the editors and contributors see her as pivotal to this project as an expansive and original cartography of impact of the African feminine divine globally. This work provides the context for understanding how the spiritual conceptualizations of the African feminine divine underpin critical cultural forms, even when it has been previously unacknowledged and despite the cultural encounters with European and Western models of being. Scholars of African diaspora studies and the arts will find this book particularly interesting.

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