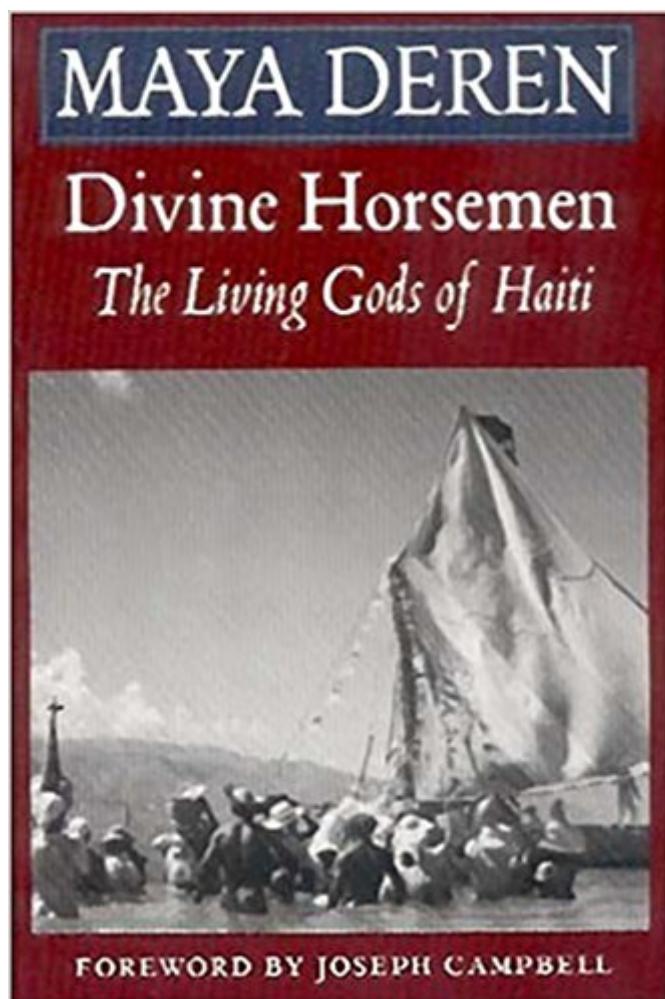


The book was found

Divine Horsemen: The Living Gods Of Haiti



Synopsis

Includes photographs and drawings. Foreword by Joseph Campbell 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, glossary, appendices and index. It includes the original Campbell foreword along with the foreword Campbell added to a later edition.

Book Information

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Customer Reviews

The result of vast fieldwork and personal research, and its findings are well and systematically drawn up at considerable length. --Times Literary Supplement There are lessons to be learned about Voodoo the way Maya Deren makes you know about it. --Village Voice More than thirty years have elapsed.... But her work...continues to move and inform. --Journal for the Society of Ethnomusicology

Maya Deren's life is the subject of a multi-volume biography in progress (see: The Legend of Maya Deren). Born in Kiev in 1917, Maya Deren emigrated to the United States with her parents a few years later, grew up mainly in Syracuse, New York, and attended Syracuse University. A social activist from her teens, she became interested first in dance and subsequently in filmmaking. Throughout the 1950s, until her premature death in 1961 at the age of 44, Maya Deren was a

leading exponent of experimental cinema and considered one of its most influential artists. She first traveled to Haiti to film dances in 1947, and returned in following years for lengthy stays. The work in Haiti led to the classic ethnographic study, *Divine Horsemen*, written with the encouragement of Joseph Campbell, as well as audio recordings and a documentary film which was later edited by Teiji and Cherel Ito.

This is one of the first books I ever read on the subject of Vodou, and after more than 10 years, I still refer to it.

very good

In the first pages of this book Deren compares the place of the artist in society with that of indigenous cultures. It is funny, sharp, and deeply intelligent. Yes, she is poetic, and writes with an artist's sensibility, but I am most interested in people and cultures, and this book is as psychologically and culturally and religiously sophisticated as any book I've read. Included in her chapters are examinations of the role of ritual in social coherence, creative expression (for everyone in the culture, not just the "geniuses"), and in individual development. Of course, we can idealize pre-industrial and pre-capitalist cultures, and life was, as Deren tells it (and as we know) excessively difficult for the slaves and their descendants who were forced to leave Africa and come to Haiti. But we can see what we've lost, spiritually, socially and personally with our move toward progress. An incredibly good read--and a classic work of anthropology, without the delusions about "objectivity" that permeate much of the academic writing.

This is one of the best books I have ever read.

I have Maya Deren's films "In the Mirror of Maya Deren," and "Maya Deren: Experimental Films." and as a result of seeing them, I was moved to purchase this book as well. I am fascinated that she had the access she did and that she documented it all. Yes, as some other reviewers say, it tends to be a "time capsule" but when we are looking into the past, should that exactly be what it needs to be? I am grateful to Maya and all of the work she did, giving us a glimpse into things we would never find in ordinary life.

I have given away countless copies of this book to students wanting to get an inside, accurate

understanding of Haiti and the Vodoun religion. It corrects the racist, ignorant, sensational accounts of this beloved and beautiful religion from the vantage point of an initiate. Maya Deren was an experimental film maker who went to Haiti in the forties to make an "art" film. When she realized that dance could not be separated from music and together they could not be separated from belief, she put her cameras in the closet and became a participant. She was also the red headed secretary for Katherine Dunham's black dance company.

This book is an excellently written anthropology of Hatian religion. The illustrations are very interesting and relevant to the topic of Voodo and there is a well written Author's preface.

A great reference book to the classic movie. It also provides an awesome bridge of info that allows one to look deeper than the surface into the world of Voodoo. If you enjoyed the movie then you'll LOVE the book

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