Above: Sosa Adede (Fon artist) (Republic of Benin), Royal doors, 1850s. Wood, pigment. Right: Yoruba culture, Nigeria, detail of an Ibeji (twin) figure, showing abaja markings, 20th century. Painted wood.
Left: Bishop Samuel Ajayi Crowther (1809-1891); Above: Map of Yorubaland.

Ewà ode: outer beauty
Ewà inú: inner beauty
Iwà: character

orí: head

ojú: eyes.
Map of the Black Americas (including those locations where Yoruba and Fon religions and cultures persist)

ohun èsò: ornamentation
Above: Yoruba woman sporting a “basket” hairstyle, 1980s. Right: Yoruba peoples (Nigeria), Woman holding a bowl in the shape of a chicken, late 19th century. Wood.

ifarahun: clarity of mass

fifín: clarity of line

didon: luminosity, delicacy

Ewà: Well made, or well done.
Left: Yoruba peoples (Nigeria), Crown/shrine for the head (île ori), 20th century. Cowrie shells, leather, cloth.
Center: Yoruba priestess for the goddess Odua, Ilaro, Nigeria, 1970s.

gígún: relative straightness
**Eshu-Elegba (Nigeria/Benin), Exu (Brazil), Echu, Elegua (Cuba)**

**Evocations of Commitment, Contingency**

Left: Yoruba peoples (Nigeria), Eshu Dance wand, 19th century. Wood, cowrie shells, beads, metal, cloth, leather.


Upper right: Eshu/Elegba figure, 20th century, Miami. Concrete, cowrie shells.

Above: Fon peoples (Republic of Benin), Ifa Divination Tray, late 16\textsuperscript{th} century. Wood.
Right: Owo civilization (Nigeria), Ifa Divination tapper, 18\textsuperscript{th} century. Ivory.
Osanyin (Nigeria/Benin/Brazil) & Osain (Cuba) Evocation of healing

Yoruba peoples (Nigeria), 2 views of a medicine staff for Osanyin (Osun), 20th century. Iron.
Ogun (Nigeria/Benin/Cuba) & Ogum (Brazil)
Evocations of war, iron

Obaluaiye (Nigeria/Benin), Omo-Olu (Brazil & Cuba) & Babalu Aye (Cuba)  
Evocations of epidemic, smallpox  
Nana Bukuu (Nigeria/Benin), Nana (Brazil) & Nana Buruku (Cuba)  
Evocation of the mother of smallpox

Clockwise from lower left: Album cover for Desi Arnaz/Babalu, 1940s. Devotee of Nana Bukuu holding her dance wand (ileesin), Republic of Benin, 1960s. Straw, beads, leather, chicken feet. Phyllis Galembo, Devotee of Omolu, wearing a straw cloak (palha da costa), Bahia, Brazil, 1980s. Pierre Verger, Devotee of Nana Buruku, Bahia, Brazil, 1950s. Participant in the Procession of Saint Lazarus (Babalu), December 16, El Rincon, Cuba, 2000s.
Yemoja (Nigeria/Benin), Yemanja (Brazil) & Yemaya (Cuba)  
Evocation of the ocean  
Oshun (Nigeria/Benin), Oxum (Brazil) & Ochun (Cuba)  
Evocations of sweet water, love  
Oya (Nigeria/Benin) & Oya Yansa/n (Brazil & Cuba)  
Evocation of whirlwind

Two altars to Oxum (Oshun), (left) Bahia, Brazil, and (above) Recife, Brazil, 1980s.
Shango (Nigeria/Benin) Xango (Brazil), & Chango (Cuba)
Evocations of thunder, lightning

Map of the Republic of Benin.
Above: Illustration after Barbot, Guinea Coast “fetishes,” 1746. Engraving. Right: Fon peoples (Republic of Benin), Bocio, Male Figure, 19th-20th century. Wood, cowrie shells, beads, cords, feathers, etc.
Above: Fon peoples (Cyprien Tokundagba), Republic of Benin, Bas-relief from the adjalala building, King Guezo’s palace, Abomey, 20th century. Polychrome adobe.
Left: Fon peoples (Ganhu Huntondji) (Republic of Benin), Warrior Figure, ca. 1858-89. Wood & iron.
Right: Fon peoples (Akati Akpele Kendo) (Republic of Benin), Warrior Figure, ca. 1858-89. Iron.
Left: Fon peoples (Sosa Adede) (Republic of Benin), Man-shark dedicated to King Gbehanzin, 1889-94. Polychrome wood. Right: Fon peoples (Sosa Adede) (Republic of Benin), King Glele in the guise of a Lion, ca. 1858-89. Polychrome wood.