

CAVEAT LECTOR: The following slides were shown in the “LGBT Religious History: Queering the Spirit” sessions indicated in the PowerPoint presentation title because they related to the required readings for those days. These can be found on the course syllabus.

The slides do not necessarily reflect the views of the instructor and in some cases were selected precisely because they contain errors of fact or differences of opinion with the authors whose scholarship students were reading. The more controversial graphics were intended to prompt conversations in college classroom settings and lead to engagement and respectful dialogue.

There is no straightforward way to “teach the slides”—nor should there be. It is up to individual teachers to use their judgment as to what materials are age-appropriate and decide whether they fit within existing lesson plans or can form the basis for new ones.

Some Traditional Gender Identities



And learn more here: https://www.pbs.org/independentlens/content/two-spirits_map-html/



Ryan Ken

@Ryan_Ken_Acts



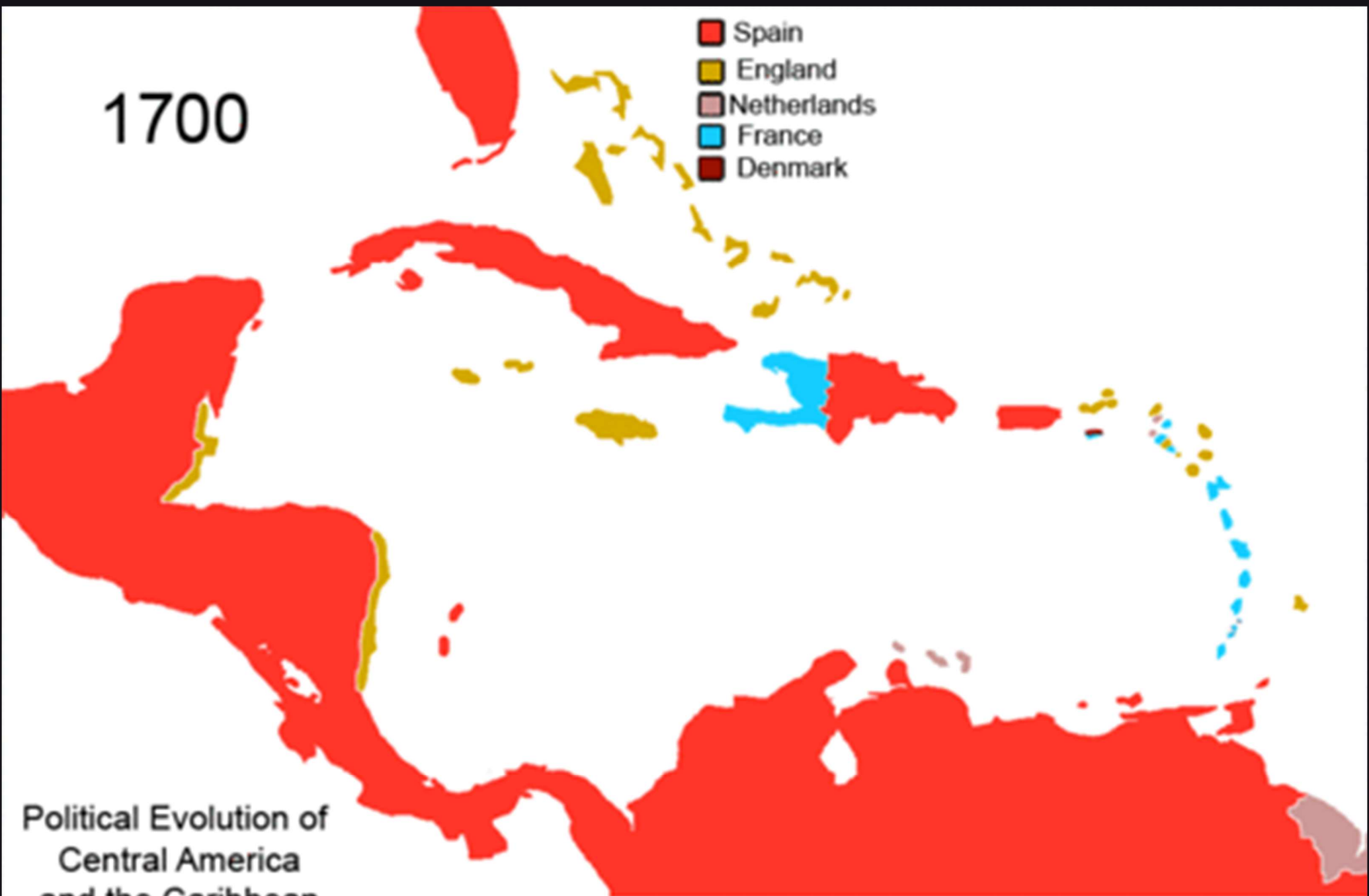
I want to sit with what it meant for colonialism to rob cultures of entire genders. Genders that were holy and sacred. The scale of that violence globally is hard to imagine. And today the cultures that colonialism produced try to rob us of sacred, holy genders again and again.



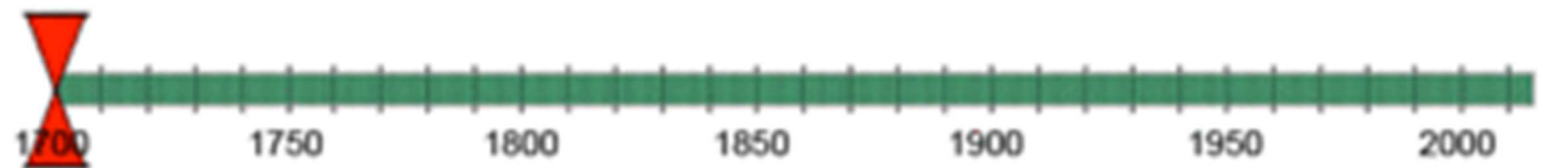


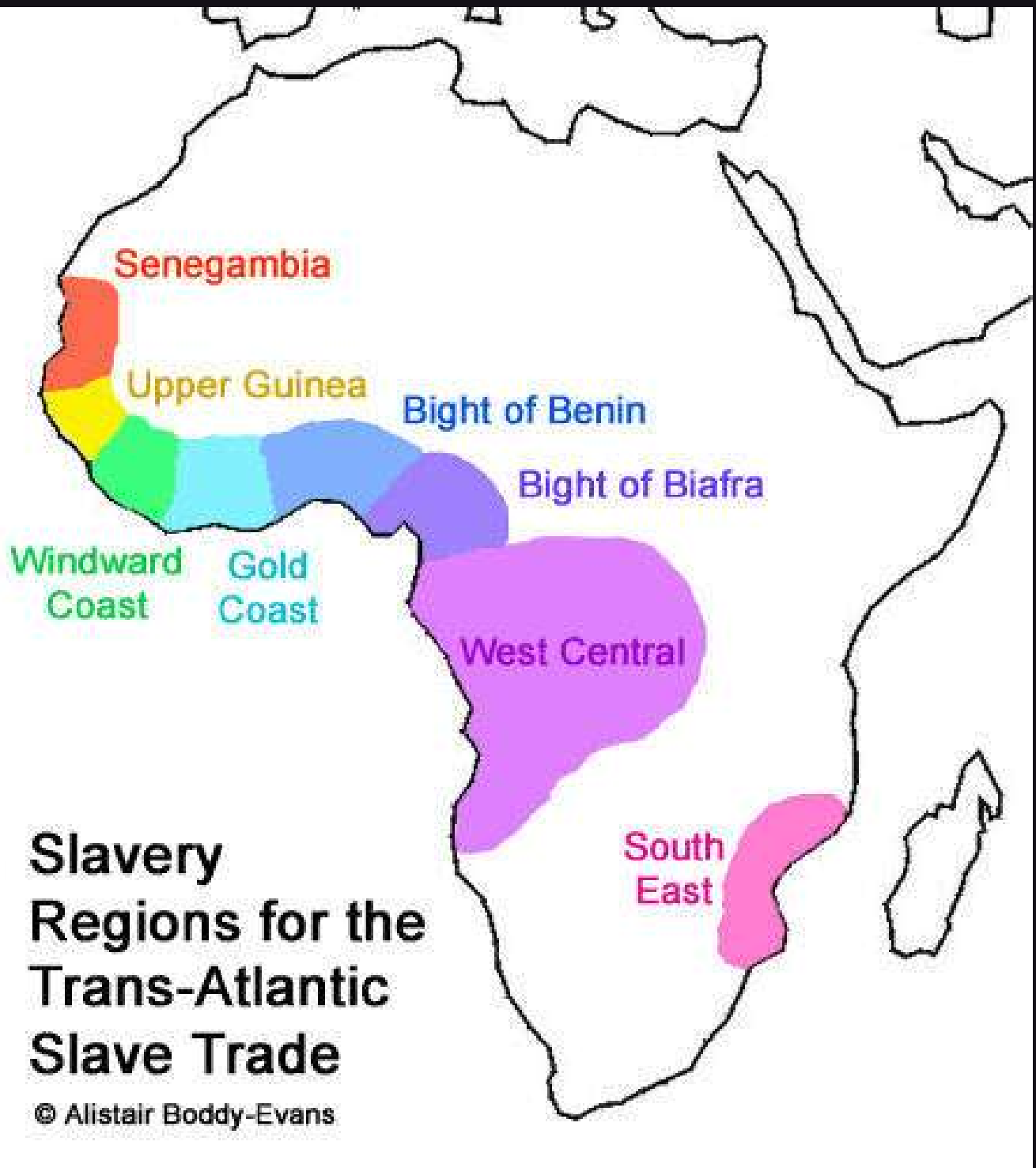
1700

- Spain
- England
- Netherlands
- France
- Denmark



Political Evolution of Central America and the Caribbean





Slavery Regions for the Trans-Atlantic Slave Trade

© Alistair Boddy-Evans



SYMBOLS OF THE VODUN

Agasu

leopard

Dangbe Ayido Hwedo

pythons

Gu

iron objects

Hevioso

*neolithic axes, bellowing ram
with lightning spewing from mouth*

Hu

paddles, fan, snake

Fa

iron canes

Legba

pballi, dogs

Lisa

chameleons

Minona

shell breasts

Sagbata

thorny cactus (selo), spots

Tohosu

*bird with fish in mouth,
deformed figures, royal regalia, circles*

Lwas/loas (gods, spirits, saints) –
very approachable

- les invisibles, les mysteres
- Two main “nanchons” = **Rada** (calm, cool, African) and **Petro** (fierce, hot, Caribbean)
- Some main **Rada loas** are:
 - Legba (Christ or St. Peter) = Crossroads, communication
 - Erzulie (Virgin Mary) = love, motherhood, sexuality
 - Damballah (St. Patrick, God the Father) = wisdom, support
 - Ogou (St. James) = defense, iron, alchemy
 - Gede/Baron Samedi (St. Gerard) = cemeteries, death, family, sexuality
 - The marassa (Christ) = honoured dead, ancestors

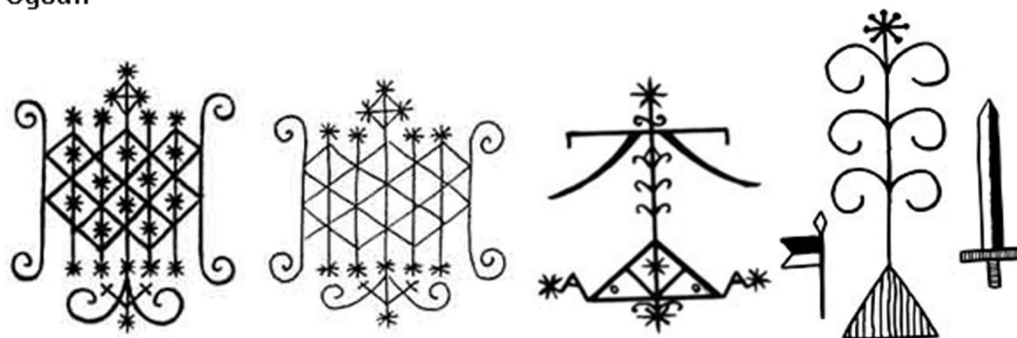
Charts from from Suzanne Preston Blier, “Vodun: West African Roots of Vodou,” in Donald J. Cosentino, ed., *Sacred Arts of Haitian Vodou* (Los Angeles: UCLA Fowler Museum, 1995) and “Vodou” by Lester Robertson at <https://slideplayer.com/slide/7773310/>



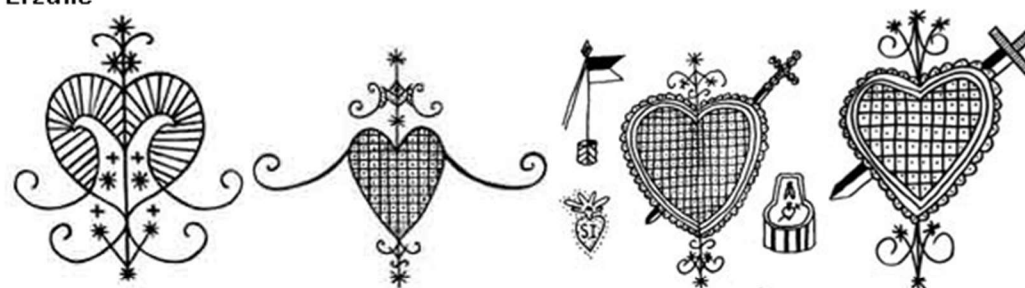
*“A Vodun priest draws a vèvè for a simbi spirit,” Carrefour, Haiti, 1968,
by Graham Stuart McGee*

Examples of Vèvè

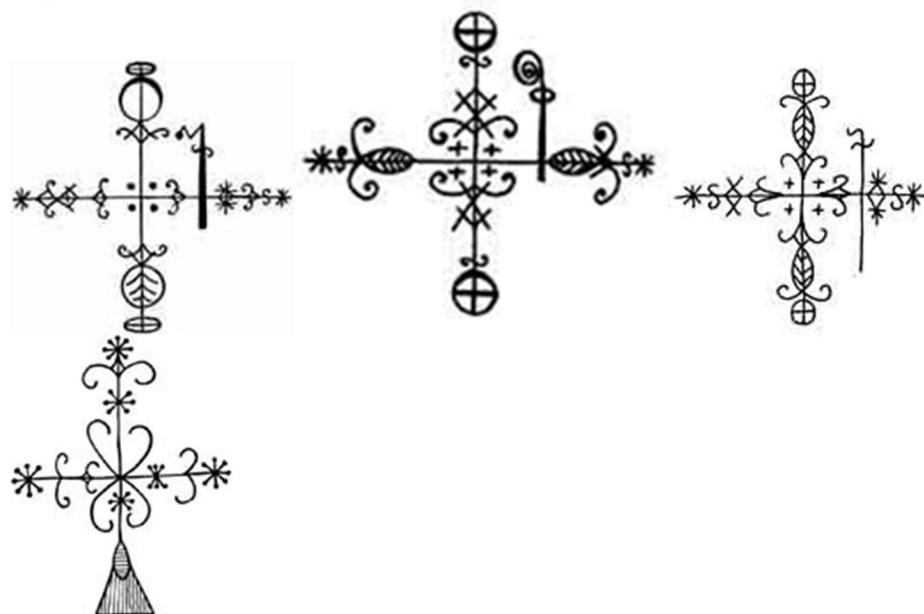
Ogoun



Erzulie

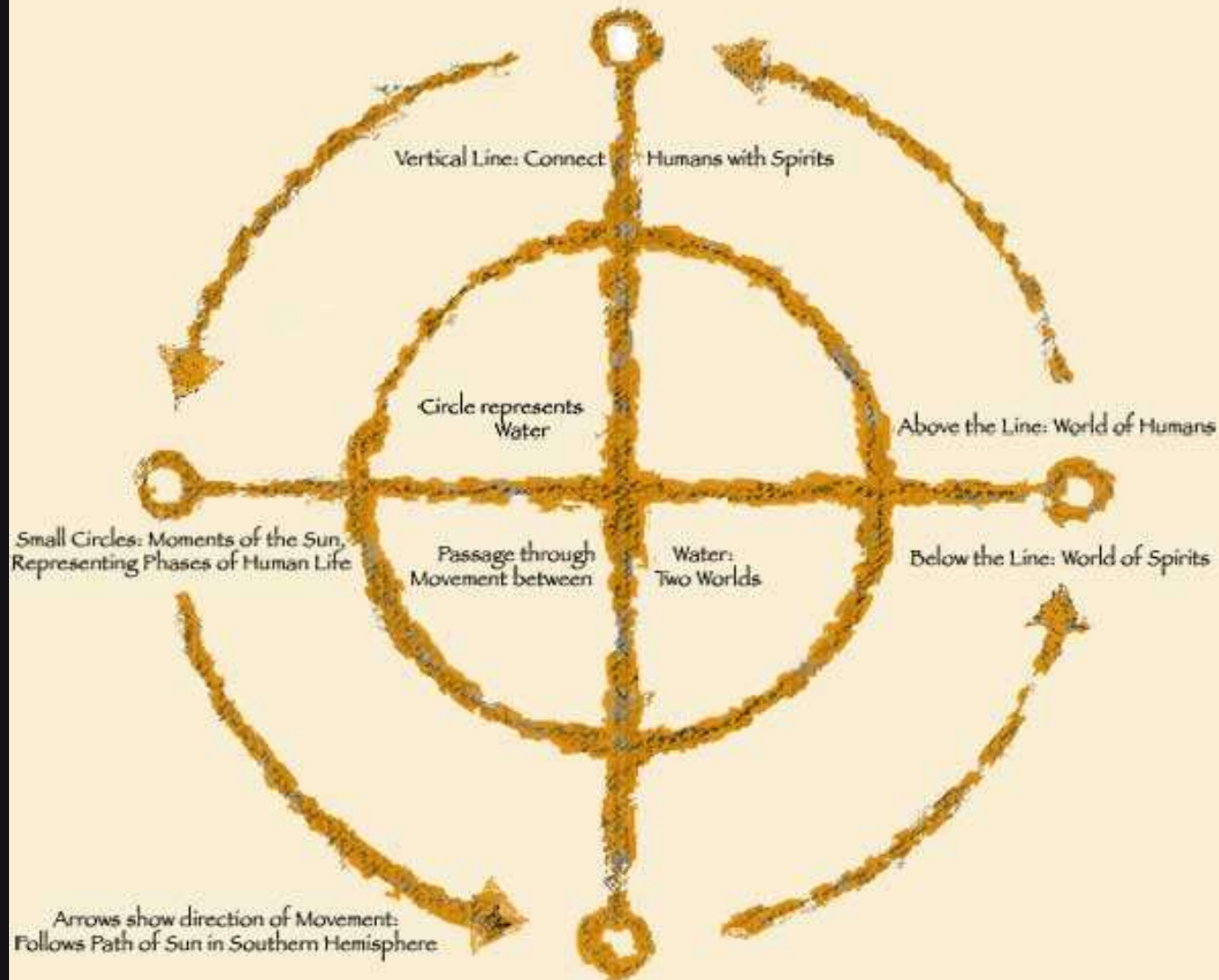


Legba

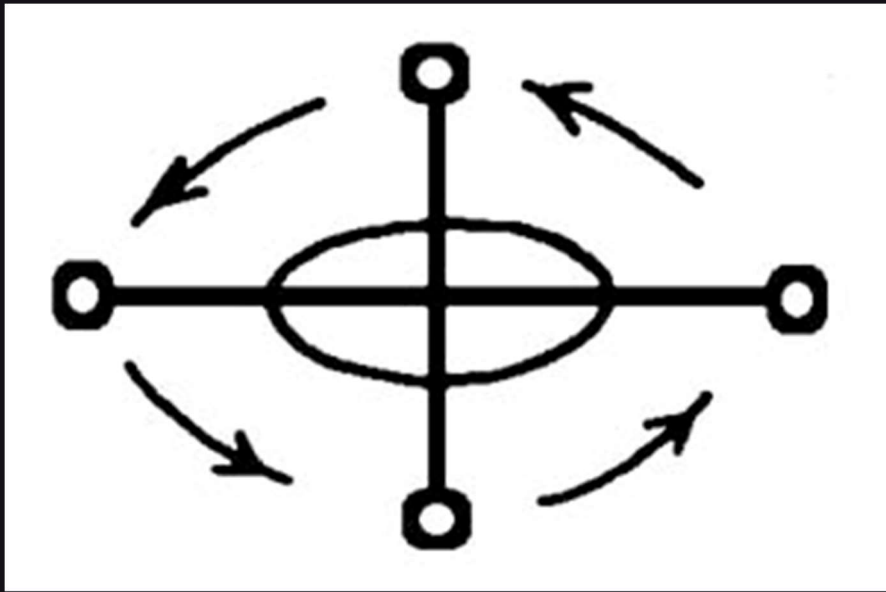


The Bakongo Cosmogram

Peak of Physical Power:
North, Maleness, Noon



Peak of Spiritual Power:
South, Femaleness, Midnight





Crucifix, early 17th century
Democratic Republic of Congo; Kongo peoples
Brass; H. 10 in. (25.4 cm)
Gift of Ernst Anspach, 1999 (1999.295.4)



Crucifix, 16th century (?)
Democratic Republic of Congo; Kongo peoples
Brass, wood; H. 18 1/2 in. (47 cm)
Gift of Ernst Anspach, 1999 (1999.295.8)



Crucifix: Saint Anthony of Padua, 18th century
Angola/Democratic Republic of Congo; Kongo
Brass; H. 3 1/2 in. (8.89 cm)
Gift of Ernst Anspach, 1999 (1999.295.14)



Kongo Power Figure (Nkisi N'Kondi), “hunter-healer of conflicts,” at the Museum of Fine Arts, Boston: “The figure was commissioned, owned, and activated by the nganga specialist, who was trained and tested as a counselor or mediator skilled in treating afflictions of the body and spirit,” <https://collections.mfa.org/objects/4708>



Kongo images of St. Anthony of Padua and the Virgin Mary



Haitian Vodou flag for Ogou Sen Jak Majè (Saint Jacques le Majeur)

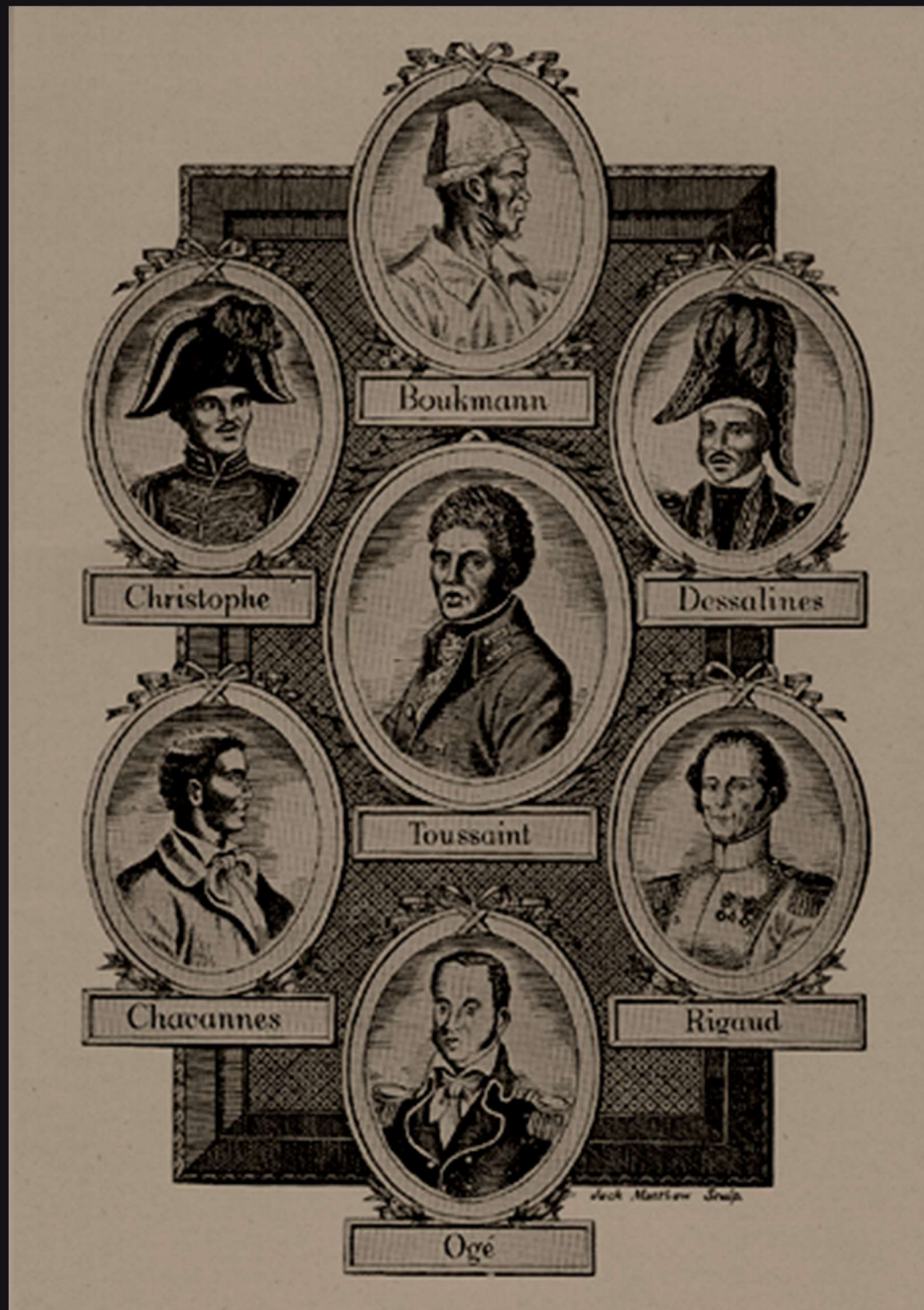
fierce, severe and uncompromising. Promises to the Petro must be kept and rituals must be carried out with the utmost caution. Rules should not be bent or broken when dealing with the Petro. The ritual "vocabulary" of the Petro are that of the slaveholders. These Lwa are served with fire, small explosions of gun powder, cracking whips, and shrieking police whistles. The Petro essentially represent an effort to expropriate the power of the slaveholder and their historical legacy i.e. oppression, racism, economic discrimination etc and to use this power against itself.

- Kafou Legba = trickster figure, aggressive defense of gateway to Ginen
- Ezili Je-Rouge (red eye) or Ezili Danto = rage and mother's defense of threatened child
- Ogou Ferary – fierce pleasures, fierce defense, aggression, strategy
- Baron le Koa = harm to enemies, punish wrongdoers, death
- Dan Petro = "father" of Petro loas - revenge

Quote from Karen McCarthy Brown, "Systematic Remembering, Systematic Forgetting: Ogou in Haiti" and "Vodou" by Lester Robertson at <https://slideplayer.com/slide/7773310/>



“Petwo Ceremony Commemorating Bwa Kayiman,” 1950, by Castera Bazile



Heroes of the Haitian Revolution



Haitian Vodou priestess Cécile Fatiman



“Marie Sainte Dédée Bazile, known as Défilée [‘La-Folle’], remembered for retrieving and burying the mutilated body of Emperor Dessalines after his assassination at Pont Larnage,” from <https://twitter.com/blkwomenradical/status/1212385473315983362>



Catherine Flon, goddaughter of Dessalines, nurse, and military strategist, sewing the first Haitian flag, in paintings by Patrice Piard and Jean E. Laurent



ÉTATS-UNIS
1865

OCÉAN
ATLANTIQUE

MEXIQUE
1829

BAHAMAS
1833

CUBA
1886

HAÏTI
1793

RÉP. DOMINICAINE
1822

PORTO RICO
1873

SAINT-KITTS-ET-NEVIS
1833

ANTIGUA-ET-BARBUDA
1833

GUADELOUPE
1848

MARTINIQUE
1848

BARBADE
1833

BELIZE
1833

JAMAÏQUE
1833

GUATEMALA
1824

SALVADOR
1824

HONDURAS
1824

NICARAGUA
1824

COSTA RICA
1824

MONTSERRAT
1833

DOMINIQUE
1833

CURAÇAO
1863

PANAMA
1851

VENEZUELA
1854

COLOMBIE
1851

ÉQUATEUR
1851

PÉROU
1855

CHILI
1823

ARGENTINE
1853

BOLIVIE
1826

PARAGUAY
1842

URUGUAY
1842

GUYANA
1833

SURINAM
1863

GUYANE FRANÇAISE
1848

TRINITÉ-ET-TOBAGO
1833

BRÉSIL
1888

OCÉAN
PACIFIQUE

OCÉAN
ATLANTIQUE



The *poto mitan* or “central pole” of a Vodou temple

- Oum'phor (hounfor)
- Konesans
- 3 levels of participation:
 - Ordinary parishioner
 - Ounsi (hounsi) - initiated “spouses” of loas
 - Houngan (male) and/or Mambo (female)

From “Vodou” by Lester Robertson at <https://slideplayer.com/slide/7773310/>

- **The Kanzo**
 - Ritual Baths
 - 3 days, 7 baths per day
 - Herbal baths
 - Funeral songs
 - Kouche Kanzo (lying down Kanzo)
 - Confined to the djevo
 - 4-5 days
 - Kouri Ayizan
 - Spirit possession
 - Afterwards, baptism, wear white, abstain from sex & certain foods for 41 days, one year later, sponsor a ritual to honour their lwa



Devotee of Kouzen Zaka by Phyllis Galembo



Initiate mounted by Kouzen Zaka in spirit possession eating at a ceremony



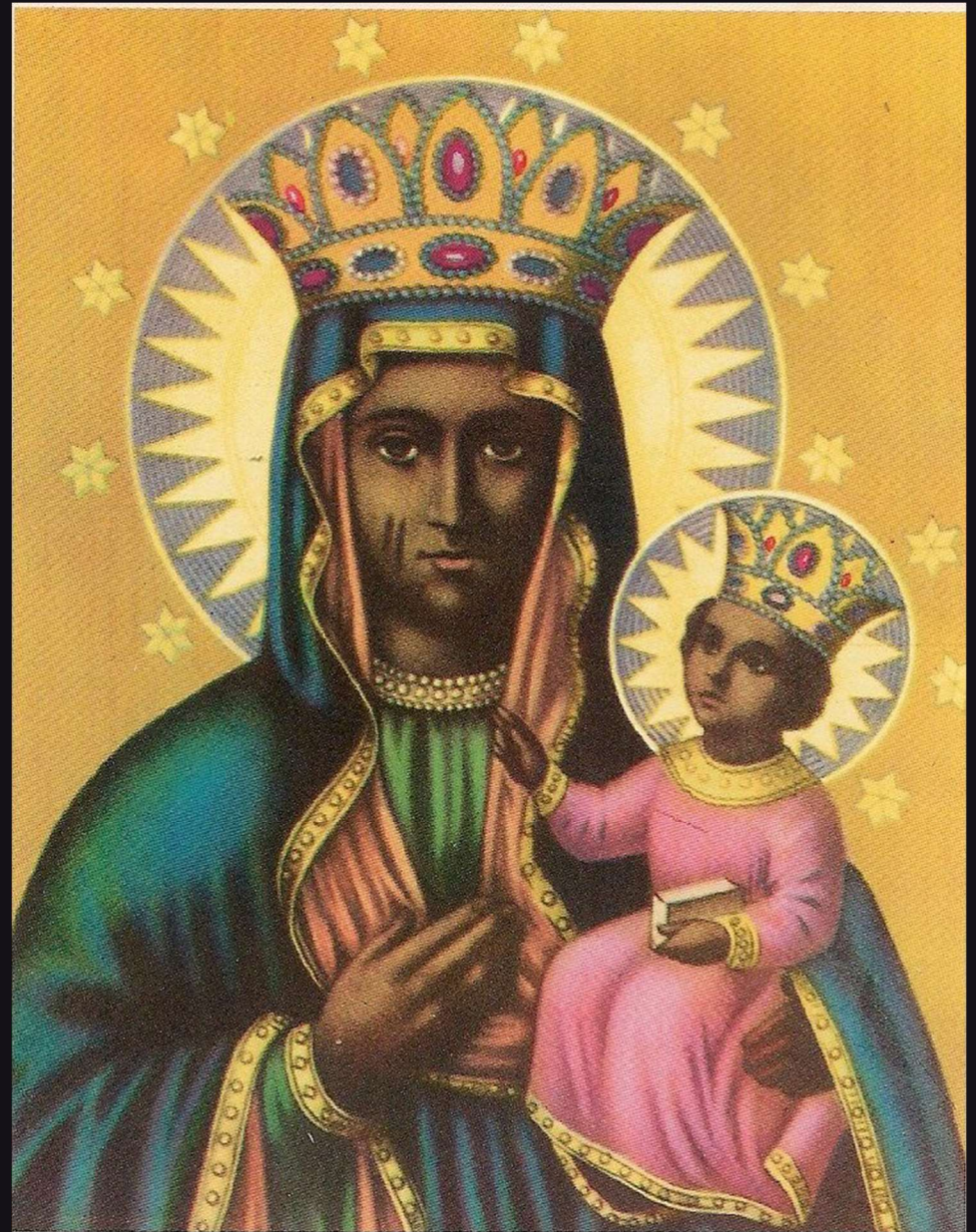
Haitian-born Brooklyn mambo Marie Thérèse Alourdes Macena Champagne Lovinski (1933–2020), better known by the name Mama Lola, as documented by Karen McCarthy Brown



Haitian Vodou flag for Lasirenn



Chromolithograph of St. Patrick driving the snakes out of Ireland and Haitian Vodou flag for Dambala and Aïda-Ouédo



Our Lady of Częstochowa, the patronness of Poland, and a chromolithograph of Ezili Dantor



Haitian flags representing Ezili (or Erzulie) Dantor and daughter Anais



Mural of Ezili Dantor at the now-closed Haitian restaurant Tap-Tap in Miami



Haitian flag for Ezili (or Erzulie) Freda

“We have spirits in the sky who like both men and women” as well as ones who are *deux-manières*, or double-gendered, Meus says. “It’s not considered a bad thing for them, so why would this be a bad thing for us?”

Queer Haitians Find a Refuge in Vodou

BY BEENISH AHMED

Expressions of gender and sexual non-normativity in Haiti: Preliminary research

Martina Carla Louis

Florida International University

The Haitian sexual/ gender system incorporates masisi, madivin, makomer, mix, LGBT individuals, and normative sexuality/gender. For the purpose of this project, I will focus on masisi, madivin, and LGBT because they are the most well-represented (terms) in the literature and in the space of Haiti.

Masisi is used to define non-normative sexuality and gender in males. It, of course, has variations in gender, sexual orientation, sexual behavior, as with all other categories.

Madivin is non-normative sexuality and gender categorization of females. As of yet, Queer women of Haiti remained invisibilized and their submerged subjectivities continue to push this research along. However, I would be remiss if I were to not mention that I use the term with reservation as I have yet to encounter members of the Haitian population who incorporate use of the term in their identity.



Omise'eke Natasha Tinsley

Gran Ezili, Ezili Freda, Ezili Danto, Ezili Je Wouj, Ezili Taureau, Lasirenn, and others are immensely influential for all those practitioners who embody and/or desire femininity. Ezili's most prominent paths include Ezili Freda, the luxurious mulatta who loves perfume, music, flowers, sweets, and laughter but always leaves in tears; the fierce protectress Danto; and Lasirenn, a mermaid who swims lakes and rivers where she invites women passersby to join her and initiates them into mystical (erotic?) knowledge. Indeed, no other lwa maps and mirrors queer femininity and womanness in the way Ezili does.

From **Ezili's Mirrors**

