Moving beyond the slave trade and slavers as signals of ruptured roots has necessitated travel in both literal and metaphoric senses in and through, among others, literary, spiritual, performative, philosophical and theoretical scapes. From Amiri Baraka, Kamau Brathwaite and Wilson Harris, to Michael Dash and Rex Nettleford, there are readings of the experiences of occupants of the Atlantic that this author will analyze through the lens of limbo, the slave ship dance. Limbo provides an important philosophical marker of historical narratives about the New World, but this paper pushes beyond the historical, musical and celebratory patterns to make statements about the performance cultures of the Black Atlantic and how their deep continuities and commonalities inscribe odes to the experiences of the Atlantic which have been fortified through the spiritual. More importantly, this paper advances that the limbo imagination provides a platform through which to take account of the spiritual experiences at the heart of the Black Atlantic ‘crossroads’ of existence. Through the lens of the ‘crossroads’ we are able to map the philosophy, cosmology, ontology and character of events / rituals performed there.