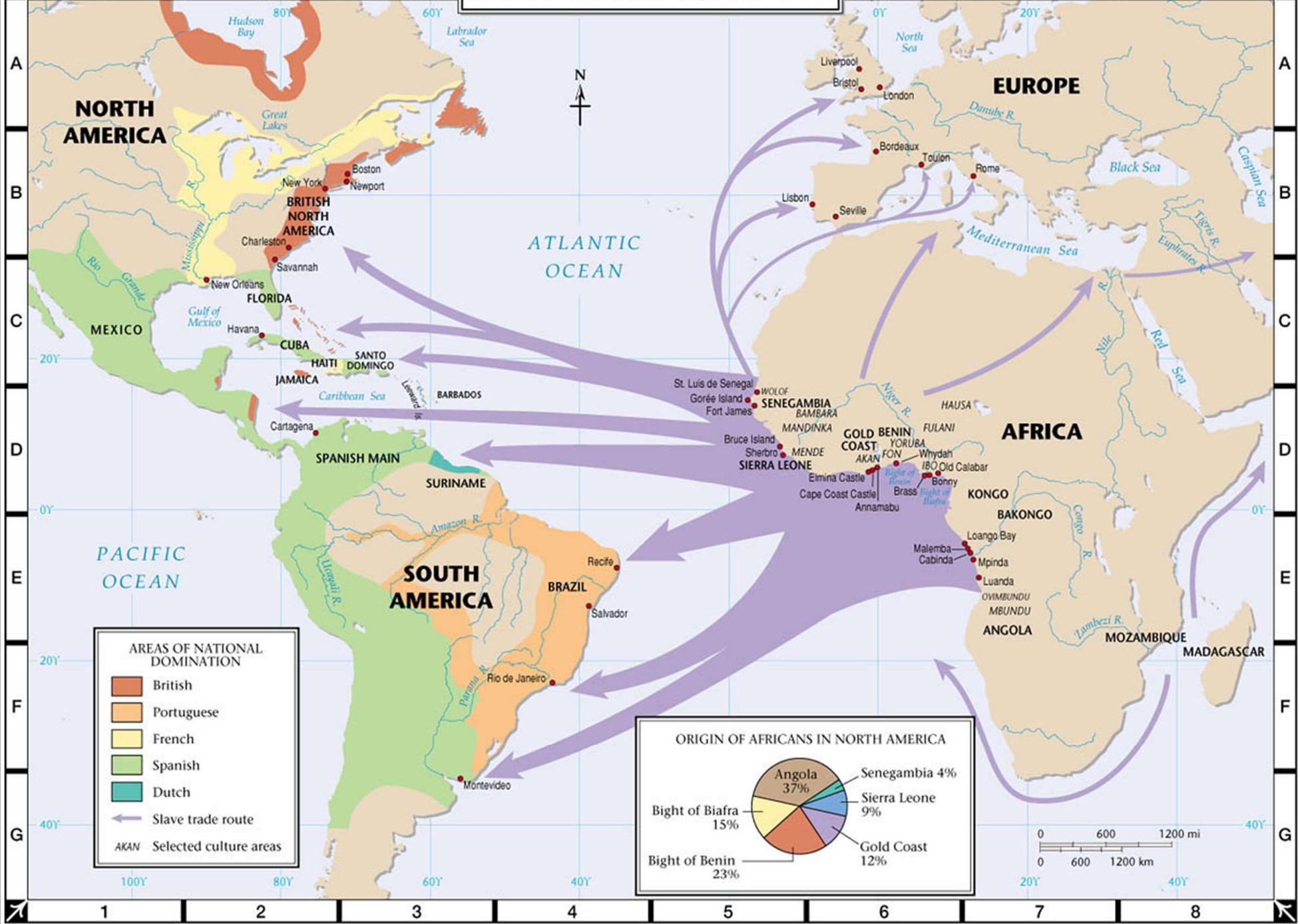


CAVEAT LECTOR: The following slides were shown in the “LGBT Religious History: Queering the Spirit” sessions indicated in the PowerPoint presentation title because they related to the required readings for those days. These can be found on the course syllabus.

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.

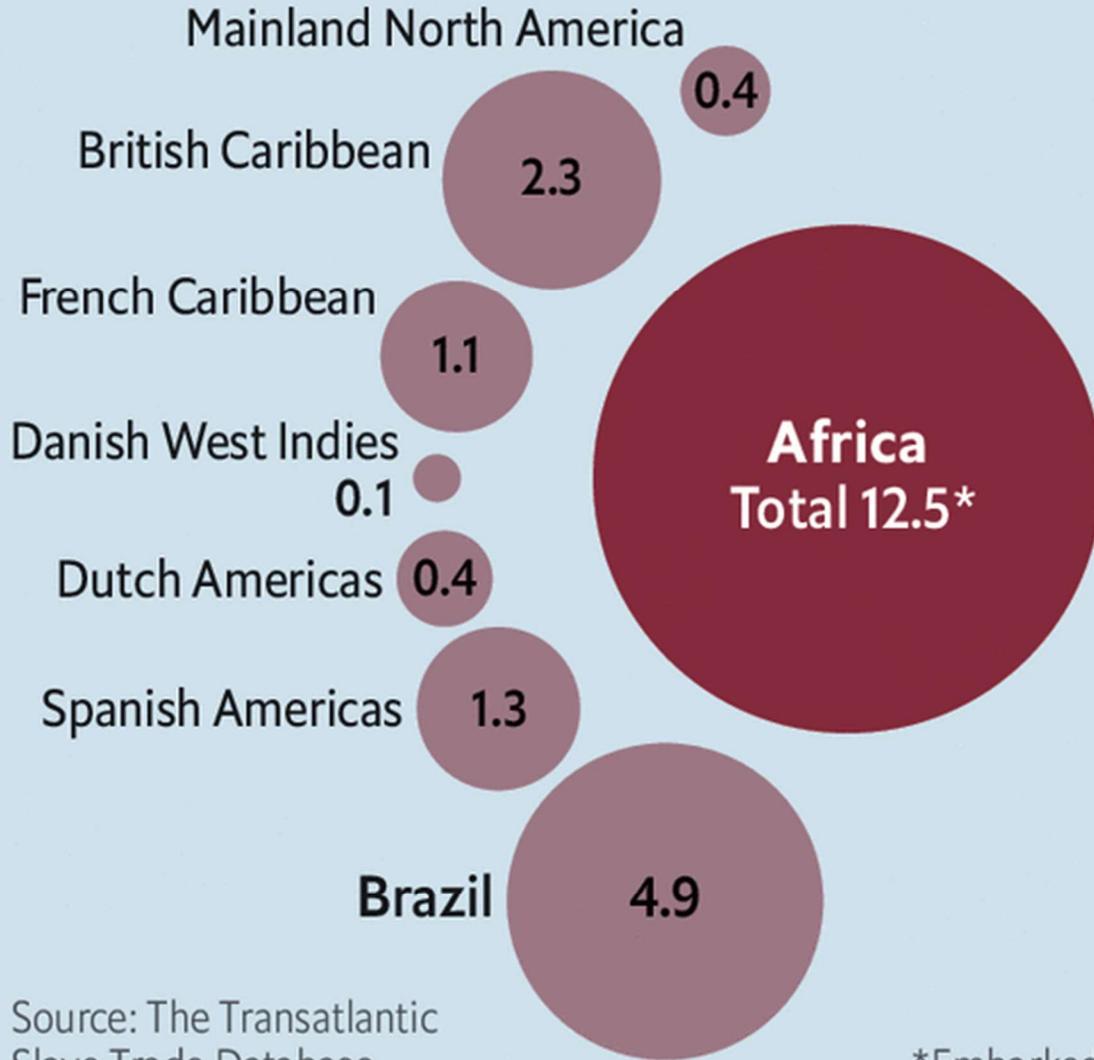
AFRICAN SLAVE TRADE, 1500-1870



Of human bondage

Transatlantic slave trade from Africa, 1525-1866

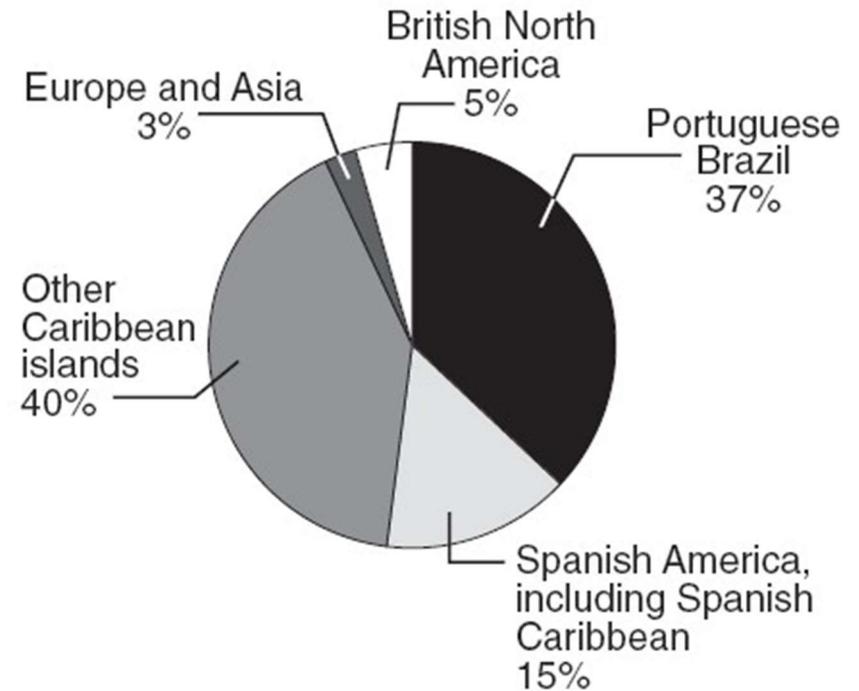
By disembarkation region, estimates, m



Source: The Transatlantic Slave Trade Database

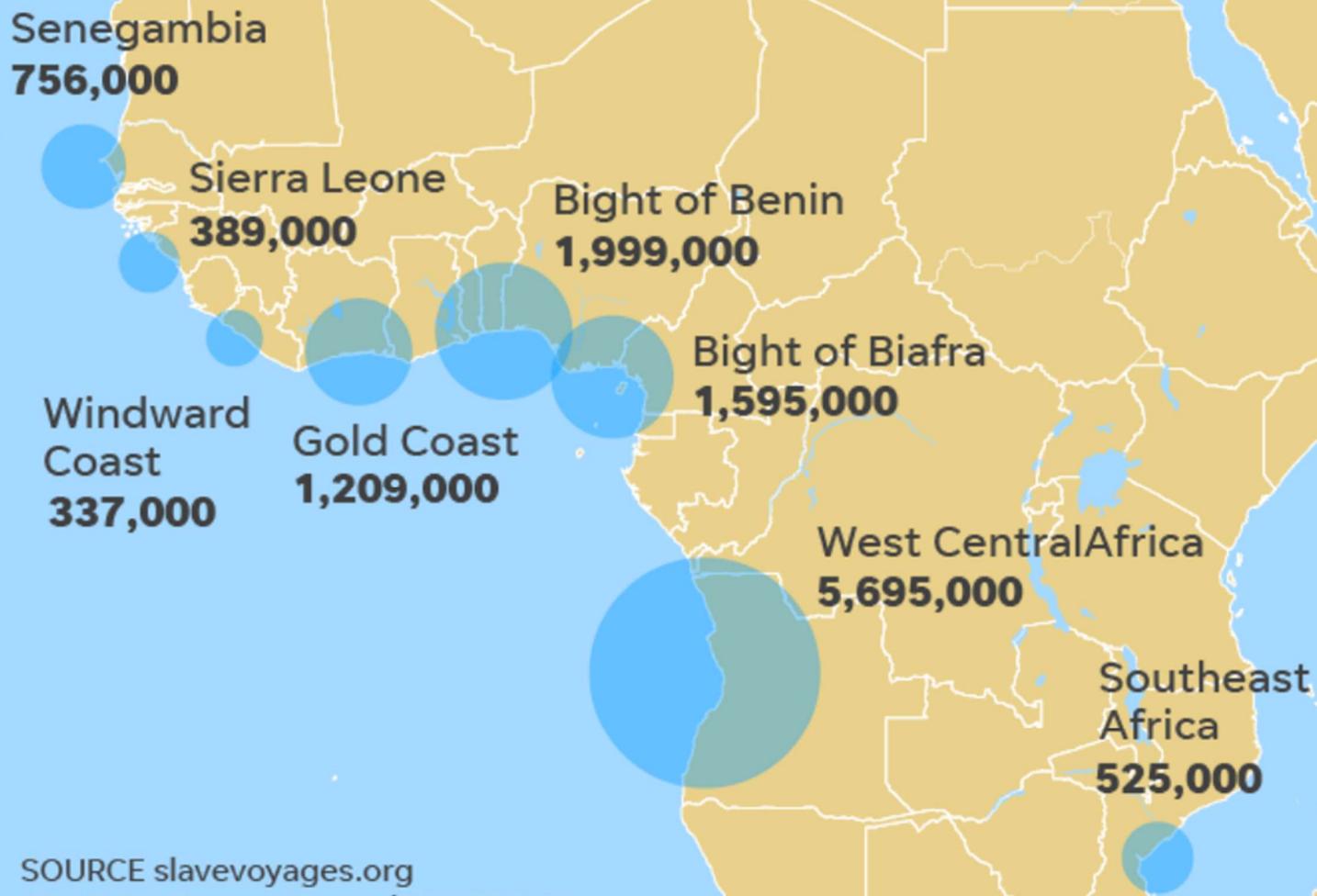
*Embarked

Destinations of Enslaved Africans 1500-1870

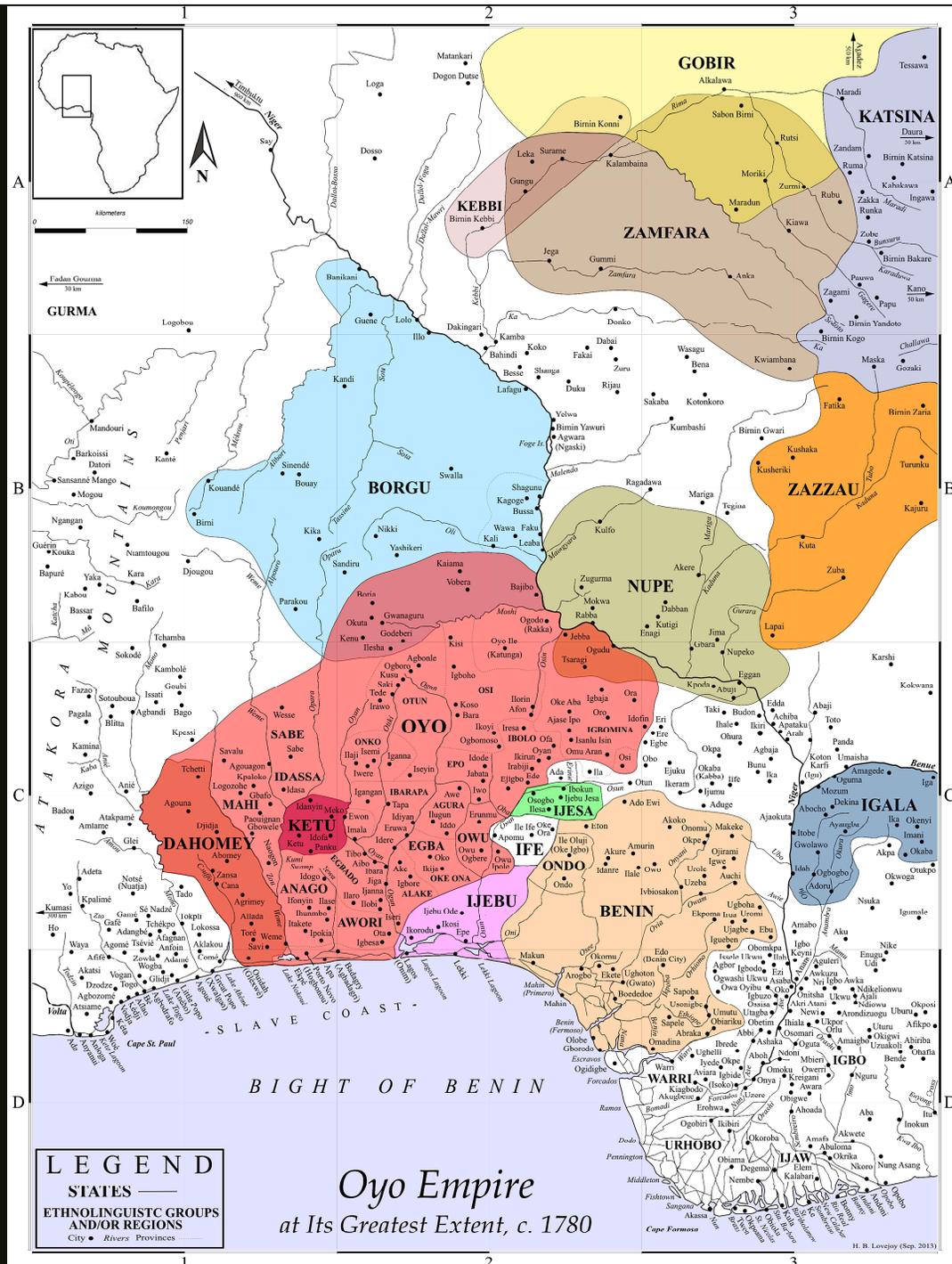


The transatlantic slave trade's African origins

Though estimates vary, at least 12.5 million people were seized from coastal regions of Africa for the international slave trade. Estimated numbers of people taken captive and major points of departure, 1501-1875:



SOURCE slavevoyages.org
GRAPHIC George Petras/USA TODAY



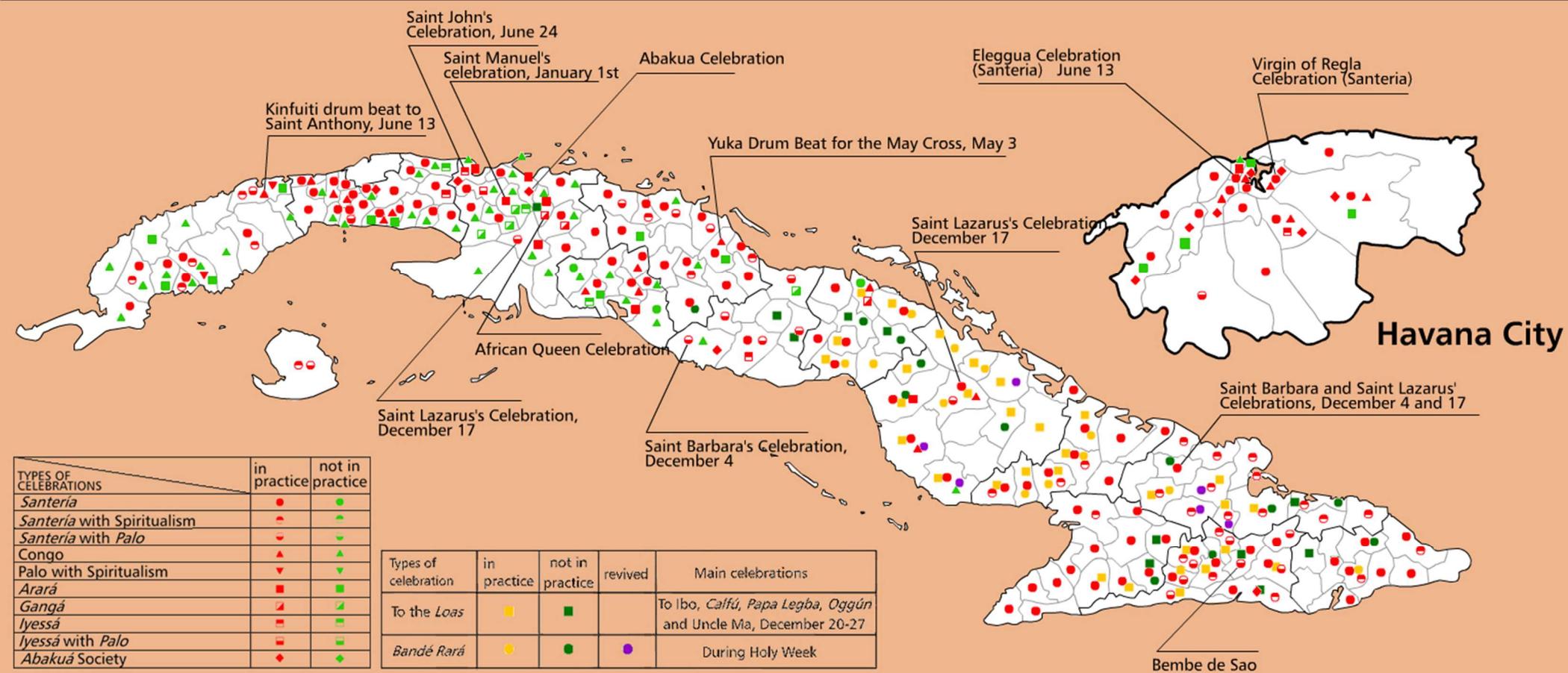
From Henry B. Lovejoy, “Re-Drawing Historical Maps of the Bight of Benin Hinterland, c. 1780,” *Canadian Journal of African Studies* 47, no. 3 (445), <https://hlovejoy.wordpress.com/>

Ethnic Group	Subgroups
Arará	Arará Agicon, Arará Cuévano, Arará Magino (Mahí), Arará Nezeve, Arará Sabalú
Carabalí	Apapá, Suamo, Bibí, ¹¹ Bricano, Bran (Bras), Abaya, Briche, Eluyo, Efi, Sicutato
Congo	Congo Real, Motembo, Mumbona, Musumdí, Mumbala, Mondongos, Cabenda, Mayombe, Masinga, Banguela, Munyaca, Loango, Musungo, Mundamba, Musoso, Entótera
Gangá	Arriero, Longoba, Maní, Firé, Quisí, Gola
Lucumí	Egguaddo, Eyó (Oyo), Ifeé, Iechas (Ijeshas), Engüei
Mandinga	
Mina	

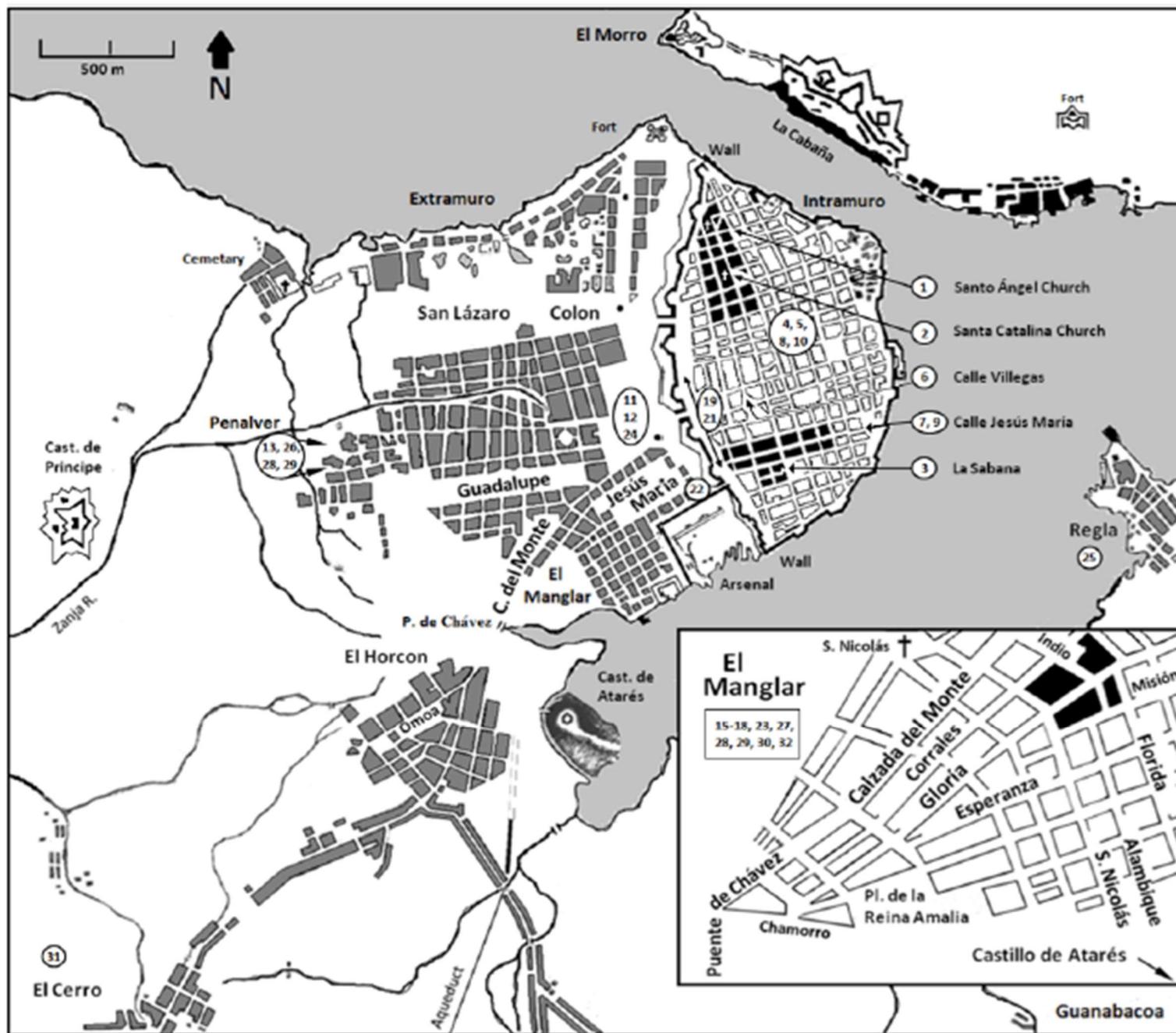
¹⁰ Ethnies as identified by Fernando Ortiz, *Los negros esclavos*, 25–48.

¹¹ Though he included them among the Carabalí as a subgroup, he also listed them as an independent ethnic group and related them with the Ibibi (Ibibio).

Chart from Miguel “Willie” Ramos, “Lucumí (Yoruba) Culture in Cuba: A Reevaluation (1830s - 1940s)” (Ph.D. dissertation, Florida International University, 2013), <https://digitalcommons.fiu.edu/cgi/viewcontent.cgi?article=2083&context=etd>



“Afro-Cuban religious celebrations, according to the ‘*Ethnographic Atlas of Cuba*’ (Centro de Antropología/CIDCC, 1999)” from Emma Gobin and Géraldine Morel, “Ethnography and Religion in Cuba: An Anthropology of Cuba: Historical and Bibliographical Landmarks,” available at <https://journals.openedition.org/ateliers/9447>



Locations of Lucumí Cabildos in Havana, c. 1728-1910

From Henry B. Lovejoy, <https://hlovejoy.files.wordpress.com/2018/03/havana-lucumi-cabildo-map.png>

Cabildos were part of a...

consciously articulated system of classification and governmental philosophy, specifically instituted to divide and conquer—that is to say, control—the massive black population in Cuba. Mid-nineteenth-century colonial Cuban decrees intended to insure that *negros de nación* remained ‘divided [by] *cabildo*,’ insisting that 1) “each *nación* must have their exclusive *cabildo*; 2) free blacks were not to ‘mix’ (*mezclar*) with slaves; 3) ‘whites were not permitted to attend gatherings of blacks’; 4) ‘and neither were *negros criollos* to be together with those *de nación*’; 5) ‘nor should Africans or *bozales* [recently arrived and ‘unseasoned’ blacks] be able to associate among [whites or *negros criollos*]” (Superior Civil Governor of the Island of Cuba [1843] and the Regente de la Audiencia y Real Cancillería de Puerto Príncipe as quoted in López Valdés 1987:7).

Excerpt from David H. Brown, “The Afro-Cuban Festival ‘Day of the Kings’: An Annotated Glossary,” in Judith Bettelheim, ed., *Cuban Festivals: A Century of Afro-Cuban Culture* (Kingston & Princeton: Ian Randle & Markus Wiener, 2001)

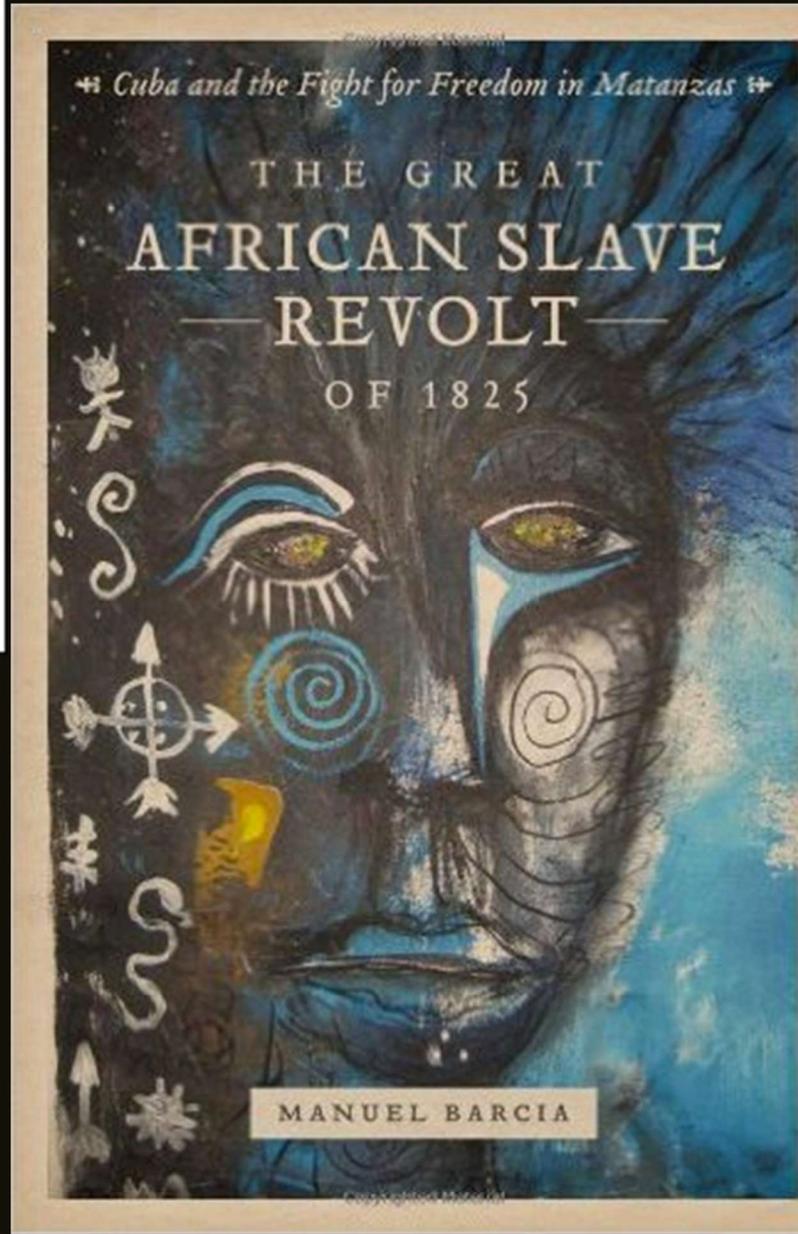
- 1492 Spanish invasion led by Christopher Columbus
- 1526 Captured Africans forced into slavery in Cuba
- 1553 First recorded slave revolt
- 1812 The Aponte slave revolt
- 1843 La Escalera slave revolt
- 1867 End of slave trade in Cuba
- 1868 Cespedes frees slaves, begins 10 year independence war
- 1878 Betrayal of Zanjón, Protest at Baragua
- 1886 Abolition of slavery in Cuba
- 1887 The Directorio Central de las Sociedades de la Raza de Color
- 1898 Spain defeated
- 1902 "Independent" Cuba becomes US neo-colony

13	13	José	1841
14	14	Manuel	1841
15	15	Antonio	1841
16	16	Francisco	1841
17	17	Diego	1841
18	18	Antonio	1841
19	19	Antonio	1841
20	20	Antonio	1841
21	21	Antonio	1841
22	22	Antonio	1841
23	23	Antonio	1841
24	24	Antonio	1841
25	25	Antonio	1841
26	26	Antonio	1841
27	27	Antonio	1841
28	28	Antonio	1841
29	29	Antonio	1841
30	30	Antonio	1841
31	31	Antonio	1841

*Rethinking
Slave Rebellion
in Cuba*

LA ESCALERA AND THE
INSURGENCIAS OF 1841-1844

Aisha K. Finch





Lista de los *Perchance* que pade... la *Confraternidad* que inten-
an he... los individuos del gremio de *Carpinteros* de lo blanco bajo la
vocacion del *Storjo* *San Juan* *San J. de* que se celebra en la *Igl.*
del *Convento* del *Storjo* *Padre S. Francisco* y con los siguientes

<i>mo</i>	<i>Camacho</i>	<i>Santiago Agramonte</i>
<i>May. 1 y 2...</i>	<i>Ciriaco Acevedo</i>	<i>Uligual Salacion</i>
<i>...</i>	<i>Antonio Urdia</i>	<i>Pentona Martis</i>
<i>...</i>	<i>Valentin Sanchez</i>	<i>Diego Urdia</i>
<i>...</i>	<i>Juan Sordiga</i>	<i>Diego Acosta</i>
<i>...</i>	<i>Gerónimo Lopez</i>	<i>Santiago de Sagras</i>
<i>...</i>	<i>Juan Ramos Yanelis</i>	<i>Facundo Soban</i>
<i>...</i>	<i>Manuel de Soto</i>	<i>José Alpizar</i>
<i>...</i>	<i>Agustin de Vargas</i>	<i>Rafael Urdia</i>
<i>...</i>	<i>Agustino Alvarez</i>	<i>José Antonio Aponte</i>
<i>...</i>	<i>Rafael Ronda</i>	<i>José de Sacun Pizarro</i>
<i>...</i>	<i>Juan de Fuentes</i>	<i>Juan de Dios Carro</i>
<i>...</i>	<i>Bernardo Pico</i>	<i>...</i>

“José Antonio Aponte, a free man of color, carpenter, artist, and alleged leader of a massive antislavery conspiracy and rebellion in colonial Cuba in 1811-1812,”
<https://aponte.hosting.nyu.edu/>



Remigio Herrera, "Adechina"





Adechina's daughter, Francisca "Pepa" Herrera, Eshubi, and her cabildo's Virgin of Regla



Susana Cantero, "Omi Toke"



Ma' Monserrate "Apoto" González, "Obá Tero," and an Olokun vessel



Fermina Gómez, "Osha Bi"



Eulogio "Tata Gaitán" Rodríguez, "Ogunda Fun," initiated as babaláwo in the early 1880s, and priest of the orisha Ochosi

THE AFRO-CUBAN PANTHEON

ORISHA	CATHOLIC SYNCRETISM	DOMAIN	RITUAL INSTRUMENT	RITUAL COLORS
Elegba	Holy Child of Atocha	crossroads	<i>garabato</i> ¹	red, black, and white
Ogun	St. Peter	iron/war	cudgel/machete	black, green, and red
Oshosi (Ochosi)	St. Norbert	hunting	bow and arrow	dark blue and amber
Osayin (Osain)	St. Sylvester	healing/traditional medicine	beaded gourd	no preference
Erinle (Inle)	St. Raphael	fishing/healing	fishing rod	turquoise, green, and coral
Orishaoko	St. Isidore	agriculture	plow	turquoise and mauve
Babaluaeye	St. Lazarus	smallpox and epidemics	<i>ja</i> (broom of palm fibers)	brown, black, and red
Ibeji (Ibeyi)	Sts. Cosmas and Damian	twin births	none	white and red (sometimes blue)
Dada	Our Lady of the Rosary	unborn children	calabash adorned with beads and cowries	red and white
Bayani (Abañale)	St. Raymond Nonato	same as Dada	none	red and white
Iroko	Immaculate Conception	silk-cotton tree	beaded cane	green and turquoise
Aganju (Agallu)	St. Christopher	volcano	double-edged ax	brown and opal
Shango (Chango)	St. Barbara ²	thunder/fire	double-edged ax ³	red and white
Obatala	Our Lady of Mercy	purity	<i>iruke</i> (horse tail)	white
Oduduwa	St. Manuel	death	coffer ⁴	white and opal
Oba	St. Catherine	river	coffer and key	brown, amber, and coral
Yewa	Our Lady of Montserrat	cemetery	beaded horse tail	mauve and crimson
Oya	St. Theresa ⁵	tempests/marketplace	beaded horse tail and machete	brown, red, or burgundy ⁶
Yemoja (Yemaya)	Our Lady of Regla	ocean and all waters	fan adorned with peacock feathers	blue and opal or crystal
Olokun	none	ocean	none	dark blue, red, coral, and green
Nana Buruku	Our Lady of Mt. Carmel	lagoon	wooden knife	black and mauve
Oshun (Ochun)	Our Lady of Charity	river	brass fan	amber, yellow, and coral
Orunmila	St. Francis of Assisi	divination	divining chain and tray	yellow and green

¹A hooklike instrument used in cutting grass or sugarcane, usually made of wood from the guava tree. Depending on the creativity of the devotee, the *garabato* may be painted, or adorned with beads and cowries.

Chart from
Miguel “Willie” Ramos,
“Afro-Cuban Orisha
Worship,” in Arturo
Lindsay, ed.,
*Santería Aesthetics
in Contemporary
Latin American Art*
(Washington:
Smithsonian Institution
Press, 1996)

ORISHAS AND SAINTS

Orisha	Saint	Principle
Agayu	Christopher	fatherhood
Babaluaye	Lazarus	illness
Eleggua	Nino de Atocha, Anthony of Padua	way-opener, messenger, trickster
Ibeji (twins)	Cosmus and Damien	children
Inle	Rafael	medicine
Obatala	Mercedes	clarity
Ogun	Peter	iron
Olokun	Regla	profundity
Orula	Francis	wisdom, destiny
Osanyin	Joseph	herbs
Oshosi	Norbert	hunt, protection
Oshun	Caridad	eros, rivers
Oya	Candelaria	death
Shango	Barbara	force, thunder
Yemaya	Regla	maternity, seas

Table I from Harry G. Lefever, "When the Saints Go Riding in: Santeria in Cuba and the United States," <https://www.jstor.org/stable/1386562>