

STOOL REGALIA OF THE DWABEN STATE OF ASANTE (GHANA):

RELEVANCE TO ART EDUCATION

KNUST

By

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DECLARATION

I hereby declare that this submission is my own work towards the PhD and that, to the best of my knowledge it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

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ABSTRACT

Stool regalia of traditional Ghanaian societies ruled by kings and chiefs are an indispensable part of these societies. They reveal notable aesthetic and symbolic expressions of cultures, their religious beliefs and practices, ideals, social organizations and wealth. In Asante, stool regalia play momentous role in the life of their traditional leadership institutions and political systems and accentuate their status and authority. Asante stool regalia are characterized by the use of a variety of royal art forms that are both functional and symbolic. They have several cultural undertones that need to be understood by contemporary societies. A study conducted on a selected number of stool regalia of the *Dwaben* state of Asante revealed their philosophical, socio-cultural, symbolic expressions as well as outstanding aesthetic qualities and values. These knowledge need to be transmitted to the youth as a way of educating and preserving the *Dwaben* heritage. Their stool regalia convey historic facts about the state derived from several Asante proverbs, expressions and symbols represented by anthropomorphic and zoomorphic forms. Primary data on the stool regalia were gathered from a sampled population from the *Dwaben* Traditional Area with a few from secondary sources. They were validated for their authenticity. Data gathered at the research sites (*Dwaben, Bonwire, Manhyia, Ahwia, and Adum Nsuo Ase*), were assembled, analyzed and interpreted, and forms the basis of discussions in Chapter Five. A few attribute variables are translated into bar charts for analyses of results. Conclusions and recommendations based on findings of the study are provided. Data on indigenous knowledge of the *Dwaben* stool regalia could serve as resource materials to promote indigenous arts education in the country. The excellent photographs and the accompanying scholarly information would be of interest to art students, art educators and researchers. Results of the research could enhance the study of Asante and Akan royal art forms in schools and colleges within Ghana.

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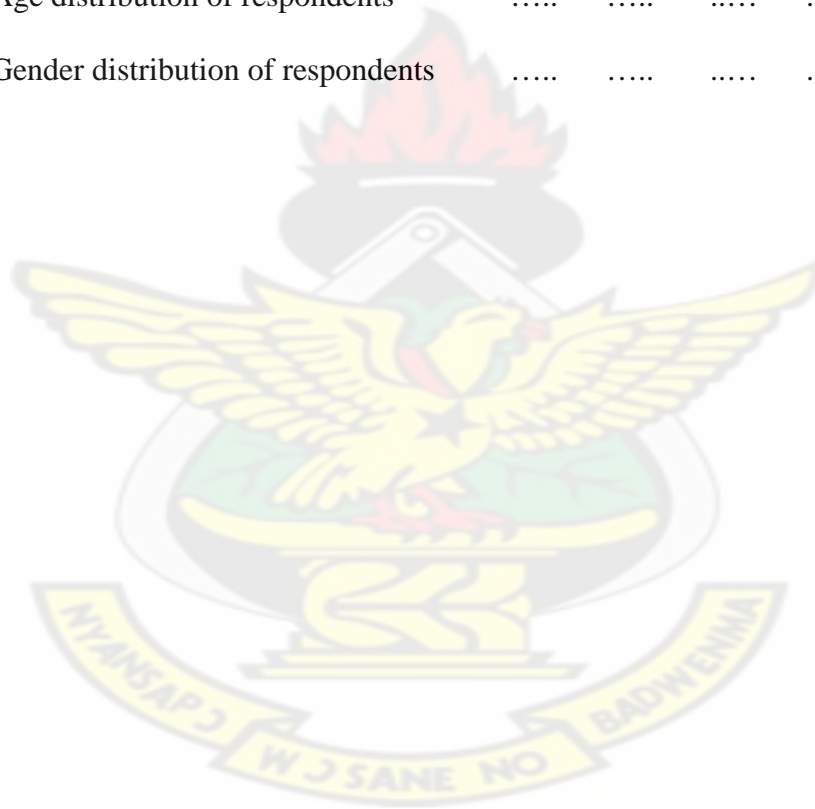
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CHAPTER ONE

INTRODUCTION

1.0 Background to the study

Indigenous cultures the world over have always had a way of expressing themselves through their arts, which form a basis for their existence and livelihood. They are considered the earliest manifestation of such civilizations and help fulfill an aspect of humanities desire to interpret the world around them. Gilbert (1998) corroborates that “art has inextricably been with humans since the discovery of the earliest cave men and will persist as long as civilization continues” (p. 345).

Indigenous Ghanaian societies have since ancient times lived and aesthetically expressed themselves through their arts. They form the basis for the organization and survival of these societies and serve as a symbolic language reflecting their conceptions and way of life and a means of documenting cultural values and traditions of these societies through their art forms, myths, folklores, proverbs, music, dance, and drum language.

Throughout the years, stool regalia of kings and chiefs of traditional Ghanaian societies have functioned as powerful organizing symbols divulging their collective identities, histories, ethics and religious practices (Kyerematen, 1964).) They typically represent conceptual ideas and help connect the cultural milieu and metaphysical world of their ancestors. Stool regalia essentially epitomize the artistic life of these societies. They show a visual representation of the status, authority, and opulence of traditional rulers and their states. The historical and cultural art forms of stool regalia convey visual and verbal messages mostly derived from cultural beliefs, proverbs, expressions, and symbolisms, which encode the

secret language of the people and thus have several philosophical, socio-cultural and historical implications.

In appreciating traditional works of art a major factor to consider is knowledge of their time frame. Such works of art unlike European art (art for art sake) are usually created to answer a particular problem or serve some practical end. They have their own prevailing standards of judgement based on their unique cultural values and aesthetic qualities and expressions (Coetze and Roux, 1998; Willet, 1983). These standards need to be appreciated from the perspective of each culture. It is imperative to go beyond superficial appearances to obtain a more profound insight into them, as various philosophies, beliefs, and ideals invariably affect their creation and use. There is the need therefore to investigate and evaluate the philosophical and historical dimensions of most stool regalia of traditional Ghanaian societies.

1.1 Statement of the problem

Stool regalia play momentous role in the life of Asante kingship and chieftaincy. They encompass revered art forms and other paraphernalia that characterize their political system. They have both functional and symbolic purposes with several philosophical and socio-cultural values. Asante stool regalia are used by royalty to identify, symbolize, and accentuate the status, authority and importance of traditional rulers.

The Asante nation with her power and splendour of royal arts has accorded the kingdom much notice and acclaim. A number of anthropological and sociological studies have been conducted on the royal regalia of the *Asantehene* and his court officials. However, little studies have been carried out on the other *paramountcies* and states that make up the Nation.

History has it that Dwaben state of Asante has over the years contributed enormously to the strengthening of the Asante nation to make it what it is today. They participated and won several wars for the Asante nation earning them the title the *yoko manu* of Asante and the head of the *yoko* states or clan within the Union (“Silver Jubilee Celebration”, 1996). They also conquered several territories to their advantage and as a paramount state of Asante has a number of historic stool regalia. The royal art forms of the Dwaben stool regalia have historical importance that need to be documented as a way of preserving their cultural heritage before they are extinct through acculturation. There is also the fear of losing such cultural knowledge to the older generation who eventually die without teaching most of the traditions, histories, arts, religious practices and values to the future generations.

Dwaben as an influential state of Asante use cast-gold, gilded ornaments and a number of symbolic accessories in adorning their *manhene* and his court officials. Festivals such as *Ad Kese u’ u’* among others provide an avenue for the display of such impressive royal arts in a ritual setting, as a way of projecting his image, power, status and the wealth of the state. An awareness of the visual and cultural symbols of the Dwaben state stool regalia would enable contemporary societies especially the youth acquire knowledge and appreciate their history, arts, cultural values, practices and their implications.

There is the need to fully explore the Dwaben stool regalia to bring out their historical, aesthetic and symbolic values and how such expressions promote their political system and the culture as a whole. The researcher’s dissertation therefore investigates the Dwaben stool regalia, their significant forms with outstanding aesthetic qualities and values together with

the philosophical and socio-cultural values and their relevance to art education. The research therefore seeks to answer pertinent questions such as:

- How imperative are royal art forms or stool regalia to the Dwaben state of Asante?
- What philosophical and socio-cultural essence can be derived from the study of stool regalia as indigenous art forms?
- What aesthetic values are associated with the Dwaben state stool regalia?
- What benefits can be derived from the study of indigenous arts within schools and colleges in Ghana?
- How accessible stool regalia or royal arts are, as a means of cultural education?

1.2 Hypotheses

- Dwaben state has a number of stool regalia, which have various philosophical, socio-cultural and aesthetic implications relevant to the study of art education.
- The study of the Dwaben state stool regalia will bring to the fore their philosophical, socio-cultural, aesthetic and educational dimensions.

1.3 Objectives

The study is to:

- identify and describe selected art forms of the Dwaben state stool regalia.
- analyze selected art forms identified as part of the Dwaben state stool regalia and discuss their philosophical, socio-cultural, and aesthetic values, and
- bring to light the relevance of the study to art education.

1.4 Delimitation

The study is focused on:

- the description and analysis of selected art forms of the Dwaben state stool regalia
- the exploration of the philosophical, socio-cultural and aesthetic implications as well as their relevance to art education.

1.5 Limitation

- The researcher was not permitted to observe and take photographs of sacred stool regalia such as ceremonial and black stools among others. Descriptions of such items provided by the researcher were elicited through interviews and discussions with the Dwaben *manhene's* subordinate chiefs (*Ahenfo*), his spokespersons (*Akyeame*), elders and those associated with the custody of such regalia.

1.6 Definition of terms in the text

Terms used in the researcher's dissertation are defined based on their contextual meanings.

Some of the terms defined include the following:

Art forms: Indigenous works of art that have functional and symbolic significance such as royal art forms among others. These are made or used for spiritual, magical, religious, ritual, political or decorative purpose and possess African aesthetic qualities.

African aesthetics: African aesthetics are those ideas, beliefs, expressions, and experiences that are indigenous to a particular ethnic group and which collectively put native communities intact as a means of expressing their identities.

Aesthetic value: Refers to the artistic worth (intrinsic and extrinsic) of a work of art. It is those features of objects, events and scenes that are considered worthy of sustained appreciation, attention and interest.

Aesthetic qualities: Qualities inherent in a work of art. They are qualities that are objectively present in the things the work appears to qualify.

Aesthetic mode: Contemplation about an aesthetic work of art based on a person's sense of taste and feeling.

Adinkra symbols: Well-known or famous Akan symbols with lots of social, ethical and religious messages encoded in them which serve as symbolic language of the Akans with verbal and visual relationships.

Acculturation: The process of acquiring or modifying a people's culture through interaction with other cultures or the process of assimilating new ideas into an existing cognitive structure.

Abusua: The maternal bloodline (family) of the Akans.

Culture: The whole complex of distinctive spiritual, material, intellectual, and emotional features that characterise a society or social group. It includes the arts and language, the modes of life, fundamental rights of people, value systems, traditions and beliefs.

Indigenous art: Unadulterated art forms of local indigenes in a cultural setting based on their beliefs and cultural practices.

Indigenous institutions: The structures and the units of organization in a society and encompass the customs, values, and beliefs that guide social interaction.

Kumase: It is the capital of the Asante nation and the political name given to the former *Kwaman* state. The etymology of *Kumase* has been contended by two schools of thought. The first indicate that *komfo* Anokye planted two *Kum* trees at *Kwaman* and *Kumawu* respectively to determine the capital of the Asante nation based on the tree that germinates.

Fortunately that at *Kwaman* survived earning it the capital of the Asante nation. The second school of thought reveal that Nana Oti Akenten purchased the *Kwaman* land which took place under a *Kum* tree. Hence the phrase *Kum ase* meaning under the tree. The phrase was put together as *Kumase* as the original spelling of the name (Osei, 2004; Kyeame Awua Frimpong, personal communication, June 9, 2008).

Nton: Refers to the eight matrilineal clans of the Akans of Ghana.

Ntor : The paternal spirit line of inheritance among the Akans of Ghana.

yoko manu: Refers to Dwaben as the second most powerful state after Kumase.

yoko clan: The leading clan of the Asante people or founders of the Asante nation.

Primitive art: Crude and unrefined indigenous art of the African – a conception of the Western world.

Paramountcies: Leading states (*Kumase, Dwaben, Mampong, Kumawu*) that form the very core of the Asante nation.

Royal art: Ceremonial and ritual art forms owed by a state and used by chiefs to accentuate their power and authority. They include regal art forms such as crowns, stools, chairs, sandals, umbrellas and finials, headgears, jewellery and their various ornaments, swords, and palanquins among others.

Stool regalia: The varied forms of traditional cloths / clothes, ornamentations, insignia and other paraphernalia collectively owned by a particular ethnic group and that which is used to identify the status and authority of a traditional ruler.

Traditional societies: Long-established civilisations that strictly adhere to cultural norms and practices of their societies.

1.7 Importance of the Study

- The outcome of the study will serve as a resource material for the development of art curriculum for schools and colleges.
- It would serve as a means of preserving and transmitting the cultural heritage of the Dwaben people as authentic data would be made available for referencing.
- It would also serve as a base material for the study of the stool regalia of other states / *paramountcies* / societies in Ghana necessary for multicultural studies.
- The research will provide relevant information which could expand and enhance available knowledge on stool regalia and promote the teaching and study of some aspects of Akan culture and values.
- The outcome of the study could be put on the University Institutional Repository which offers open access to art teachers, art historians, sociologists, curators, anthropologists, ethnographers, scholars and the general public, as a means of educating the Ghanaian youth and the foreign world.

1.8 Abbreviations used in the dissertation

SPSS:	Statistical Package for Social Sciences
JHS:	Junior High School
SHS:	Senior High School
BS:	Basic School

1.9 Organization of the rest of the text

The study is organized into six chapters. Chapter One presents the Background to the Study, the Statement of the problem, Assumptions, Objectives, Delimitation, Limitation, Definition of Terms in the text, Importance of the study, and Abbreviations used in the dissertation.

Chapter Two is a review of related literature and gives a brief history of the Akans of Ghana, the Asante kingdom, the Dwaben state of Asante, their role in strengthening the Asante nation, the *Nton* under the Asante lineage (*Abusua*) system, and Asante clan and their totems, the political inheritance of the Asantes. It also discusses stools and their types, stool regalia as status of chiefs, significance of Asante stool regalia, chairs, aesthetics, indigenous African / Asante aesthetics, Asante traditional craftsmen, symbolism in Asante arts, visual-verbal symbols of the Asante and Indigenous education in Ghana.

Chapter Three presents the Methodology and includes the Research design and instrumentation employed in data collection, the population, the sampling method used in data collection and the sample. It also includes the library and museum research, data collection procedures, criteria for the admissibility of the study, validity of research instruments and the data analyses plan.

Chapter Four presents the documentation, and description of selected Dwaben state stool regalia. It includes their aesthetic, symbolic, philosophical, and socio-cultural values.

Chapter Five presents a discussion on the statistical analysis of data gathered during the survey and gives their various interpretations. The study ends with Chapter Six where findings from the empirical analysis are summarized, conclusions made and recommendations provided.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter presents a review of related literature to establish the theoretical and empirical basis on the study. Several published information were thus gathered from journals, books, and through the Internet. Those relevant to the researcher's topic were recorded and reviewed. Areas reviewed trace the origin of the Akans of Ghana, the Asante Kingdom, and gives a brief history on the Dwaben state of Asante, their role in strengthening the Asante nation. It also reviews the *nton* and *ntor* under the Asante lineage (*Abusua*) system, Asante clans and their totems, the political structure of the Asante, and explores the types of Asante stools, and their modernity, stool regalia as status of chiefs and their significance and chairs. Furthermore it discusses aesthetics and indigenous African / Asante aesthetics, Asante traditional craftsmen and materials used, symbolism in Asante arts and symbolism.

2.1 The Akans of Ghana

Numerous researches have been conducted on the origins of the Akans of Ghana by eminent historians, anthropologists and ethnologists. A few however would be considered. Nkansah-Kyeremateng (2004) asserts that the first historian to have researched into Akan history was Thomas E. Bowdich a member of a British mission sent to Kumase in 1817. Bowdich cited in Nkansah-Kyeremateng contend that most of the higher classes of the *Ashantee*, as he puts it, were descendants from eastern Ethiopia, and were a blend of Ethiopian emigrants and colonists. Bowdich's conclusion was based on a comparison he made on the laws and customs of the people of Abyssinia, *Ashantee*, and ancient Egypt in 1821.

Dupius (1824) alternatively traced the origin of the Akans to only northern Ghana, claiming that believers of Islam had driven them southward. Sir Henry Johnson, a British anthropologist cited in Dupius also traced the Ashanti group of Negroes to Niger, north of Yoruba land in the Borgu country. American anthropologists Dixon and Pittard in 1923 cited in Nkansah-Kyeremateng (2004) traced the Ashanti further eastward to Ethiopia to the north-east, in the region between Chad and the Nile. Danquah (1957) on the contrary asserts that the Akan culture was not Negro-African in origin but rather Libyo-Berber (a civilization that owed almost everything to the near east and Egypt). Meyerowitz (1951) cited in Nkansah-Kyeremateng (2004) claims that:

the ancestors of the present Akan aristocracy were descendants of the Dia or Za originally from Abyssinia or southern Arabia who migrated after the Arabs conquered North Africa and founded the Dia kingdom on the Niger between Djenne and Timbuktu. Ancient Ghana was conquered and ruled by part of the Dia kingdom and the rest moved south after Islamized Berbers conquered Dia in 1009-1010 and founded the Bono and Kumbu kingdoms which were later destroyed and from them emerged the Akan groups of today (pp. 21, 22).

Danquah (1957) and Osei (2004) conversely traced the Akans origin further east to the valley of Tigris and Euphrates, the home of the Turanian people of Summer and Akkad. Osei (2004) assert that the Akan people migrated from Mesopotamia in Israel to Africa. He maintains that the Akans either shared the same boundaries with the people of Israel or were themselves Israelites before migrating to Africa. Their assertion is based on the claim that both the Akans and Israelites practice similar cultural values (Turanian culture) such as giving their dead a befitting burial and believe in matrilineal inheritance. Osei substantiates that like the Israelites the Asante people in particular go to war with the “Golden stool” symbolic of the “Ark of God” of the Israelites, which they fought to defend in times of war.

Danquah (1957) assert that the Akans first settled at a place south of Libya where their name was *Akane* and migrated as a result of Assyrian conquest of Egypt in 650 BC. They established a kingdom between the Niger and southwestern Sahara in about 500 BC, which the Arabs named Ghana. He argues that the Almoravids conquered ancient Ghana in 1076 resulting in the Akans and other Negroes moving south in different waves in search of arable lands to farm, and to avoid inter-empire wars which destabilized them. Furthermore was their desire for religious freedom from Moslem religious movements in Arabia which had entered North Africa. The first wave of migrants as according to Nkansah-Kyeremateng (2004) was the *Nta* people, some part of which call themselves Guans, second the Fantes and third the Asantes, Denkyira among others. In line with this assertion Osei (2004) argues that:

the Akans first settled in the present Northern Ghana at Gonjaland and migrated southwards around the 13th century AD as individual groups into the thick forest belt along river valleys. He maintains that they established small states in the hilly country around present-day Kumase where they settled in caves, on and under the buttresses of mighty trees owing to constant migration and protection from the wild. The Asantes settled at the Adanse area around Asantemanso forest area and around Lake Bosomtwe in about the 14th century, where they served the people of Adanse (pp. 1, 2).

In the 15th century the Asante Nation increased in population, they thus migrated from the Adanse area to build new townships. Large towns with historical importance in those days include *Dwaben, Asumegya, Kokofu, Nsuta, Mampong, Bekwai, ffinso* and *Kwaman* now *Kumase*. Smaller towns with historical importance include *dweso, Agona, Kaase, Kontanase, Buokrom* and *Tafo*. With time there was disunity and the various states started waging wars with each other on minor provocations, and thus could not stand any attack from other tribes (Osei, 2000; 2004; “Silver Jubilee Celebration”, 1996). By the late 17th century, the Asante states had been welded by the *yoko* clan into the Asante confederacy,

with the capital at Kumase and *yoko* chieftain as king. The Asante and Akan people in general, gained wealth as they traded gold mined from their territory to greater Ghana and Mali Empire (Columbia Encyclopedia, 2008).

2.1.1 The Asante Kingdom

The Asante kingdom (*Asanteman*) was a pre-colonial West African state now the Ashanti Region in Ghana. Before gaining independence from 1701-1896, the Asante kingdom stretched from Central Ghana to present day Togo and Cote d'Ivoire, bordered by the Dagomba Kingdom to the North and Dahomey to the East ("Ashanti Empire", 2008).

The Asante kingdom is a homogeneous society made up of a number of individual states under the leadership of one King, the *Asantehene*. These states have paramount chiefs who owe allegiance to the *Asantehene*. According to Ross (2002) the Asantes are the largest and most acclaimed of the various Akan subgroups in Ghana with an estimated population of approximately three million out of eight and a half million of the Akan population. They are very powerful, wealthy, highly disciplined and united under the "Golden stool". The Asante people practice the same culture; share the same norms, beliefs and speak the same language with slight variations of dialect spoken.

According to Osei (2000) and the "Silver Jubilee Celebration" (1996) it is believed that the etymology of Asante was derived from their desire for freedom through war from the oppressive rule of *Denkyira*, a onetime powerful kingdom and the tyrannical overlord of the people of Asante. Their union idea and formation was "because of war" translated in *Twi* as *sa nti* earning them the name *sa nti fo* later modified to *Asantefo*. Another school of

thought cited in Osei (2004) argues that the etymology of Asante was derived from a special commodity (red clay known in Akan as *Asan*) which the Asantes served the *Denkyira* every under their domineering rule.

The Asante nation is organized into several divisions. According to they include *Kwabre*, *Amansie*, *Sekyere* and *Atwima*. The *Kwabre* division lives around the vicinity of *Kumase*, the *Atwima* the western side of *Kumase*, the *Sekyere* stretches along the eastern side of *Kumase* through *Dwaben* to *Nsuta* and *Mampong* and the *Amansie* from the western side of *Kumase* through *Bekwai* to *Kokoben*. The people of *Ahafo* live in the west-northwest Asante, the *Asante-Akyem* share common boundaries with the people of *Akyem*, and the *Afigya* people form part of *Kwabre*. The Asante state is made up of a number of districts, which includes *Bekwai*, *Kokofu*, *Kumase*, *Dwaben* and *Nsuta* (Osei, 2000). The Asante monarchy in present times continues as one of the constitutionally protected, sub-national traditional states within the republic of Ghana (“Ashanti Empire”, 2008)

The Asante people have since ancient times had a number of traditional practices and well-organized institutions put in place for the smooth running of their civilization. The most important of these institutions is that of kingship and chieftaincy, a royal and sacred system of governance, bequeathed by ancestors of the state. The institution is accompanied with a number of stool regalia, which comprise various royal art forms to accentuate their status, power and authority.

2.2 Brief history about the Dwaben state of Asante

Dwaben state belongs to the *yoko* clan of Asante. Like all other Akan states, Dwaben also has the various eight Akan clans subsumed under her, with the *yoko* clan being the leading clan. The Dwaben clan totem is the hawk and their state totem is the lion. The people of Dwaben have their ancestry traced from *Asumegya Asantemanso* in Asante. They migrated from *Adanse* during the 16th century and settled at *Dwabemma*. The Dwaben people were later infiltrated by various lineage and family groups from *Asantemanso* and neighbouring towns previously occupied by independent states such as *Apeanayinase*, *Asumegya*, *Bomfa*, *Abo so*, *Nsuoso*, and *Ofoase* in the modern Dwaben area. During the period of about 1600 – 1680, Dwaben grew into larger states under their various family heads and later under the leadership of chiefs (Osei, 2000; “Silver Jubilee Celebration”, 1996).

Dwaben developed into one of the largest and most powerful independent states of Asante through conquests and by annexing existing states in the Dwaben area. These efforts were made possible under the leadership of the former kings of the Dwaben state namely *Nana Dwabenhene Otumfu Awere Tumfour*, *Kwabiri Amo Yaw*, *Twumasi Ankra* and particularly the outstanding and valiant roles two prominent chiefs, *Adaakwa Yiadom* and *Osei Hwedie*, played in securing Dwaben. The Dwaben stool is thus popularly known as the *Yiadom* and *Osei Hwedie* stool (“Silver Jubilee Celebration”, 1996).

During the period of 1680 to about 1702 there were subjugation of all the independent *yoko* states namely *Kumase*, *Kokofu*, *Bekwai*, *Nsuta*, and *Dwaben* (the *paramountcies* of Asante) and the non- *yoko* states such as *Asumegya*, *ffinso*, *Denyaasi*, *Mampong* and *Kumawu*, which formed the core of the Asante Union. This was made possible due to independence enjoyed by the individual Asante states at the time. This period also saw the rebellion and

overthrow of the harsh and oppressive rule of the *Denkyira* kingdom under the leadership of the *yoko* states, particularly *Kumase* and *Dwaben* (“Silver Jubilee Celebration”, 1996).

2.2.1 The role of Dwaben in strengthening the Asante nation

Asante became a strong nation through the formation of the Asante Confederacy (at about 1700-1860), which included both the *yoko* and non- *yoko* states. Dwaben played very decisive roles in the defeat of rival states through a number of wars, earning them the title the *yoko manu* or second most powerful state after Kumase (the seat of government of the Asante) and head of the *yoko* states within the union (“Silver Jubilee Celebration”, 1996). This was achieved under the leadership of *Asantehene Osei Tutu* supported by *Dwabenhene* Adarkwa Yiadom with the able assistance of *komfo* Anokye. It was further continued by *Asantehene* Opoku Ware and *Dwabenhene* Osei Hwedie after their period of reign. According to Osei (2002, 2004) and Attobrah (1976) some of the wars the Dwaben state fought and won for Asante were the Battle at *Feyiase* (1699-1791), the *Asante-Gyaman* war (1799-1818), and the *Nsamanko* and *Akatamanso* war in 1824 and 1826 respectively.

Crucial amongst them was the Battle at *Feyiase* or the *Asante-Gyaman* war (1699-1701), which Osei (2000) and Owusu (1983) argue took the efforts of a contingent of the Dwaben army to capture and behead the *Denkyirahene* Ntim Gyakari. They maintain that the then *Dwabenhene*, Adaakwaa Yiadom, presented the head of the *Denkyirahene* to the *Asantehene* as a war trophy and a sign of reverence and victory for the Asante. Owusu asserts that the *Dwabenhene* also seized a number of valuable gold items from the *Denkyirahene*, including the gold bangle worn on his arm, the golden *ware* game he was playing, and large quantities of gold dust. Another contribution was the victory the Dwaben army achieved for

Asante when they beheaded the *Gyamenhene* Kwadwo Adinkra during the Asante-Gyaman war (1799-1818) with the combined efforts and wisdom of the *Dwabenhene* and the *Kokofuhene*. Also remarkable was when the Governor of the then Gold Coast Sir Charles McCarthy was beheaded by a contingent of the Dwaben army in a fierce encounter during the *Nsamanko* war (1824). McCarthy's head was taken as a war trophy to Kumase by a contingent of the Dwaben army (Attobrah, 1976).

A further success won for the Asante was during the *Akatamanso* war (1826) when the *Dwabenhene* Adaakwaa Yiadom precipitated a rebellion against the *Denkyirahene* Ntim Gyakari when he demanded the *Sika Dwa Kofi* the soul of the state, the dissolution of the Asante Union among other ridiculous demands. It took the efforts of the *Dwabenhene* Adaakwaa Yiadom supported by the *Kontanasehene* Nana Antwi Panin to recapture the *Sika Dwa Kofi* and a box containing large sums of gold dust, which the enemies captured with the stool (Osei, 2000, 2004; "Silver Jubilee Celebration," 1996). Osei reiterates that the *Dwabenhene* was however accused of refusing to hand over a box containing large sums of gold dust.

During subjugation of individual *yoko* and *non-yoko* states, the Dwaben army also captured a number of war relics and trophies from their enemies as a sign of their heroism and victory. They therefore have to their credit a number of historic regalia and war relics with socio-cultural values. A newly installed chief is also expected by the Dwaben state to significantly add to the stool regalia and heirlooms by amassing or making new ones.

2.3 *Nton* under the Asante lineage (*Abusua*) System

The social structure of the Dwaben state like all other Asante states is organized under the *Abusua* system. However many anthropologist and sociologist have always had a problem with the translation of the Asante word *abusua* for family or lineage and *nton* for clan. Rattray (1923) in line with this contention indicates that the Asante word for clan is *Abusua* and it is synonymous with *mogya* or a person's bloodline or lineage. This he indicates is usually supported with an Asante proverb –*abusua bako mogya bako* – implying “one clan one blood”. Akwabi-Ameyaw (1982) however indicates that translating *Abusua* to mean clan in Rattray's assertion may not be appropriate since *Abusua* is limited to a person's family. Akwabi-Ameyaw argues that a more appropriate Asante word to represent clan is *nton*, which is all-encompassing as it encompasses a number of lineages or *mmusua*. He contends that in the *nton* reside both the jural and other rights and obligations underlining the Asante matrilineal system. The researcher of this dissertation agrees with Akwabi-Ameyaw's contention against that of Rattray.

The eight matrilineal clans of Asante include *yoko*, *Aduana*, *Biretuo*, *kuona*, *Asene*, *Asona*, *Asakyiri* and *Agona* (Akwabi-Ameyaw, 1982; Nkansa-Kyeremateng, 2004). The Asante matrilineal clans according to Osei (2000) and Ross (2002) can be found among the *Fante*, *Akwapim*, *Akyem*, *Bono*, *Kwahu*, *Wassa*, *Nzima*, and *Sefwi*. In line with this statement Sarpong (1974) emphasizes that an Asante or any other Akan who belongs to the same matrilineal clan are regarded as descendants of the same ancestress. These clans as indicated by Sarpong and Akwabi-Ameyaw are exogamous (that is they do not intermarry). Thus marriage and incest amongst the same clan persons are considered a taboo.

2.4 Asante clans and their totems

According to Sarpong (1974), Akwabi-Ameyaw (1982), and Nkansah-Kyeremateng (2004) the various Asante matrilineal clans are identified with totems, which are symbol of animals and plants species accorded respect, and believed to have a sacred connection with a human group.

Sarpong argues that the special relationship that exists between Asante totemic species is probably because they have played a very important role in the life of a particular human group. He corroborates that lineages may respect totemic species because they are thought to have been a progenitor of a lineage or had mystically manifested themselves to some lineage members in the past. Sarpong asserts that individuals who mostly develop totemic alliance refrain from mistreating or harming their totems neither do they eat them, though some may do so out of ignorance. He maintains that if an Asante mistakenly eats a totem, that person would be inflicted with boils or a serious ailment or a calamity may befall that person unless ritually cleansed. Totemic groups therefore respect their totems and it is believed that the totem of a person or a group would respect and not harm their totemic individuals or groups. The Asante clan totems according to Nkansah-Kyeremateng and Sarpong are represented on stools, however Sarpong adds that they are also beautifully represented on lineage staves to accentuate their totemic association and to differentiate one totemic group from the other.

2.5 The Political inheritance of the Asantes

The political inheritance of the Asante is similarly based on matrilineal inheritance (*nton*). In view of this assertion, it is argued by Perbi (1991), Sarpong (1971) and Rattray (1923) that those entitled to political office are members of the royal family or the *adehyee*. This

assertion they maintain is founded on the conception that the maternal ancestors of the Asante were the first to settle on *Asanteman*. Thus inheritance to Asante royal stools is based on a person's matrilineage or *nton* where a chief is selected from the male members of the matrilineage.

Matrilineal stools according to Perbi (1991) encompass family stools, ancestral stools and created stools. She asserts that the family stools are occupied by sons of the matrilineage. According to Perbi the royal stools of *Kumase*, *Mampong*, *Kokofu*, *Dwaben*, *Bekwai*, *Kumawu*, *yoko*, *Asumegya*, *Kenyase*, *Mampongten*, and *yoko-Breman* among others are family stools. She further indicates that ancestral stools known as *Agodie* belong to ancestors that led good lives worthy of emulation and could be chiefs or founders of states. Perbi further asserts that created matrilineal stools known as *Abodie* include *Kwaduo*, *Deboose*, *Asomfo* and *Gyenyaaase* in Asante. They are stools created by the *Asantehene* for sons of the matrilineage.

Osei (2000) and Perbi (1991) acknowledge an interesting fact that other Asante stools are by paternal inheritance. Occupants of such stools according to Osei have special gifts or traits such as bravery and the skill of performing special assignments, which is believed are qualities passed on from the father to the child. Rattray (1923), Osei (2000) and Akwabi-Ameyaw (1982) assert that paternal inheritance is also exogamous and totemic. They also have taboo and observe special days for the purification of their souls. Some examples of stools inherited paternally in Asante according to Perbi (1991) and Osei are the Bantama stool in Kumase and the *Asantehene's* drummers (*ntumpankafohene*) stool. These stools according to Perbi belong to the administrative and military division of the Asante nation.

In Asante there have also been a number of cases whereby adopted non-royals have ascended royal stools not only because there were no mature royal to inherit the royal stool after the death of a reigning king or chief, but also because those people chosen for this honour and privilege had proved themselves serviceable, faithful, industrious, and full of sagacity. Perbi (1991) mentions that some of these people were mostly connected with the everyday running of the palaces. Appointing a successor in that capacity therefore depended on the *Asantehene*, the *baahemaa* (queenmother) and elders of the stool in question. Perbi and Osei (2000) asserts that the Dwaben stool at a point in time was occupied by a non-royal in the person of Asafo Adjei as the fifteenth chief of Dwaben due to the absence of a matured royal to inherit the royal stool at the time. However Perbi argues that some royal families prefer leaving such stools vacant till a ripe successor was found for security reasons.

2.6 Stools

According to Cole and Fraser (2004), the word stool has two-fold meanings. It signifies the actual shape of the stool (the seat) and the office of the chief. Stools in general are wooden seats that have been used since ancient times. They are actually one of the most ubiquitous types of woodcarving in Ghana. According to Ross (2002) and Arthur (1998) stools are monoxylous in form or carved from a single piece of wood. Arthur (*op cit*) and Rattray (1927) assert the stool represents the seat of the owner's soul. They affirm that when the stool is not been used by its owner it is turned on its side or leaned against a wall especially at nighttime in order to avoid other souls (persons or spirits) passing by have access to it.

Stools have multiple forms, functions, and meanings (Cole and Ross, 1977). They range in significance from everyday domestic furniture to the spiritual essence of its owner or user.

According to Sarpong (1971), in Asante and other Akan societies,

the stool is considered synonymous with its owner as an extraordinary intimacy is believed to exist between a person and his or her stool. He contends that the stool follows a person from birth to death, while ritually punctuating major segments of his or her life (p. 8).

To buttress Sarpong's assertion Kyerematen (1964) states that because of the close association between a person and his stool it is believed to inhabit the spirit of the user even after death. Fraser (1972) substantiates that the close association of the user of a stool is revealed at death when the deceased is bathed on a stool before laid in state.

Cole and Ross (1977) assert that in Asante society's stools have been in use since pre-colonial periods. They have long been seen in terms of both function and prestige, and have been counted among important ritual objects to signify the power of the traditional ruler. A chief would want to be identified with a particular design. Cole and Ross record that during the earliest European contact with Ghana (in about 1482) it was observed that stools of noble men were carried by their attendants so they could sit or rest whenever they wished to. They indicate that the carrying of a person's stool for social visits or functions were symbolic or prestigious gestures.

Before the introduction and use of stools, Osei (2002) argues that Asante leaders initially sat on leather cushions (*at O'* stuffed with kapok to symbolize their office. However, as they entered southwards into the forest region, they adopted the use of wooden seats known as *dufua*. Osei asserts that the wood used for the seats were obtained from trees that were felled

and cut into small pieces of logs and flattened at the top and bottom to make sitting easy. The *at* formerly used by chiefs and queenmothers were placed on the *dufua* to signify their office and differentiate them from other citizens who also used *dufua* stools.

A variety of designs were later carved on or into the *dufua* used by kings, chiefs and queenmothers based on their individual tastes and concepts. The more elaborate a person's stool, the higher the position of the person using it. The designs were also to add beauty and to identify the king and chief from commoners (Osei, 2002).

Some of the carved designs according to Arthur (1998) served as handles in carrying the *dufua* while others had handles purposely carved out of the wood to make handling easy. According to Ross (2002) most of their designs were human and animal figures to symbolize and accentuate their strength and authority and they indicate status, power and succession of kings and chiefs. Such stools were considered ceremonial stools and were preserved and blackened when a chief died (Osei, 2002).

2.6.1 Modernity of the stool

With time the shape of Asante indigenous stools changed from the *dufua* varieties, which were cylindrical in form, to round stool varieties and later to a more sophisticated rectangular form (*as s dwa*). They comprised a crescent top, a middle portion and a rectangular base (Cole and Ross, 1977; Arthur, 1998). According to Sarpong (1971) rectangular Asante stools are synonymous with female principles and notes that the crescent top is popularly known as *baatan awaamu* meaning the warm embrace of a mother. The crescent shape of the stool facilitates comfortable sitting and easy carrying on the back of

the neck (in the case of stools used by chiefs) during ceremonial processions. Conversely, stools of queenmothers (*ahemaa*) are carried on the head (Ross, 2002).

The middle portions of rectangular Asante stools are considered the most important part as they carry distinctive motifs and designs from which the names of stools are derived. The motifs and designs are mostly obtained from various geometric and abstract designs, animal and human motifs. They embody lots of proverbial or symbolic messages, and suggest or reinforce the status, authority and beliefs of the owner or user, the worth of the stool, and the kind of stool it is. Some of the stool names serve to evoke, record, and communicate some aspects of Asante beliefs, history, social values and cultural norms (Rattray, 1923; Sarpong, 1971). Stools with symbols and geometric designs in the middle are designed to achieve a horizontal or symmetrical balance when halved. A few however with animal motifs may have asymmetrical balance (Edusei, 2003).

The base of the stool is usually rectangular in shape and fashioned to support the top and middle portion so it sits properly on the ground. The crescent top and rectangular base of the stool may have symbolic, linear and geometric decorations (Edusei, 2003). Asante rectangular stools used as royal stools, like the *dufua* varieties, utilize leather cushions (*at*) before they are sat on. They are always placed on a blanket (*nsaa*) before they are sat on (Rattray, 1927; Arthur, 1998).

2.6.2 The Stool (*hene adwa*)

Stools (*hene adwa*) enshrine the collective spiritual essence of past, present, and future generations of the state and the collective ancestral soul of the royals past, present, and future (Fraser, 1972). The stool thus represents the permanence and continuity of the state in

the periodic renewal of the identity, history and mores of the people, drawing them into the continuous lifecycle of both the living and the dead. The *manhene* of a state symbolically sits on the consecrated stool of the founder of the state, who indeed actually did sit upon the stool before its ritual elevation as a symbol of continuity (Sarpong, 1971; Ross, 2002).

2.6.3 Type of Stools **PRINT**

There are a variety of stools used in the various courts of the Asante chiefs. They range from the simplest of domestic stools to a variety of ceremonial and black stools (Kyerematen, 1964). Sarpong (1971) asserts that stools are classified to the sex of the user. There are men's stools, women's stools, stools for bridegrooms, stools used by both sexes and those designed for kings, queens, or priests. There are other stools that portray the official or social status of a person. They include the chief's stool known as *Ahennwa*, the queen's stool called the *Ahemmadwa* and the cheapest of all the stools, the *Adammadwa* or two-penny stool. They also include stools for priests with a single column at the centre and padlock stools used by the *Akyeame* as a symbol of secrecy.

Sarpong (1971) further indicates that stools come in various colours. They include white stools, silver stools and golden stools. Sarpong argues that white stools such as derive their colour from the kind of wood used. He asserts that silver and golden stools are mostly carved in white wood and covered in silver or gold leaf. Typical examples of silver stools in Asante are the *Mampongghene's* stool and the *Asantehemma's* stool. Rattray (1923) and Busia (1951) assert that the *Asantehemaa's* high status accentuated by the use of a decorated silver sheathed stool makes her the co-ruler and has joint responsibility with the *Asantehene* for all affairs of the state. This important constitutional role of the *Asantehemma*

is illustrated by the Asante political organization in which the *hemaa Adwa* (queenmother's stool) is the *Akonnwa panyin*, the senior stool in relation to the *hene Adwa* that is the king or chief's stool. The only golden stool in Asante is the *Sika Dwa Kofi* representing the soul of the Asante nation. Kyerematen (1964) reveals that the *Sika Dwa Kofi* is treated with reverence, that whenever it appears in public it is adorned in its own set of regalia, with bodyguards and attendants.

Two important stools used for the office of chiefs in Asante kingship and chieftaincy institution are the ceremonial stools or *Adamu dwa* and blackened stools or *Nkonnwa Tuntum* (Fraser and Cole, 1972; Kyerematen, 1964).

2.6.4 Ceremonial stools (*Adamu dwa*)

Ceremonial stools (*Adamu dwa*) function in the Asante political system as symbols of authority and legitimacy. These stools are usually handed over from one ruler to another and others may be commissioned when a new chief assumes office. Ceremonial stools are crucial political objects that feature when new chiefs are being enstooled by being placed three consecutive times on the stool as a sign of their enstoolment. They are also used by chiefs when they sit in state or are performing rites connected with ancestral cult (Kyerematen, 1964).

2.6.4 Black stools (*Nkonnwa tuntum*)

Ceremonial stools are often blackened as black or ancestral stools. These stools usually have a number of brass or cast-iron bells attached to its sides are often decorated with gold or silver strips, beads, fetters and amulets to add to their spiritual power. As a result it is sometimes referred to as *Adommwa* or the bell stool. The number of bells indicates the status

of the chief to whom the stool belongs, and announces the presence of the chief when in a procession (Kyerematen, 1964; Cole and Ross, 1977).

Asihene (1980) emphasizes that after a stool is blackened it is believed to be possessed by the soul of the dead. The black stool consequently becomes the abode or shrine of the ancestor spirit and the sacramental object that serves as a chief instrument of rites connected to ancestral cult. According to Sarpong (1971) and Amponsah (1975) stools mostly chosen for the purpose of blackening are those the chief often used for bathing, eating, or sat on during his reign. The queenmother's *Asesedwa* is also blackened after death, dedicated and preserved in the stool house. Black stools are therefore the personal original stools of deceased rulers. They are occasionally provided with rituals and offerings through various ceremonies, and are fed and libation offered during festive occasions, so the ancestors can keep in touch with their descendants. Perbi (1991) argues that twice a week and on festive occasions such as *Awukud*, *Akwasid*, *Odwira* and *Ad kese* among the Akans of Ghana, libation would be offered to invoke the spirits of the departed chief. Asihene (1980) substantiates that food in the form of mashed yam and strong drinks are offered to give new life and strength to ancestral stools.

2.6.5 Blackening of stools

Sarpong (1971) avers that stools are usually blackened using sooth (carbon dioxide) from charcoal or that created at the base of cooking. The sooth is mixed with egg and smeared on the stool for preservation, and later kept in the stool house (*Nkonnwafieso*). Amponsah (1975) substantiates that blood of sheep's are also sometimes mixed with sooth and used in blackening of stools. Sarpong (1971), Amponsah (1975) and Kyerematen (1964) surmise

that it is believed that when this is done together with other rituals, the spirit of the ancestor who used the stool would inhabit the blackened stool. They maintain that the use of blood and egg for blackening of stools help revitalize the ancestral spirits in the stool. The mixture of sooth and eggs are to render the stool durable since they should be perpetually present for rituals and sacrifices. Osei (2002) conversely assert that they serve as poison to termites that may attack and destroy the wood. It is also believed that stools are blackened to prevent them from looking nasty and to properly represent the ancestor.

According to Kyerematen (1964) blackened stools are also believed to possess magical powers, which is able to protect and satisfy the needs of the people. Sarpong (1971) accounts that blackened stools also serve as physical manifestation of the spiritual links between the living, the dead and the yet-to-be-born members of the family or the society in Akan societies. Thus blackened stools serve as the main spiritual essence between the world of spirits and the natural world in Akan civilization.

In a stool room, blackened stools are neatly arranged in a horseshoe order on beds, skins, or tables and covered in white cloth with bowls and cups in front of them, and sometimes with bells attached. Items that were used by the ancestors when alive such as swords or other military weapons and musical instruments are also presented before the ancestor stool or black stool (Kyerematen, 1964; Sarpong, 1971).

2.7 Stool regalia as status of chiefs

The political legitimacy of the institution of chieftaincy in Ghana is deeply embedded within the cultural and historical contexts (Ray, 1999). Over the years chiefs of traditional societies have served as intermediaries between the departed ancestors, the living and the yet unborn. They therefore perform significant functions revolving around cardinal themes of guiding,

protecting, defending and providing for the holistic needs (religious, political, military, legislative, executive, judicial, social and cultural dimensions) of their societies. In providing these needs the chief rules as the ceremonial head.

As the political head the chief is responsible for the leadership and maintenance of good order in the state and is considered the custodian of the fundamental values of his people. As a religious head he leads in the veneration of ancestors for the protection of the state and serves as the mediator between his people and the world of spirits. His legislative roles are to make laws for the land with his council of elders and enforce them. He also makes sure that the customary rites of the state are respected. His judicial role is to adjudicate court cases and is expected to be just as he is believed to be guided by the spirit of the ancestors and deities to give impartial judgement. He also has the right to punish offenders of the laws of the land. He is also the commander and leader of all the army and security forces of his ethnic group. In olden days the chief led his people in war, defended, protected and extended their territories (Adjaye and Misawa, 2006; Crentsil, 2007; Osei, 2000; *Otumfu Osei Tutu II, Asantehene*, 2004.).

However the military roles of chiefs in modern times according to Crentsil (2007) and Adjaye and Misawa (2006) are performed by the national army and police due to political transformations that go with the present multiparty parliamentary system of governance practiced in Ghana. Simpson (2003) corroborates that in spite of the enormous political changes in Ghana which has altered some of the role of chiefs “chieftaincy continues to function as the central point for social cohesion and micro level administration in their communities and the nation as a whole especially in areas of health, educational, trade and economic or social development”.

In the performance of their numerous functions, Asante chiefs in particular use a number of stool regalia such as traditional cloths, stools, chairs, foot rests, swords and their ornaments, palanquins, umbrellas and their finials, chief's spokespersons (*Akyeame*) staves, soul discs (*akrafokonmu*), sandals, crowns, headgears, arm and leg ornaments, and various jewellery types among others. The stool regalia are created in metal (precious and non-precious), wood, clay, fabric, and leather. They also include items such as charms, talismans, and a variety of musical instruments and weaponry that may be used in times of war for the protection of the user (Ross, 2002; Kyerematen, 1964). Most of the materials and symbols incorporated in the chief's royal regalia are usually very metaphorical.

The hierarchy of power in the institution of chieftaincy is thus paralleled by a hierarchy of visual symbols, to the extent that aesthetic contrast can distinguish a highly ranked chief from his subordinates. Cole and Ross (1977) emphasize that the size of a chiefly entourage and the differentiation of dresses among its members, whether sitting in state or when paraded in a procession, logically depend on the importance of the polity. They maintain that in Asante the *Asantehene's* retinue, which is by far the largest in Ghana, clearly shows the extensive imperial, military, and economic ascendancy of the *Asantehene*. During grand durbars of chiefs and people of Asante, it is consequent that no chief elaborately adorns himself as the *Asantehene*, neither should two chiefs dress or embellish themselves in like manner, nor should their entourages have the same number of people. Similarly no chief wears the same attire or dresses more elaborately than the paramount chief or *manhene* of a state. This is to show the distinctiveness of each chief, their political status and the specific regalia they possess.

Royal regalia displayed during festive occasions have specific historical and cultural connotation making it worthwhile for its celebration. The historical and cultural art forms of stool regalia epitomize the artistic life of a people. Such festivals provide an avenue for the display of art in a ritual and royal setting mainly to project the image and status of various chiefs and are a public representation of the secret powers accompanying kingship and chieftaincy (Labi, 2002).

2.7.1 Significance of Asante stool regalia

Asante stool regalia portray the customs and values of the people and thus reveals their history and identity. According to Kyerematen (1964) stool regalia are not merely symbols of the chiefly office, but they also serve records of early history as well as the evidence of traditional religious practices and social organizations of people.

Stool regalia of Asante chiefs consist of a variety of royal art forms referred to as “stool property” and are therefore communally owed (Ross, 2002). Kyerematen (1964) asserts that when a new chief is being enstooled, the stool regalia and their possessions transferred to him affirm his political legitimacy as the hereditary ruler and serve as a reminder of the chief’s loyalty and responsibilities to the state. The new chief is expected to emulate the good deeds of his predecessors by adding to the collection of stool regalia and heirlooms either by making new ones or capturing them through wars (Ross, 2002).

Labi (2002) postulates that the origins of some of stool regalia are based on myths and mysteries which sustain the power and authority of chieftaincy and society as a whole. These myths are mostly taken as a people’s history especially when certain sacred aspects of traditional beliefs about their remote and recent past are not to be revealed (Sarpong, 1974).

Stool regalia reveal the ritual settings and spiritual fortification of a people. Chiefs make their influence felt through the frequent observance of traditional festivals and great dramas, which embrace all the arts of the people. According to Kyerematen (1964) consecrated stools and swords believed to inhabit the souls of a people's ancestry are normally cleansed during traditional festivals and used in the purification and cleansing of the whole chiefdom from any form of defilement. He stresses that the chief sits in state with all the pageantry of the state regalia to receive homage after several prayers and rituals have been offered to the ancestors through the supreme deity or *Onyankop n*.

The public show of stool regalia including drumming and dancing during these festive ceremonies gives reality to a people's traditional and mystical beliefs about their existence and the world of their ancestors. The significance of stool regalia is thus rooted in the historical connections, political, social and ritual functions as well as the philosophy and symbolic meanings they convey.

2.8 Chairs

Stools as already discussed are the most important, multifaceted and pervasive of royal arts. However they are not the only forms of seats found in the various courts of Akan chiefs (Ross, 2002). Kyerematen (1964) reveals three basic chairs mainly *Asipim*, *Hw d m* and *Akonkromfi* or *Nnamu* uniquely made for the elite of Asante society. They are purely ceremonial chairs and are royal prerogatives used principally on state occasions. Cole and Ross (1977) and McLeod (1981) opine that the *Asipim*, *Hw d m* and *Akonkromfi* or *Nnamu* chairs are European adaptations. They avow that a study of the 17th century European

furniture reveals that the chairs are based on European prototypes (*farthingale* upholstery or *imbrauderers* chairs) whose designs local leaders may have copied or received as gifts.

Kyerematen (1964) asserts that the *Asipim*, *Hwed m* and *Akonkromfi* or *Nnamu* have indigenous origins. He emphasizes that the original form of these chairs were the *akentennwa* or *apentennwa* with wooden structure and a chequered patterned raffia palm (*demire*) seat. The cane seat was later replaced by antelope hide, and brass nails (*mpeabo* and *ankaahono*) were used to fasten the parts of the chair as well as to tautly hold the hide to the seat frame. The modified version of the *akentennwa* became much stronger and was renamed *Asipim* translated as “to stand firm” as an affirmation of the strength of the chair and the stability and commitment of the chief (Ross, 2002).

2.8.1 *Asipim* chair

The *Asipim* is the most common found chair in Asante states with two forms mainly: *Asipimtia* and *Asipimtenten*. The *Asipimtia* are developed for short chiefs and the *Asipimtenten* for tall chiefs (Kyerematen, 1964). Minor chiefs may possess at least one *Asipim* while wealthier or important Asante chiefs may have about fourteen or more (Ross, 2002). The *Asipimtia* and *Asipimtenten* are kept in the palaces of senior chiefs and tilted forward against a wall when not in use (Osei, 2002).

2.8.2 *Hwed m* chairs

The *Hwed m* chair was developed after the *Asipim*. Kyerematen (1964) discloses that the Asante term *hwed m* implies “facing the enemy”. Rattray (1927) on the other hand opines that the name of the chair is *fwed m* and translates it as “to drive back the enemy” while other writers define it as a “war chair”. Some *Hwed m* chairs have more elaborate designs

and embellishments than the *Asipim* and may have extended armrests (Kyerematen, 1964; Rattray, 1927). *Hwed m* chairs were used by chiefs when they sat to declare war against an enemy camp. A chief may possess one at a time though there may be exceptions (Ross, 2002).

2.8.3 *Akonkromfi* or *Nnamu* chairs

The *Akonkromfi* or *Nnamu* are the next set of chairs developed after the *Hwed m* chair. The name *Akonkromfi* was derived because its configuration resembles an insect (the praying mantis). Most of these chairs have extended armrest with coil designs though a few may be without armrests. The distinctive feature of the chair is its curved legs, delicate and beautifully perforated abstract and symbolic patterns at its back with knobs or *ntuatiere* of various designs such as a grease-pot, or an abstraction of eagle's claws (Kyerematen, 1964).

The other name *Nnamu* associated with *Akonkromfi* is because it looks similar to that of a lazy or resting chair first developed using raffia palm branches by people living around the grassland areas of southern Ghana and later into wooden chairs. A chief may possess at most one of the *Akonkromfi* chair at a time. The locally made *Asipim*, *Hwed m* and *Akonkromfi* or *Nnamu* unlike Asante stools have no spiritual significance, but are purely ceremonial (Kyerematen, 1964; Cole and Ross, 1977; Osei, 2002). The introduction and use of *Asipim*, *Hwed m* and *Akonkromfi* or *Nnamu* chairs by chiefs in their ritual activities has not in any way influenced the type of stools and their various uses and functions. This is as a result of the importance given to stools as a traditionally essential relic and regalia of the palaces of the Asante chiefs.

2.9 *kyeame* staves

kyeame staves are among the most important items of regalia used in the courts of Asante chiefs for various functions, and on special occasions. *kyeame* staves may possibly have been developed from defensive weapons or clubs, which were used in fighting. The Asante proverb *patafo di abaa* literally translated as “the defender does not go without beatings” appears to be a reminder of the early stages of the people’s history. It is a general belief that the first *Akyeame* staves or *poma* were of simple cylindrical shape and covered in gold or silver sheet and sometimes with the skin of a monitor lizard. The staves are popularly known by the Asante people as *asempa ye tia* meaning, “truth is brief” (Kyerematen, 1964; Ross, 2002). Cole and Ross (1977) and McLeod (1979) indicate that evidence of figured counselors staves were evident during the late 19th century after the return of Prempeh I from exile in 1924 and were adaptations of European models of “messenger canes” or “government staves” although other Akan states used them.

According to Ross the *Akyeame* staves stand out as the most approachable and telling public documents of Akan ethos and are typical of the visual and verbal nexus of Akan arts. Their finials depict proverbs or adages, or represent historical events and certain qualities of the ruler (Atta and Danquah, 1928; Kyerematen, 1964). According to Glover (1992) the symbol on top of a staff represents the beliefs and aspirations of the entire state depicted in various forms, shapes and designs, which include simple abstract shapes, plants, animal, or human motifs. Some of the *kyeame* staves come in simple designs without finials while those with elaborate finial imagery identify the state or clan, which the *kyeame* represents. They also suggest the value systems of its people and also affirm the legitimacy and capabilities of the ruler as well as communicate specific messages either about the status of the king or chief.

Others promote cooperative behaviour within the state and between the chief and his people, continuity of chieftaincy and the ruling lineage or clan and some represent messages about both the expectations and limitations of man (Ross, 2002; Arthur and Rowe, 1998).

kyeame staves are consequently named after the symbols that are found on their tops. Some include names such as *kosuakrurama* (a person or a hand holding an egg), *akokobaatan* (a hen and its chicks), *woforo dua paa na y pia wo* (If you climb a good tree you, you would get a push), *koto nnwo anomaa* (a crab does not beget a bird) and *Tikor nnk agyena* (Two heads are better than one) among others (Ross, 2002; Ofori-Ansa, 2004).

2.10 Swords (*nfena*)

Swords together with other implements like spears, bows and arrows originated for domestic uses, hunting, and for fighting. Several types of swords are also found and used in the courts of Asante chiefs. They serve their most important political function during the enstoolment of chiefs and are a symbol of their office. They are different types of swords used by Asante chiefs for various purposes. They include the *Akofena* or *Nsuayef na*, *Akrafena*, *nofena*, *Abosomfena*, *Asomfofena*, *Mpomponsuo*, *Busumuru*, *Afenatene* and *Afenasa*. Swords are distinguished according to their structure and uses (Ross, 2002; Cole and Fraser, 2004).

2.10.1 Swords and their functions

State swords are an important part of Asante royal regalia crucial in Asante ritual life. They serve very important political functions when a chief is being enstooled during political ceremonies. They are symbolic of the authority of a chief and used when swearing oath of allegiance of office to superior chiefs. State sword used by the *Asantehene* in taking oath of

allegiance to the Asante state is known as the *Busumuru*. It is the highest sword of responsibility used in swearing allegiance to the Asante “Golden Stool” and the state as a whole. Important Asante chiefs swear their allegiance of office to the *Asantehene* (King) and the state using *nsuay fena* or *mponponsuo*. During enstoolment a chief holds the state sword and takes an oath of allegiance to the stool, which he is to occupy, and to the state in the presence of the *Asantehene*. The *Nsuay fena* (sword for swearing oath) or *Mponponsuo* (sword of responsibility) also called the *Akofena* (war sword) are ceremonial or state swords. The *Akofena* is the survival of the swords used in the past in war. They are the actual sword of the founder of the state, which is used by chiefs during installation. Elders also use *Nsuay fena* in swearing oath of allegiance to their chiefs. In taking the oath, the sword is pointed to the heavens and earth as witnesses of the event. *Nsuay fena* is further used as a badge of credence by attendants who go on errands for their chiefs. They may also use *Asomfofena* as tokens of credibility on errands (Kyerematen, 1964; Cole and Fraser, 1972; Ross, 1977).

K t anofena is also an important sword used by the *Asantehene* and his paramount chiefs. A number of these swords are laid at the edge of their beds when they go to sleep. It is believed that the sword has spiritual power, which protects during sleep. There are two types of *K t anofena*. The *Akrafena* (swords of the soul) displayed at the right side of the king or chief when sleeping and the *Abosomfena* (swords of the gods) displayed at the left. The *Akrafena* is also used in conjunction with stool blackening rituals in venerating ancestors of the state (Ross, 2002; Arthur and Rowe, 2001).

Afenatene is yet another sword. They are long swords with broad blades. The blades have a variety of pierced out geometric and symbolic designs. The Asante for instance sometimes use the *Afenatene* as a complement to, or substitute for *K t anofena*. In other Akan states the *Afenatene* serve as the principal sword of state. These swords do not usually have sheaths or scabbards in order not to hide the proverb-replete images incised on them. Some of the *Afenatene* have conventional grips while others have highly sculptured grips making it quite difficult to hold the sword by the handle. In any case, regardless of how the grips are made they are not to be held with the hand. The blades are rather to be held with the gold-leafed handle projecting upwards (Kyerematen, 1964; Ross, 2002).

Afenasa (three-bladed sword) is another type of sword different from the usual single blade swords. The blades of the sword are much shorter and broader in proportion to the usual sword blades and have three blades converging to make placing it on the ground possible. The *Afenasa* are traditionally not to be carried but rather its tripod base is purposely for planting in the ground during various functions and ceremonies. The blades of the sword like the *Afenatene* have a variety of pierced out geometric and symbolic designs. The necks of these swords are longer and may be straight or curved and sometimes have symbolic designs. The *Afenasa* sometimes have more than one hilt converging upwards (Ross, 2002).

Swords are mostly adorned with ornaments known as *Abosodeε*, which are attached to the protective scabbard of the sword. They are either cast in gold or embossed gold leafed ornaments that have various symbols. Most sword ornaments are essentially linked with traditional proverbs. The *Abosodeε* conveys specific visual and verbal messages about the chief and some history of the people.

2.11 Umbrellas

The Umbrella is an important political emblem of Asante chiefs. It portrays the aristocracy and authority of a chief. The use of umbrellas and its connection with the status of its user is emphasized in an Asante aphorism “*nea kyiniy si no so na y hene*” literally translated as “He who has an umbrella over his head is the king or chief”. Umbrellas have both practical and symbolic significance. Practically its large structural design provides sunshade for the user and symbolically it helps express the role and status of the chief as a ruler. When a chief dies it is said metaphorically that “*Nana atu ne kyiniy , awia na ebeku y n*” literally translated as “Nana has removed his umbrella, the sun would scorch us to death” (Patton, 1984; Fraser 1972).

The use of umbrellas is as old as the institution of chieftaincy. Before the invention of present day umbrellas, leaves of plants like cocoyam, plantain, and other broad leaves were hoisted on sticks and used as umbrellas for Asante royals. The first umbrella created and used after broad leaves, were flat-topped state umbrellas known as *Akatamanso*. Decorated umbrellas as part of the regalia of the Asante king and chiefs were and are still used as a form of canopy whenever they sit in state or at various functions and ceremonies. The *Asantehene* for instance uses not less than seven umbrellas at a time. These decorated umbrellas are also used to canopy him when in a palanquin during public processions. Other Asante chiefs use up to at most five umbrellas at a time because they are subordinate to the *Asantehene* (Cole and Fraser 1972; Fraser, 1972).

2.11.1 Umbrella finials

Umbrella finials (*kyiniy ntuatire*) are symbols mostly affixed on the tops of various umbrellas used by chiefs. The finials like most other stool regalia are usually carved in wood and wrapped in silver or gold leaf. They help identify the clan, office or status of a chief. The finials encode maxims related to Asante leadership polity and statecraft and convey various expressive philosophical messages about a chief and the history of a people. The use of umbrella finials probably has a longer history than *Akyeame* staves.

In 1817 umbrellas had been crowned with various images and symbols of crescent, pelicans, elephants, barrels, arms and swords of gold as well as various animals naturally stuffed. The symbols with the exception of the latter and perhaps the pelican are not commonly found on Asante umbrella tops. Akan avian imagery for umbrella finials includes the cock, crow, parrot, eagle, and the kite or hawk (Ross, 2002).

Umbrellas are consequently named after the finial symbols that are found on their tops. Some include names such as *Kosuakrurama* (a person or a hand holding an egg), *Akok baatan* or *Ak tan* (a hen and its chicks) among others. Umbrella finials are made in like manner as the finials of *Akyeame* staves and hilts of swords, which are basically carved in wood and covered in gold leaf. There are several types of umbrellas found in the palaces of Asante chiefs, and used to accentuate their status and power. They include *Akatamamso*, *Bame kyiniy* which is a big umbrella with a complex top based on European concept of umbrellas and *Akurompon Kyiniwa* or *Kurompo Kyiniy* similar to the *Bame Kyiniy* but smaller in size (Kyerematen, 1964).

2.12 Sandals (*Mpaboa*)

Sandals (*mpaboa*) used by chiefs are an important part of stool regalia used by chiefs. They can be considered as the second most essential part of the stool regalia after stools. Kyerematen (1964) asserts that it is regarded as a taboo for a chief to walk bare-footed as it is believed that in so doing the land would be struck with famine. It is customary for a chief's stool and sandals to be publicly removed and made to walk away bare-footed when destooled or deposed. This proves the connection between the stool and the sandal as the second most important item of the stool regalia of Asante chiefs. The only time a chief voluntarily takes his feet out of his sandals is when entering the stool room of his ancestors by placing his feet on his sandals as a sign of veneration. High ranking paramount chiefs usually have their sandals ornamented in gold and silver (Fraser, 1972; Ross 2002). A chief is thus identified by the sandals and their associated symbolisms as well as the quantity he possess.

Ornaments found on the sandals of Asante chiefs are fashioned in similar manner as their headgears (*abotire*). In Asante, the *Asantehene* has a designated court official (*mpaboahene*) solely responsible for the care and security of his sandals. There are also designated sandals bearers that carry selected pairs during processions of major festivals. In other Asante states sandals are kept with other regalia of the chief (Kyerematen, 1964; Ross, 2002).

2.13 Headgears (*Abotire*)

The use of headgears as a royal headdress is peculiar with Asante states. Other Akan states expand their range of headdress to include models fashioned after European crowns. The use of headgears symbolizes the one who reigns and denotes his status, sovereignty and authority. Asante royal headgears have two short projections positioned at the back when

worn. The projections are known as *bongo* horns named after a type of powerful, elusive and most spiritually dangerous antelope found in the forest (Rattray, 1927).

2.14 Traditional cloths

The use of traditional cloths and the code of dressing of a people depict their culture. In Asante and other Akan states, traditional cloths / clothes are an integral part of the culture of the people. Almost all cultures in Ghana utilize traditionally made cloths in one way or the other either as a traditional dress code or for upholstery or decorative purposes. In Asante, three traditionally made cloths are identified. They include the *Kyekye*, *Kente* and *Adinkra* cloths. The *Kyekye* is a type of ordinary cloth obtained from a *kyenkyen* tree bark, beaten and the pieces washed and sewn together. The cloth is thick and its softness is similar to that of cotton woven fabrics. These cloths were used in making *batakari* smocks, *Adinkra* and ordinary cloths (Osei, 2002). Among the cloths identified with the Asante people of Ghana the *Kente* is the most important followed by the *Adinkra* stamped cloths.

2.14.1 *Kente* cloths

Kente are Asante ceremonial cloths. History recalls that the origin of *Kente* weaving was derived from skills learnt from how the spider (*Ananse*) spun its web. The spider is an important figure symbolizing trickery and wisdom in Asante folklore. *Kente* cloths are made from hand-woven *Kente* strips using a horizontal treadle loom sewn together to form unique patterns. Strips measuring about four inches wide are sewn together into larger pieces of cloths. *Kente* cloths come in various colours, sizes and designs and are worn during very important social and religious occasions. They have names and each pattern in the cloths have their unique names and symbolic meanings (Debbi and Ward, 1996; Musgrove, 2001).

Traditionally, the cloths are woven from silk, cotton, and later viscous rayon yarns. They come in either silk yarn throughout for both warp and weft weaves (usually for royal and chiefly use) or cotton for warp and rayon for weft weaves. Interestingly it is the background designs, the configurations of warp stripes of varying widths that provide the basis for most pattern names. Rows of weft yarns are arranged to form designs such as triangles, wedges, hourglass shapes and many other designs. The finest and most elaborate example of this style is the *Adwinasa*, meaning “knowledge is exhausted”. *Kente* cloths are a visual representation of history, events, philosophies, Asante proverbs and expressions, ethics, oral literature, moral values, social code of conduct, religious beliefs and political thoughts. They are influential symbols of the Asante culture and heritage (“*Kente Cloth*”, 2008).

2.14.2 *Adinkra* cloth

Adinkra cloth is the local woven cloth or *kyekye* cloth stamped with calabash designs and it involves the printing of designs in a black dye. The cloth is the only African cloth printing tradition of pre-colonial origin. It is one of the prestigious royal crafts produced in villages around Kumase such as Ntonso and Asokwa (Osei, 2002; “*Adinkra*”, 2008). Some popular *Adinkra* stamped symbols used in cloths are *Gye nyame*, *Funtumfunafu Denkyemfunafu*, *Akofena*, *Mmusuyidee*, *Adinkrahene*, *srane* and many others. Today the use of Asante *Kente* and *Adinkra* cloths is universal however some of the symbols and designs are the reserve of the Asante royalty.

2.15 Jewellery

Jewellery use is an important facet of Ghanaian art and culture. They have been used since ancient times to adorn and cover the human body and to bury important personality such as royals. Jewellery are used to grace important occasions such as durbars, festivals, funerals

and other social gatherings. Their use reveals the social, political and religious status or affiliation of a person. They may be worn to display give protection or as an artistic display and as a storage of wealth. The use of jewellery shows distinction between royals and non-royals, rich and poor, men and women, initiates and non-initiates, local and strangers, adult and youth. They are used as a means through which important symbolic ideas of society could be well examined (Evans, 1970).

The first pieces of jewellery were made from natural materials such as bones, animal teeth, claws, vertebrae, fur, hide and sinew, horns, tusks, shells, feathers, wood, beads, and stones among others, that were strung or pierced and worn as a charm or an ornament. The use of these materials was based on the metaphysical belief of the African that bodily contact with these animal parts consequently transfers some attributes of the animal such as its fierceness, courage and superiority to the user. With time durable materials such as pebbles and non-ferrous metals which required the use of simple and complex tools and techniques to fabricate them were used (Untratch, 1985).

Asante jewellery like their goldweights are popular in their animation, humour and freedom of expression and coupled with endless variety and detail, they excite curiosity about their origin and meanings. They often reflect the Asante history and life, from religion and politics to social behaviour and responsibilities of the individual. Asante jewellery and their symbolism like other Asante art forms are mostly linked to various proverbs providing another major path into Asante thought. The use of jewellery like other royal art forms are functional and symbolic in purpose. They may be worn to display wealth, give protection or as an artistic display and as a storage of wealth.

2.16 Musical instruments

Music and dance are an integral part of Asante life and tradition. It serves as an art of expressing one's thoughts and ideas and a means of refreshing oneself. In Akan civilization in general and Asante in particular the art of music and dance play a major role in the daily life of the people. The Asante people sing and dance (mostly in groups) when they are happy, sorrowful, at loggerheads, and during war to urge their warriors on as well as in peaceful moments (Osei, 2002). Chieftaincy and other traditional institutions utilize the art of music and dance during shrine worship to their deities and in other ritual activities. They communicate to their ancestors through singing, drumming and dance gesticulations to arouse the spirits of the ancestors and make their presence felt amongst the people and their activities. This is achieved through the use of a number of categorized musical instruments that form various Asante music and dance orchestra.

Each group of musical instrument used has specific roles and communicates various Asante conventional and idiomatic expressions and messages in a tonal language to ancestors and people of the land. Musical instruments used by the Asante include *kete*, *mpintin*, *sikiyi*, *penpensiwa*, *naawuta*, *kwadum*, *abrukua*, *prempa*, *aprede*, *appentemma*, *adenemma*, *gyamadudu*, *petia*, *dawuro*, *ntrowa*, *donno*, *f*, *mmaa*, tambourines among others. These instruments are variously used in music and dance ensembles such as *Adowa*, *Kete*, *Mpintin*, *Sikiyi*, *Penpensiwa*, and *Ɛ*. Another instrument common among Asante states are the side blown ivory trumpets obtained from elephant tusk (Osei, 2002; Ross, 2002).

2.17 Palanquins

Palanquins are prestigious state regalia. They are an ancient means of conveying royals, aristocrats and elites from one place to another, and were probably used around the middle of the fifteenth century. Palanquins come in various types and forms made from wicker and wood. They range from simple sedan chairs to complex ones that looked like small rooms supported by platforms or four corners of bamboo poles and conveyed on shoulders of men. The largest and heaviest types were carried by draught animals (“Palanquin”, 2009). It is likely that palanquins used by the Asante and other Akan states of Ghana were introduced by the Portuguese in the 16th century due to trading activities they had along the coastal areas of Ghana. The Asante and other Akan states call it *apakan* and *patakan* respectively (Ross, 2002).

2.18 Aesthetics

Most of the stool regalia used by Asante chiefs and their court officials are not without aesthetics value. Aesthetics in general would therefore be reviewed. According to Encarta (2005) aesthetics deals with the essence and perception of the beauty, ugly, and the sublime. It essentially deals with the nature of art and the criteria of artistic judgement involving taste and criticism. Bridgwater and Kurtz (1963) however indicate that there is a major problem in dealing with aesthetics concerning the nature of the beautiful and declare that:

there are two approaches to the problem of beauty - the objective, which asserts that beauty inheres in the object and that judgement concerning it may have objective validity, and the subjective which tends to identify the beautiful with that which pleases the observer (p. 22).

Lowenfield and Brittan (1975) corroborate that aesthetics deals with questions pertaining to perception and understanding of a work of art. In view of this claim Gyekye (1996) concedes that:

the aesthetics is characterized by delight, interest, and enjoyment experienced by people in response to objects, events, and scenes. The concept of beauty is central to aesthetic experience and evaluation and is generally associated with works of art such as paintings, sculptures, music and dance (p. 125).

Adu-Agyem (1990) also indicates that “aesthetics is an attempt to explain explicitly the interaction between an individual and the reaction towards what is perceived in a work of art, which provides a stimulating harmonious experience, known as aesthetics experience”.

It can be inferred from the various views that aesthetics deals with the most basic and important qualities of a thing and how that thing is perceived as beautiful, ugly or sublime. It also asks questions on whether such qualities (aesthetic qualities) worthy of sustained contemplation and appreciation are objectively present in the things they appear to qualify or whether they exist only in the mind of the individual (aesthetic mode). What may seem beautiful or sublime to a person may be ugly to another and vice-versa. Cultural art forms may not absolutely look aesthetically pleasing judging by European standards, where certain principles and elements of the art are considered before judging a work of art as aesthetically pleasing. In judging the non-fine arts the cultural dimensions of the people, their ideals, beliefs, thoughts processes of a people among other factors should be considered.

2.18.1 Indigenous African /Asante aesthetics

The Western world has always had a misconception about African works of art, which for many years have infiltrated the mental faculty of Ghanaian pupils and students of today. This is as a result of the application of European standards of value in judging works of art, mainly used in the teaching and learning of art and appreciation in schools and colleges. It is believed by the Western world that there are no real art in Africa and consequently no

aesthetics in African works of art. To them the African has a strange and seemingly static culture (which is an archeological fallacy) producing artefacts that are made and used only for tribal and religious purposes. African works of art are thus considered by the Western world as evidence of the “primitivism” of the people of Africa (Coetzee and Roux, 1998).

African cultures, based on what they term indigenous aesthetics, have their own philosophies and criteria for judging their art forms. Unlike Western art mostly measured in terms of the interplay of both element and principles of art, tribal art forms are mostly functional and symbolic, hence serving its aesthetic purpose. Leuzinger (1972) corroborates that a carving is considered aesthetically pleasing if it functions well as a stimulus in the worship of a deity.

Onyewuenyi (1977) cited in Coetzee and Roux (1998) affirms that in most cases the general principles or standards of value of aesthetics are closely knitted together with the spirits and constitution of a people and are a factor in their life history and civilization. The arts of a people therefore explicate their ethics and serves as a means of aesthetically expressing and evaluating new elements of their lives. In relation to Onyewuenyi’s notion, Antubam (1963) points out that African aesthetics consider the beautiful to include the concept of “stressing on qualities of significance as a criterion of beauty and virtue”. However this is not to rule out the purely aesthetic dimensions of indigenous art forms as most of them are aesthetically pleasing. This assertion is evident in Coetzee and Roux (1977) when they allude to Picasso’s confused state of appreciating the aesthetics of cultural art forms found in foreign cultural museums in Europe. To Picasso the African art forms are without aesthetic appeal though he and other European artist realized and used formal qualities of those cultural art forms in

most of their paintings. Gyekye (1996) in agreement with Coetzee and Roux corroborate that the influence of cultural art forms on the paintings of Picasso and the others were undoubtedly due to their purely aesthetic elements.

Clearly, the aesthetic aspects of African art, particularly Asante art forms, is expressed in the use and interplay of colours, surfaces, textures, and shapes independent of any meaning that may be attached to the objects themselves. These are mainly to lay emphasis on the aesthetic appeal of the art form. Beauty is actually an essential aspect of African art and what their users look for in cultural art forms. To support this claim, Gyekye (1996) discloses that some works of art have no functionality yet are appreciated due to their purely aesthetic qualities. He asserts that such works of art are termed in Asante as (items of beauty). He further adds that arts such as traditional music and dance are enjoyed for their own sake. These arts are appreciated purely on their aesthetic aspects without relating them to their functionality or symbolic essence. Thus in the Asante conception of art, the functional, symbolic and aesthetic aspect are equally valued.

The royal regalia of Asante are certainly not without aesthetic appeal. Adu-Agyem (1998) opines that “the royal regalia show a collection of unique items made out of durable materials with a touch of good craftsmanship, which gives a lot of aesthetic delight to onlookers especially foreigners” (p. 169). Some of the regalia feature combinations of precious materials, artistic merits and symbolic or historical values giving each item some form of uniqueness. The use of elements and principles of design reveal a great sense of artistry in each of the art forms to emphasize form.

It is evident from the discussions made that there really is an African and for that matter Asante indigenous aesthetics. The Asante is very philosophical and various philosophies govern the creation of cultural works of art, which have equally functional, symbolic usage and purely aesthetic qualities that are community-oriented. Asante aesthetics thought have purely aesthetic qualities is mostly concerned with the totality of the art form, which constitutes their aesthetics.

2.19 Asante traditional craftsmen

The Asante believes that traditional craftsmen who produce indigenous art forms such as stool regalia and other paraphernalia of the land are considered the spokesmen of the supreme deity. They are therefore well able to depict their enigmatic nature as well as interpret the external truths of creation, the joys, sorrows, needs, and destinies of man through their art forms. These craftsmen mostly show universal qualities of creativity, imagination and skill in most of their art forms. Kyerematen (1964) stresses that “a number of the art forms show the imagination and ingenuity of these craftsmen and rank among the peak of art design anywhere” (p. 1). Labi (2002) substantiates that “the works of art created by craftsmen without a doubt exhibit lots of skill and order, and convey meanings” (p. 3). The dexterity of the Asante craftsmen is thus as a result of apprenticeship training in the craft and in the traditions and beliefs of their culture. In support of Kyerematen and Labi’s argument, Quarcoopome (2003) corroborate that:

the influential roles of important personalities such as war captains (*asafohene*) and priest (*akomfo*) under the rule of chiefs have over the years exerted a magnetic pull on craftsmen both voluntarily and involuntarily attracting quite a number of very skillful artists and artisans, resulting in a critical mass of creative talents (p. 135).

Labi (2002) substantiates that “indigenous craftsmen therefore consciously decorate most art forms of political, religious and social importance, so they can be subjected to aesthetic comments and judgements” (p. 3).

Kyerematen (1964) also indicates that “some art forms such as regalia are important not because of their beauty or dignity, but for their historical connections, social and ritual functions or their symbolic meaning” (p. 1). In line with Kyerematen’s premise it should be noted that Asante traditional craftsmen do not work in isolation from the customs, practices, and philosophies of the community and traditional institutions they serve. Their creations, particularly commissioned works of art, are depersonalized though their ingenuity or professional freedom is not ruled out. Their work becomes a cultic art. The craftsmen thus perform in such a way as to fulfill the ritual and social purposes of the community for whom the arts are meant to regulate their spiritual, political, and social forces.

The creations of craftsmen of stool regalia are meant to project in symbolic form the spiritual essence of those forces. Cole (1989) avers that “the symbolic works of art of craftsmen of royal art such as stools, swords, *Akyeame* staves among others; helps bestow reality or elucidate what people believe to be the explanation of life on earth and after death. Thus providing individuals and ethnic groups spiritual fortifications to enable them face the storm and stresses of this life”. Furthermore their creations are visually and psychologically used to indirectly remind people that they may be responsible for their own destiny, and thus should live right in society (Myers, 1967; Leuzinger, 1972).

2.19.1 Materials used

In producing stool regalia and other traditional art forms, indigenous craftsmen use a number of locally available raw materials that are considered suitable but durable for their creations. Sometimes depending on the environment and the abundance of locally available materials, an artisan use may these materials to create works of art. Different techniques and method are employed in working with each material (Segy, 1958; Barnert, n.d.)

Barnert (n.d.), Osei (2002) and Segy (1958) divulge that wood is the most preferred material used by Asante craftsmen due to their abundance in the Ashanti Region. However the trees from which variety of woods are derived are conceived as abodes for spirits (Rattray, 1927; Sarpong, 1971). They are thus believed to possess a life-giving force. Rattray argues that before a tree is felled for carving, libation is offered or some rituals are performed to pacify the soul of the tree. He indicates that sometimes taboos and a series of customary laws of the land are observed, and sacrifice and incantation made when working with wood varieties as well as the tools to be used in carving.

The choice of wood for carving traditional art forms is very important (Edusei, 2003). Sarpong (1971) postulates that there are practical and religious considerations for the choice of wood for an art form. He indicates that practically the wood should be soft enough for easy carving, light enough to carry and durable enough to last long. Religiously, Sarpong maintains that the wood used in carving should be whitish as it connotes spirituality.

Soft woods such as *tweneboadua* (*cordia milenii* or *entandrophragma*), *mahogany* (*khaya ivorensis* or *granifoliola*), *ebony*, *s s* (*funtumia africana* or *hollarrhena wulfsbergii*), *wawa* (*triplochiton*), *hyedua* (*danirla ogea*), *sapele* (*entandrophragma cylindricum*),

femma (*microdesmis puberula*) and *nyamedua* (*alstonia gongenis* or *alstonia boonei*) and other varieties are suitable for extremely delicate carvings (Kyerematen, 1964; Meyer, 1997; Osei, 2002; Rattray, 1927; Schreckenbach and Abankwa, 1995). *S s* and *nyamedua* are suitable for carving stools. The *s s* is however the most commonly used due to its extreme softness and whiteness. Hard termite-resistant wood such as *iroko* or *odum* (*chlorophora excelsa*) are preferred for high quality carvings such as sculptures, while *twafoyeden* (*harrisonia occidentalis*) and *babadua* (a segmented bamboo species) are used in constructing umbrella frames and finials (Bohannan, 1964; Rattray, 1927).

Besides the practical and religious considerations, wood is also an interesting raw material and easy to work with. It is easy to leave marks, textures, make strokes and easy to take colours. Wood is however subject to decay when exposed to harsh weather and termites, and cannot stay for longer periods unless carefully treated and preserved (Bohannan, 1964). Most stool regalia in Asante are made from soft woods and bamboo species but other materials such as metals, leather, raffia, textiles, cowries, animal bones and teeth, and ivory, are affixed to them to enhance the regalia and sometimes are for spiritual or religious purposes. Others stool regalia are however made purely from ferrous and non-ferrous metals. The various materials are also used to make tangible the various philosophies of the people.

2.20 Symbolism in Asante arts

Symbolism is an essential part of the Asante culture. They serve as an the artistic method of revealing, suggesting or expressing abstract ideas, emotions, or reality through the use of conventional symbols or figures (Encarta World Dictionary, 1999; Collins English

Dictionary, 2005; Encyclopedia Britannica, 1999). According to Agbo (2006) “symbols are mostly non-verbal illustrations of proverbs, parables and maxims that portray the philosophies and way of life of a people”. Symbols are appreciated not only for their aesthetic but communicative values. In support of the above assertions McLeod (1976) notes that:

proverbs and visual symbols are ubiquitous in Akan art. They serve as means whereby a statement of fact, principle or a comment about human conditions and experiences are given visual form and context. It is through this verbal-visual element that the Akans emphasize the “concrete and the abstract” (p. 9).

The people of Asante as part of the Akans of Ghana communicate their ideas, beliefs, and customs through a variety of symbols that encode their secret language of expression. These symbols may serve as outward signs of something spiritual or material. They are a means of visual and verbal communication and are used in most Asante stool regalia. According to Arthur and Rowe (2008) the Akan use of symbols (pictograms and ideograms) reached its most elaborate forms in the regalia of the king’s court through the use of symbols that represent different ideas, in several of their art forms such as stools, umbrella tops, and *Akyeame* staves among others. Ross (2002) however avows that:

other depictions of Akan stool regalia are developed from their verbal arts such as proverbs, folk-tale and riddles among others. These arts may have relatively codified meanings, while others may attract a number of metaphorical interpretations depending on the historical, political and social situations of the people. The more complicated an image, the more conventionalized the message, while simple images may have a variety of interpretations from place to place or even within the regalia of a single state (p. 38).

Most Asante chief’s regalia may have a repetition of a motif on items such as finger rings, sword ornaments, umbrella finials, *Akyeame* staves, textiles, and figural embellishments on stools and act as carriers of symbolic form with associated proverbs or statements (McLeod, 1976). The idea of a verbal-visual symbolic literacy emerges from the cultural nexus of the

Asante society in which all are to some degree summed up in the proverbs, symbols, and traditional lore of the society. The relationship between art motifs and their verbal equivalents is often cited as one of the basis of Asante aesthetics (Mato, 1994).

Adinkra symbols are popularly used in most art forms of the Asante and they have codified meanings that users wish to convey to society. They reflect the pragmatism of the Asante society to correct behaviour and to be able to meet the demands of life's situations. Each motif that makes up the *Adinkra* symbolism has names and meanings derived from a proverb, maxim or adage, historical event, human attitude, animal behaviour, plant life, form and shapes of inanimate and man-made objects. Their meanings can be categorized into aesthetics, ethics, human relations, and religious concepts ("Introduction of Asante *Adinkra*", 2008). Thus understanding a people's symbolic language and the way it is employed would enable one to appreciate their meanings and message they convey.

2.20.1 Visual-verbal symbols of the Asante

A number of *Adinkra* stamps and imagery can be described as regalia as they are exclusively reserved as a component of statecraft. They are used by royalty and spiritual leaders for very important sacred ceremonies and rituals. *Adinkra* symbols associated with Asante kingship proverbs are included as an element of the king's royal regalia. According to McLeod (1976) and Wilks (1971) the Asante incorporate Islamic graphic images and amulets in and on most of their royal regalia as a result of their association and trading activities with the north prior to and after the formation of the Asante states. McLeod (1981) states that "*adinkra* cloths in particular seem originally to have been imported from the north, and the patterns may have been derived from Islamic writings as most of their stamps have proverbs

or their associated sayings directly related to Moslem sources”. He indicates that there are a number of stamps with designs based on Islamic sources with Akan proverbs assigned to them. Silverman (1985) notes that:

the elegant shapes and nearly abstract form of Islamic calligraphy can be appreciated for their purely graphic imagery. These writings are literally appreciated for their design and religiousity and the fact that one can translate the Islamic graphic image to Akan beliefs and principles. The belief in the “magic of the mark” and its textual meaning perhaps led to the development of the use of the stamped graphic image with an Akan subtext in the form of a proverb, maxim or homily. Non-Moslem Akan incorporated verses (*suras*) from the Koran either as magical or protective formulas written on small pieces of paper and often wrapped in leather packets to serve as amulets, or the small pieces of paper would be actually tied to a man’s gown (p. 54) .

According to Dupius (1966), the belief in the superstitious abilities of northern charms and amulets were due to their tested efficacy, invulnerability and invincibility in wars as well as various personal, social and political activities of the Akan. Examples of Moslem influence symbols according to Silverman include the *nyansap* , which is a Moslem wisdom knot, the *nkrado* – a Moslem lock, *nsaa* – a Northern textile pattern, the half crescent (*srane*) - a religious symbol, among others. Sometimes depending upon the gravity of an event or a meeting, the King or chief wears stamped *adinkra* cloths with calligraphically inscribed *suras* or protective verses from the Koran (McLeod 1976).

Adinkra symbols worn by the king or chief serve as visual validating symbols of authority and power. Symbols such as *Adinkrahene* and *sono* (elephant) among others were traditionally reserved for the *Asantehene*. These symbols have specific references to victories gained by the *Asantehene*, the most well known being the *Adinkrahene* derived from the name of the cloth worn by the defeated *Gyamanhene* Kwadwo Adinkra. It is also known as the “king of the *Adinkra* stamps” (Fraser, 1972). In recent times the *Asantehene*

and his chiefs can commission a stamp to state in graphic form those attributes or characteristics they would want to be identified with during their reign. These stamps are however rarely worn publicly (Mato, 1994). It is apparent that when dealing with *Adinkra* symbols as a means of political discourse, visual and proverbial wisdom are required to participate in and fully understand a system of symbolic interchange of visual-verbal symbols.

2.21 Indigenous education in Ghana

Education in Ghana started way back in pre-colonial times. This form of education was basically informal, indigenous and well structured. Knowledge and skills were passed on from the elderly to the youth by word of mouth and through apprenticeship. The purpose was to impart to the youth the accumulated wisdom, knowledge, beliefs, values, crafts, and other elements of the Ghanaian indigenous cultural heritage as a way of preserving and advancing such knowledge. The individual thus develops culturally, morally, mentally, spiritually, emotionally, and socially, ensuring a healthy balance in the education process. Ross (2004) corroborates that “indigenous education developed a holistic approach (philosophy, sociology, spirituality, physiology, aesthetics and local technology) aimed at preparing membership in society in ways that integrated rather than separated skills, emphasizing relationships and inter-dependence of individuals on the whole” (p. 118).

In the 16th and 19th century European merchants and Christian missionaries introduced Western form of education in the Gold Coast (Ghana). This new form of education was bookish and totally different from the indigenous education. They introduced reading, writing, and arithmetic as an integral part of their education aimed at producing educated local people for white-colour jobs. Ross (2004) states that:

Given the high visibility and obvious importance of Ghanaian traditional arts, one might expect to find a strong presence of these art forms in school curricula and training programs. However this is not the case. The contradictory developments of the educational transitions of Ghana with increased urbanization have had an impact on the shaping of educational policy and practice in Ghana (p. 117).

Recent development in Ghanaian education is the desire for greater multicultural education. This process started in 1927 at Achimota with the introduction of European history of art and art forms, drawing and painting. Later developments included history of West African art, wood-carving and basketry. In 1936, the art programmes were broadened to include pottery, weaving, traditional wood-carving, terra-cotta modeling, brick and tile-making, mural work and puppet making (Edusei, 1991).

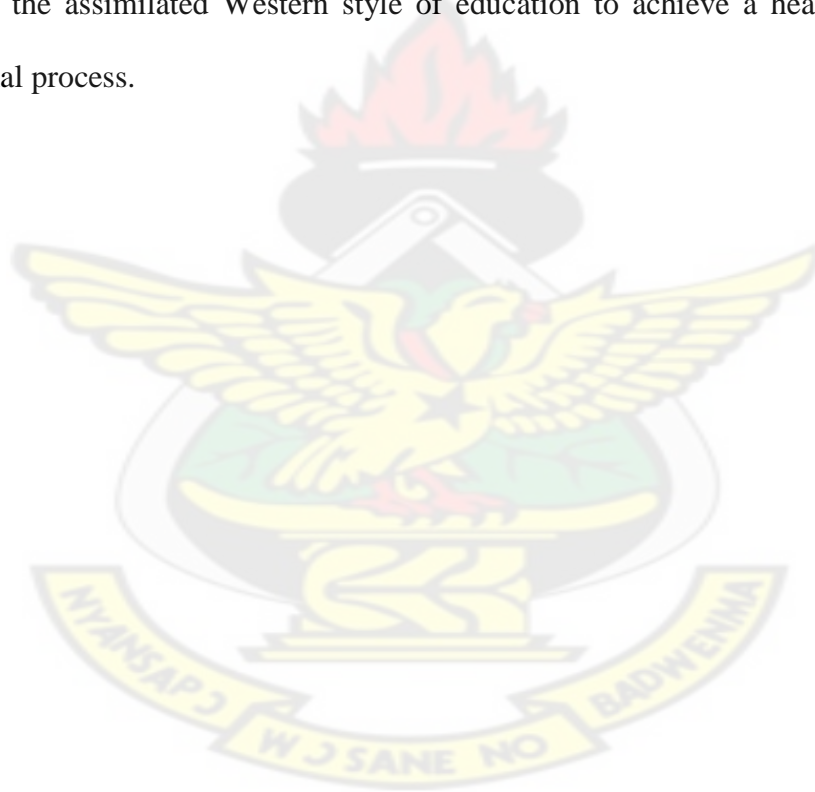
Over the years an impression has been created that only Western education could bring enlightenment to society, thus ignoring the cultural contributions of indigenous arts, traditions and values of ethnic groups within the country. This creates a problem in a pluralistic and multi-ethnic country like Ghana where the majority of students are from various ethnic backgrounds. It must be noted that one of the goals of education is to help students find a sense of self-identity.

Curriculum strategies in art education basically recognizes diversity, honour differences, and tries to redress the inequitable Eurocentric models that has for a long time found its way into the Ghanaian educational system. Emphasis on Western education models as the only or the most worthwhile exemplar is thus frustrating and self-defeating for many students and teachers as well. The Provisional National Defence Council in 1981 and the National Patriotic Party in 2008 reviewed the 1974 and 1981 educational reforms based on Western educational models in an attempt to introduce practical training that are related to Ghanaian

culture and way of life (McWilliam and Kwamena-Poh, 1975). In spite of the adopted Western style of education, indigenous forms of education remain an essential part of the Ghanaian civilization and their educational system. However Ross (2004) asserts that:

the philosophical meanings of indigenous arts are at the crux of ongoing struggle in the minds of many Ghanaians over the appropriateness of Ghana's traditional arts in contemporary educational system..... Indigenous arts are caught in the crossfire between the need to protect and project the cultural heritage and the adoption of a perceived modernity (p. 117).

Ross's assertion can be managed by teaching indigenous arts and their cultural implications alongside the assimilated Western style of education to achieve a healthy balance in the educational process.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter discusses the research design and instrumentation employed in data collection and includes the library research, the population and the sample and sampling method used in data collection. It also includes the criteria for the admissibility of data collected for the study, their validity and reliability and analysis and interpretation of data.

3.1 Research design

The researcher used both the qualitative (post-positivist approach) and quantitative (positivist approach) research design known as the mixed method design to determine the phenomena under investigation. The mixed method is mainly descriptive and interpretative and is based on data and information gathered at the research sites. The study attempts to provide answers from the research questions both from the conceptual framework and the review of related literature. Triangulation as part of the qualitative inquiry was used in gathering data and information relevant for the study from both primary and secondary sources. The study adopts a holistic approach in understanding and describing the phenomena - the philosophical and socio-cultural values - of Dwaben state stool regalia and to bring out their aesthetic value and relevance to art education.

In qualitative inquiries there are usually problems to be encountered when a researcher decides to use a questionnaire as a basis for interviewing people who are semi-literates or unschooled. There arises the problem of interpretation of the research questions and the translation of their responses into the English language also becomes another task. The use

of qualitative enquiry offers the researcher the opportunity to interact with respondents in order to interpret or seek further clarifications for some of the responses obtained.

The researcher used ethnography as a qualitative research design to study and gather information and data from the main research site (Dwaben). Ethnography mainly focuses on the sociology of meaning through close field observation of socio-cultural phenomena. It gives a dynamic picture of the way of life of some interacting social group (Leedy and Ormrod 2005). The intent is to identify or reveal common cultural knowledge related to the phenomena under study such as social or cultural norm, beliefs, arts, social structures and other cultural patterns of the people, and to gain an understanding into the complexities of a particular culture by examining holistically and aggregately, the interactions, reactions and activities of the subjects (Okrah, 2003). Appropriate research questions were therefore formulated to capture the social realities of the Dwaben state with the purpose of understanding and describing the phenomena under investigation from the participants' point of view. This enabled the researcher obtain an "emic" perspective ("insider's" view) on the study.

The researcher during the survey therefore took into consideration a number of approaches that enabled her properly investigate into the research problem and hypotheses. They included the search for historical knowledge about the Dwaben people, their royal arts and aesthetic expressions through their various beliefs, ideas, myths, rituals and symbolism. The researcher also searched for how the people's historical and cultural knowledge and their aesthetic expressions have contributed to the political, social, cultural and economic advancement of the state. This enabled her discover relevant hidden data and information to

provide answers to the research problem, and the extent to which the people's cultural knowledge are well appreciated and maintained.

The quantitative research method on the other hand was used in obtaining data from the sampled population about their characteristics and opinions by asking questions and recording their answers for the purpose of quantitative analyses. The purpose was to obtain an “etic” perspective (outsider's view) about the study for analyses. The study thus incorporated the descriptive survey technique where the researcher conducted face-to-face interviews using semi-structured questionnaire, to obtain relevant information and solicit opinions of respondents on the study.

3.2 Data collection instruments

The data collection instruments employed included semi-structured interviews using prepared questionnaire, opinionnaire, and observations. It also included discussions and photographing of selected stool regalia, which the Dwaben *manhene* had granted the researcher permission to observe and record relevant information on. The instruments used in gathering data for the study are discussed below:

3.2.1 Questionnaire

Eighty five (85) semi-structured set of questionnaire (see Appendix 1) were prepared by the researcher to serve as a guide in interviewing respondents at the Dwaben Traditional area. This method was used because many of the sampled population were illiterates or semi-literates. The Dwaben *ene, the baahemaa* and a few subordinate chiefs were however literate. The researcher interpreted the questionnaire to the illiterates and recorded their responses. The semi-literates were also assisted in completing the questionnaire. The

questionnaire included both open and close-ended questions. The close-ended questions required specific answers while the open-ended questions were used to solicit respondents' opinions or clarification on the subject under investigation. The open-ended questions were also used to probe respondents' reasoning on the subject. The use of the questionnaire in the interviews enabled the researcher obtain relevant information and data for the study.

Similar set of questionnaire (see Appendix 2 and 3) were distributed to craftsmen of stool regalia and pupils and students at the Anglican Primary and Junior High Schools and Dwaben Senior High School. The researcher was assisted by four (4) research assistants in administering the set of questionnaire and following up on respondents at Dwaben.

3.2.2 Interviews

Interviews were also conducted to solicit data and information from users of specific regalia. The researcher allowed the details of the interview to flow from her observations and respondents' responses to leading close-ended questions. The interviews took the form of free-flow of conversation and relied on spontaneous generation of questions in the interactions and provided an opportunity for exploring. The interviews formed part of the researcher's observation fieldwork at durbars. With permission from interviewees the researcher tape-recorded the interviews which enabled her capture every detail of information for further analysis and clarification.

Additional information was obtained through an informal discussion with selected members of the royal clan and lineage who were introduced by four (4) trusted key informants. The informants had a reasonable knowledge about the Dwaben stool and served as initial source of information by helping the researcher identify major sources of data. Key informant

interviews were thus carried out to seek information on specific stool regalia and their location. Their responses together with the selected members of the royal clan and lineage were tape-recorded with their permission. The aim was to gather supplementary information to that already gathered and to clarify responses elicited through the use of questionnaire as well as some observations made at the research site (Dwaben). The process was also intended to reveal common cultural knowledge related to the phenomena under study.

3.2.3 Observation and photography

Observation was used in gathering useful information and data on selected Dwaben stool regalia. This instrument was used mostly during the fieldwork at Dwaben and in the gathering of information and data needed for the research. Participant observation method was employed whereby the researcher participated in most of the activities that went on in the court of the Dwaben state. They included attending durbars such as *Akwasid* and *Awukud*, festivals, funerals, and court cases where disputes are settled.

The researcher visited the research site to establish rapport with members at the Traditional Council, and to explore its institutions and values. The *manhene* of Dwaben involved the researcher in communal activities during the time of the survey, by employing her services as an art consultant, and facilitator. The researcher organized artists who produced a number of murals to decorate the newly refurbished Dwaben palace in 2009. This offered the researcher the opportunity to better interact with the people in order to obtain more information on the Dwaben stool regalia.

Direct observation was used to make accurate descriptions of proceedings that went on at various durbars, festivals, funerals, and court proceedings. The use of direct observation, listening and recording of these ceremonies was very useful in obtaining vital information on some stool regalia and their significance, which could not be obtained through interviews. This instrument was also useful in situations where some subordinate chiefs were reluctant to provide relevant information and data on their regalia and on some of the stool regalia since they were not direct users. Other subordinate chiefs were newly installed and so did not have enough knowledge concerning their regalia. Some of these stool regalia were observed at a distance during festive occasions and descriptions recorded by way of writing. Subsequently pictures of some of the regalia based on descriptions given were taken from secondary sources.

Information and data about the selected Dwaben stool regalia were personally observed and manually recorded and photographed. The permitted the researcher to take photographs of selected stool regalia using a Samsung 7.2 digital camera and camcorder. Stool regalia that could not be photographed at the *manhene's* palace were photographed and recorded at a distance during state functions and festivals such as *Akwasid* , *Awukud* , and funerals among others that the researcher attended privately. Other events were videotaped using a camcorder for subsequent replay for further critical observation, analysis, discussions and documentation.

3.2.4 Opinionnaire

Opinionnaire were also used to gather relevant information about the Dwaben state stool regalia. The use of this instrument enabled respondents' to give their own opinion and to comment freely on the subject matter. Pertinent information, which could not be obtained

through interviews but enriched the data collected were gathered in this way. This approach helped in soliciting and clarifying some myths and mysteries about some stool regalia and thus provided relevant data and information for the thesis. Views of art lectures and specialist art educators, curriculum experts, and art teachers were also obtained using this method of inquiry.

3.3 Population

The population for the study was divided into four groups. The first group was made of all people that make up the Dwaben Traditional Area. The second group consisted of all craftsmen of stool regalia at *Dwaben, Bonwire, Ahwia, Manhyia and Adum Nsuo Ase* in Kumase who create most of the stool regalia of the *Asantehene* and his chiefs.

The third group of the population was made up of all specialists in Art education and curriculum experts, art teachers and lecturers, as well as heads from some Basic and Senior High Schools within Kumase and Dwaben. The fourth group comprised all pupils and students of Basic and Senior High schools in Kumase and Dwaben. They formed the targeted population for the research.

3.4 Sampling method

Purposive sampling was used in selecting the sampled population for the research. This method of sampling was used because of the specific intent of the study and data and information needed particularly at the Dwaben Traditional Area (group 1) and craftsmen of stool regalia (group 2). The sampled population connected to the administration of the Dwaben state was also representative of the population. Furthermore they had long service with the administration of the state and thus had adequate knowledge on the state's stool

regalia. The method was also appropriate due to the accessibility of the sampled population and was quite economical. The stratified method of sampling was used due to the heterogeneity of the four groups that formed the population for the study. This was considered necessary since opinions and data collated from each of the groups were varied.

3.4.1 The sample

Owing to busy schedules and unavailability of most of the targeted population, a sample was selected from the four groups, and thus formed the accessible population for the study. The first group of the population sampled at the Dwaben Traditional Area was the paramount chief of Dwaben (*manhene*) in the person of Nana Otuo Siribo II, the Queenmother (), subordinate chiefs who are heads of eight out of the nine Divisions of the Administrative structure of the state (namely *Kontire ne Akwamu, Adonten, Nifa, Benkum, yoko, Gyasi, Kyid u' Ank bea,*), the chief's spokespersons, *Ketehene, Ntaharahene*, elders, stool (king) makers of the state, and caretakers of the stool regalia. They also included the elderly and opinion leaders of Dwaben. They formed the accessible population for the study. The sample size was chosen in consultation with the and of Dwaben and some of his subordinate chiefs, and were given specific instructions to assist the researcher.

At the Dwaben Traditional Area, the population sampled was further stratified into various strata due to the varied nature of the administrative structure of the state. They included Stratum 1- comprising of the paramount chief of Dwaben, in the person of Nana Otuo Siribo II and the Queenmother, Stratum 2 - comprising subordinate chiefs and the chief's spokespersons, *Ketehene* and the *Ntaharahene*, Stratum 3 - comprising elders, stool (king)

makers of the Dwaben state, and caretakers of the stool regalia, and Stratum 4 - opinion leaders and the elderly of the state.

Six (6) members each was chosen from five (5) of the eight occupied Divisions (*Kontire ne Akwamu*, *yoko*, *Gyasi*, *nk su*, and *Kyid m*) with larger population size, while two (2) members each were selected from the less populated Division (*Adonten and Ank bea*). The *Nifa* Division with only one (1) member represented the Division. The sample also included the Dwaben *manhene* (1), the Queenmother (*baahemaa*) (1), four (4) of the chief's spokespersons, five (5) subordinate chiefs, the *Ketehene* (1) and *Ntaharahene* (1), four (4) stool (king) makers and six (6) elders associated with the custody and up-keep of the stool regalia of the Dwaben state. Semi-structured interviews were conducted with them. The researcher also randomly selected seven (7) elders of the state during various durbars and conducted semi-structured interviews with them to solicit their opinion on the subject. Fifteen (15) elderly and five (5) opinion leaders were also randomly chosen and interviewed. The overall sampled population at the Dwaben Traditional Area was eighty five (85).

The second accessible group of the sampled population consisted of the only surviving but retired craftsman of stool regalia at Dwaben alive at the time of the survey and twenty six craftsmen from *Bonwire*, *Ahwia*, *Manhyia* and *Adum Nsuo Ase* in *Kumase*. In all the sampled population of craftsmen of stool regalia totaled twenty seven (27).

The third group of sampled population was made up of specialists in Art education, curriculum experts and Art lecturers from the College of Art and Social Sciences of the Kwame Nkrumah University of Science and Technology, Kumasi, the University of Education (Winneba), Kumasi Campus, and from the Department of African Art and

Culture of the University of Ghana, Legon as well as Art teachers, heads in Basic and Senior High Schools within *Kumase* and *Dwaben*. The sampled population was eighteen (18).

The fourth group is made up of pupils and students selected from two schools in *Dwaben* namely: Anglican Primary / Junior High School and *Dwaben* Senior High School. The sampled population totaled three hundred and fifty (350). The overall sampled population from the four groups was four hundred and eighty (480). However the total sampled population for each of the four groups that took part in the survey is analyzed separately using the SPSS in Chapter five.

3.5 Library and museum research

The researcher visited the following libraries at the Kwame Nkrumah University of Science and Technology, Kumasi namely: the Art Education Library, College of Art and Social Sciences Library, and the Ghana Collection of the Main Library; the Ashanti Library, Kumasi, the Balme Library, University of Ghana and the George Padmore Research Library in Accra, to gather relevant published information. The researcher also visited the Kumasi Centre for National Culture and the Museum and Monuments Board to gather additional information. These sources helped the researcher in evaluating and validating some of the information obtained from the research sites.

3.6. Data collection procedures

The study adopted both primary and secondary data collection procedures. The type of data collected for the study, how they are treated, and criteria for their admissibility and validity are discussed.

3.6.1 Secondary data collection procedure

Information obtained from secondary sources including the Internet enabled the researcher to review the available literature and to define concepts relevant to the study. This approach helped broaden the researcher's scope of knowledge, in drafting questionnaire and in gathering some very pertinent information and data for the study.

3.6.2 Primary data collection procedure (fieldwork)

The researcher used the primary data collection procedure to obtain first hand information from the sampled population. It involved a fieldwork by travelling to Dwaben and the other research sites (*Bonwire, Ahwia, Manhyia and Adum Nsuo Ase in Kumase*) to obtain data from the sampled population. Research instruments used were questionnaire, interviews, opinionnaire, observation and taking of photographs of selected stool regalia at Dwaben. Data collected supplemented available information gathered from secondary sources.

3.6.3 Criteria for the admissibility of data

Only data collated from the research sites (*Dwaben, Bonwire, Ahwia, Manhyia and Adum Nsuo Ase in Kumase*) during the survey and other relevant ones obtained through secondary sources that were validated through primary sources would be admissible.

3.6.3.1 Location of data

The researcher travelled to *Dwaben* (the main research site) *Bonwire, Ahwia, Manhyia and Adum Nsuo Ase in Kumase* during the field work. Lots of informal observations were made and in-depth interviews were conducted with the sampled population at Dwaben and the other research sites. This was to enable the researcher identify common themes in the data and information gathered through multiple data sources.

The data and information obtained from the first group of the sampled population made up of the Dwaben *manhene*, the *baahemaa*, the chief's spokespersons, subordinate chiefs, the *Ketehene* and *Ntaharahene*, stool (king) makers, and elders associated with the stool regalia as well the retired craftsman the of stool regalia provided first hand and unadulterated information on Dwaben. Response to questionnaire and interviews, opinions solicited from respondents' from the survey and subsequent discussions, observations and taking of photographs of selected stool regalia at the Dwaben state formed the primary data used to enhance and authenticate the study.

Information obtained from the primary sources provided the basis for evaluating the credibility of the information obtained from secondary sources and enabled the researcher to compare the philosophies, concepts and beliefs inherent in stool regalia. Thus most of the secondary information and data were authenticated through the primary data gathered at the various research sites.

3.6.4 Specific Treatment of the Data for each objective

Data needed for each objective and how they are specifically treated in the study are discussed below:

3.6.4.1 Objective 1

The first objective of the research was to identify and describe selected art forms of the Dwaben state stool regalia.

3.6.4.2 Location and means of obtaining data

The researcher travelled to the Dwaben *manhene's* palace in Dwaben to locate the data needed for the study. The stool regalia upon request by the researcher were made available for observation and taking of photographs for replication and subsequent discussion with the Dwaben *manhene*. Others were photographed during durbars festivals of the state and adjudication of court issues among citizens of the state.

The researcher personally contacted the Dwaben *manhene* and presented an introductory letter of assistance from the Department of General Art Studies of the College of Art and Social Sciences, Kwame Nkrumah University of Science and Technology, Kumasi. The Dwaben *manhene* also read through the researcher's proposal and gave his approval (see plate 1). The researcher later performed the necessary rites at the Dwaben *manhene's* palace. The researcher was introduced to the Dwaben state by the *manhene* and the state through an *kyeame* during an *Akwasid* festival in 2007 (see plate 2). The researcher personally photographed selected stool regalia with the permission of the Dwaben *manhene* (Plate 4 shows some of the selected stool regalia).



Plate 1: The *manhene* of Dwaben reading through the researcher's proposal



Plate 2: The researcher introduced to the Dwaben *manhene* and the state at an *Akwasid* festival



Plate 3: A closer view of the researcher being introduced to the *manhene* and the state at an *Akwasi* festival



Plate 4: Some Dwaben state stool regalia

3.6.4.3 Treatment of data

The identification and description of selected cultural items and art forms of the Dwaben stool regalia, and the interviews and discussions had with respondents on these regalia, enabled the researcher gather relevant data and information needed for the study. Data collected were assembled, analyzed and interpreted to give meaning to the study.

3.7 Objective 2

The second objective for the study was to analyze selected art forms identified as part of the Dwaben state stool regalia and discuss their philosophical, socio-cultural, and aesthetic values.

3.7.1 Location and means of obtaining data

The location and means of obtaining data is the same as in “Objective 1”. The researcher also visited the only retired craftsman at Dwaben to investigate the philosophical, socio-cultural and aesthetic value of the art forms he formally produced for the Dwaben *manhene* and some subordinate chiefs of the state. A similar investigation was conducted with some craftsmen at *Bonwire*, *Ahwia*, *Adum Nsuo Ase* and *Manhyia* in *Kumase*.

3.7.2 Treatment of data

The fieldwork enabled the researcher assemble the data obtained for subsequent analyses, and provided her with adequate knowledge and insight into the essence of the selected Dwaben stool regalia. Data gathered from the craftsmen of stool regalia revealed the aesthetic and educational values of the Dwaben stool regalia as well as other cultural and royal art forms used by Asante chiefs. This enabled the researcher unearth their philosophical and socio-cultural implications.

3.8 Objective 3

The third objective for the study was to bring to light the relevance of the study to art education.

3.8.1 Location of data and means of obtaining data

The researcher consulted lectures in art, curriculum experts and art educators from the College of Art and Social Sciences at the KNUST, Kumasi, the University of Education, Kumasi Campus, and from the Department of African Art and Culture of the University of Ghana, Legon to ascertain their views on the aesthetic and educational significance of the study, and how the study can enhance art education in Ghana. Views of art teachers, heads in Basic and Senior High schools in *Kumase* and *Dwaben* were also solicited.

3.8.2 Treatment of Data

Data collected were recorded on audio and videotapes for replay and to make the analysis of data and information gathered easy. The overall data and information gathered were assembled, evaluated, synthesized and interpreted to provide relevant information for the study, by linking them to other available knowledge, and to draw conclusions and make recommendations.

3.9 Validation of instruments

The purpose of research is not merely the collection of data. An important factor to consider is the quality and validity of research instruments selected, and the extent to which the instruments used in data collection yield warranted inferences to the study (Fraenkel and Wallen, 1993; Leedy and Ormrod, 2005).

The nature of ethnography necessitates the cooperation of respondents to establish the face validity of research instruments employed. The research instruments used in data collection on the phenomena under investigation were therefore superficially validated to ensure the cooperation of respondents in the survey. This was to avoid any spurious or *Hawthorne* effect associated with ethnography. *Reactivity* or *Hawthorne* effect according to Leedy and Ormrod, 2005 and Osuala, 2005 is the situation whereby participants in a survey change their behaviour simply because they are conscious of being part of the survey and its intent, thus distorting most of the information gathered in survey and interviews. *Reactivity* is also likely to ensue due to the mere presence of the researcher and the intimacy of participant observer relationships within the setting.

The researcher therefore validated the information and data collected using the research design and instruments to ensure their credibility, appropriateness and admissibility. This was achieved by discussing and seeking the opinions and approval of users of specific stool regalia, and finally cross-checking the data and information gathered with the Dwaben *manhene*. Information gathered through the research design and instrumentation employed were also vetted by colleagues and supervisors knowledgeable in the field of study.

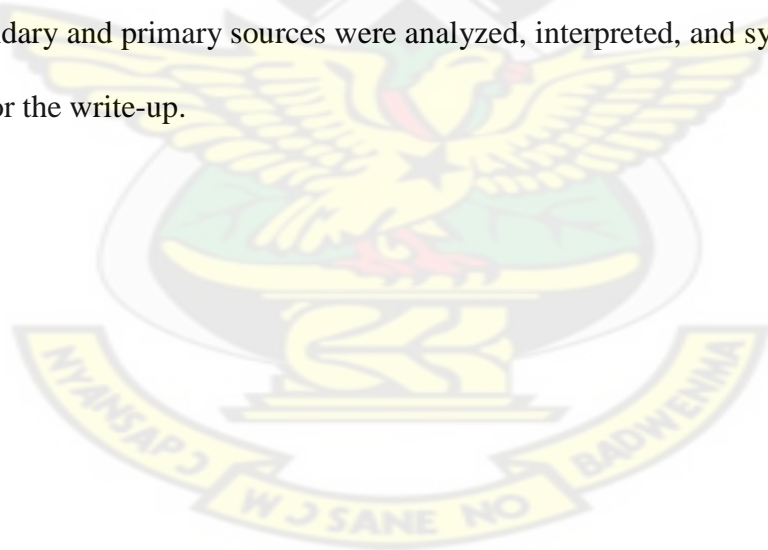
3.10 Validation of overall research

Every research endeavour aims at contributing to human knowledge. To achieve this, the researcher's hypotheses were logically and empirically tested to establish their credibility using construct-related evidence of validity. The logical approach enabled her ascertain whether the variables anticipated to be measured using the research instruments were achievable, and whether data collected supported them. Empirically, a variety of data were gathered as evidence at the main research site (Dwaben) to ensure that internal relationships within the investigation correlate to the construct, and externally relationships between results on the investigation and other observations are consistent with the construct. This was achieved by comparing the data gathered from the overall study with similar empirical studies conducted on other Asante and Akan states. In the case of this research the researcher sought to find out the philosophical, socio-cultural and aesthetic value of the Dwaben stool regalia and their relevance to the study of art. Information and data gathered from respondents using the research instruments were analyzed and conclusions drawn through inductive reasoning based on observable facts.

The Dwaben *manhene*, a scholar, authenticated the information provided in the study before they were used for the analyses and interpretation. Conclusions of the study are credible and reliable since data and information collected during the fieldwork yielded warranted inferences with little or no errors in measurement. Secondary data was also validated to ensure their credibility by comparing them with primary data gathered.

3.11 Data analyses procedure

The use of triangulation in gathering a variety of data for the study aimed at looking for underlying themes that appear in them. The data supported the researcher's hypotheses, and provided relevant information on the Dwaben state stool regalia. They were organized and categorized into common and sub-themes for analyses using index cards and each piece of data classified accordingly to determine their meaning. Lengthy texts were summed up into simple units and words to bring out their correlation and to make analyses and interpretation easy. The entire data gathered were read thoroughly to get a general idea of what they contain. Data gathered were used in creating a computer database for analyses and further represented in charts. This was to ensure a better evaluation of data, make meaningful interpretations, and to draw defensible conclusions on the study. The overall data obtained from secondary and primary sources were analyzed, interpreted, and synthesized and formed the basis for the write-up.



CHAPTER FOUR

DWABEN STATE STOOL REGALIA

4.0 Overview

This chapter focuses on selected number of Dwaben state stool regalia made available to the researcher. It provides the plates of the regalia photographed by the researcher during festivals and durbars attended at the time of the survey and a few obtained from secondary sources. Discussions on them are organized according to each item; their names, description, aesthetic qualities, symbolism, usage, and philosophical and socio-cultural implications.

4.1 The Dwaben stool (Male)

The Dwaben state of Asante has a number of stools. The most prominent are the male stools (ancestral or blackened stools) that have been used by ancestors of the state and continue to be used by the reigning paramount chief. The Dwaben male stools represent the soul of the state and are a symbol of their unity and permanence. The stool as indicated in the review of related literature by the “Silver jubilee celebration” (1996) is popularly known as the *Yiadam* and *Osei Hwedie* stool on account of the military prowess and valiant role their first two chiefs played in the Asante union and in the subjugation of the already existing states in the Dwaben area (*Nana Dwabenhene*, personal communication, April 2, 2008).

The Dwaben male stool is revered as a sacred object not to be publicly sat on. The stool is kept in the stool house (*nkonnwafieso*) at the *manhene*'s palace. Ancestral stools are kept in commemoration of all chiefs who die on the stool. Unfortunately the researcher has no idea, clue or description of how the Dwaben stool may look like. This is due to its sacred nature and the fact that it is forbidden for ordinary people to visit and take pictures of such sacred items at the stool house. The present *Dwabenhene* when enstooled in the year 1971

took on the stool name of his grand uncle *Nana Otuo Siribo I* (*Dwabenhene* from 1906-1933). He thus bears the name *Nana Otuo Siribo II* (“Silver jubilee celebration”, 1996; Ghanaian Times 1971).

In modern times Asante chiefs do not publicly sit on stools as a symbol of their office as a result of the introduction of *Asipim*, *Hw* and *Akonkromfi* chairs, though in private life they may possess quite a number of them for everyday or domestic use. Stools as symbol of office mostly feature as ceremonial stools often displayed on its own seat and canopied under its own umbrella. The *Dwabenhene* like most Asante and other Akan chiefs therefore publicly uses chairs instead of stools during festivals, durbars and when settling dispute (*Nana Dwabenhene*, personal communication, April 2, 2008).

4.1.1 The *Dwabenhemaa*’s *As s dwa* (stool)

The Queenmother of Dwaben (*Dwabenhemaa*) uses a number of stools for her day-to-day activities. The *As s dwa* is the most prominently used on public occasions as a political symbol of her office. The stool is finely carved from white wood obtained from the *sese* tree. The status of the *Dwabenhemaa* is accentuated by a finely carved stool with engraved geometric designs (*dame dame*) on the middle section of the stool. The *Dwabenhemaa*’s stool reflects the essential philosophy of authority, strategic planning, dexterity, wisdom, good sense of judgement, and gamesmanship that are characterized with her status. The symbol of the stool is derived from the Asante saying “*kwasea ani te a, na agoro agu*”, or “*mepe kwasea bi ne no ato dame*”. The sayings are literal translated as “when the fool learns to understand the rules of a game, the game ends” or “I wish to play a game of draft with the fool”. The aphorisms are based on the concept of wisdom and it symbolizes the **availability**

of wisdom to all even to fools who may wish to tap into them. Like their male counterparts, queenmothers also have black stools kept in their commemoration when they die on the stool.

4.1.2 Description and aesthetic appreciation of the *Dwabenhemaa's As s dwa*

The *Dwabenhemaa's* stool (plate 5) has significant aesthetic qualities and values. The top, middle and bottom parts are well crafted with a great sense of proportion. The stool is popularly known as *Mmaa adwa*, named after the design in the middle column. The centre column and the crescent top have beautifully geometric patterns bringing about symmetry in the art form. The designs are patterned after a game known as checquers. The other four columns of the stool have spiral designs with the base having linear designs to enhance the aesthetic appeal of the stool. Underneath the stool is a carved hollow. This is to remove



Plate 5: *As s dwa* of the *Dwabenhemaa* of Asante

excess material during carving and to lighten the overall weight of the stool for easy carrying. The overall finish of the art form is perfect and aesthetically pleasing.

Occasionally attendants of the *Dwabenhemaa* sand the stool to keep it neat, white and attractive. Apart from the aesthetic qualities of the stool, the aesthetic value is expressed in its functionality as a traditional art form.

4.1.3 Symbolic and socio-cultural implications of the *Dwabenhema*'s *As s dwa*

The stool is regarded as a functional object of prestige and a traditional symbol of the authority of the *Dwabenhema*. The crescent shape top is a symbol of welcome. The geometric patterns symbolize her various philosophies already indicated. The whiteness of the stool symbolizes purity or cleanliness. It also connotes spirituality. This corroborates the assertion of Sarpong (1971) on the significance of whiteness of stools as representing spirituality. The overall usage of the stool represents ancestral presence. The *Dwabenhema*'s stool like the Dwaben male stool symbolizes a long relationship between the people of Dwaben and the stool. It is a symbol of the solidarity and continuity of the community. The stool portrays hospitality and a place where wisdom can be sought. It depicts the true Asante culture as well as the importance of stools as every day objects and sources of livelihood to the Asante.

When used during festive occasions it conveys visual and verbal messages of the political status, authority, wisdom and good sense of judgement of the *Dwabenhema*. The stool is used on almost all state festivals and other important occasions, and features prominently when a new chief is enstooled. The continuous use of stools by past queenmothers of Dwaben and the present *Dwabenhema* reinforces the Asante culture and helps preserve and transmit the cultural values of the state and the Asante in general to the next generation.

4.1.4 Functional stools of attendants of the Dwaben state

The *manhene* of Dwaben has a number of attendants. It was revealed from the survey that in ancient times attendants sat on the bare floor but with time small stools were introduced to slightly elevate them (Kyeame Awua Frimpong, personal communication, May 6, 2008).

During festive occasions the attendants sit lined up facing each other at the two opposite sides to the *manhene*. They possess individual stools (*as s dwa*) and each is a symbol of their office. Plate 6 shows the attendants in their sitting position on their individual stools. Their stools are small in size, and like any Asante or Akan stool have various symbolic motifs and designs in the middle portion of each. The miniature size of the stools symbolizes their lowly position as servants. This may have health implications as their neck, spine, waists, knees and legs may tend to ache due to the crouch position they sit for longer hours during festive occasions. A slight increase in the width and height of the stool would be more appropriate.



Plate 6: *Dwabenhene's* attendants on their individual stools (*As s dwa*)

The names of the stools in the case of the attendants however do not in any way relate to the status of the users. Each symbolic stool is merely meant to distinguish one user from the other. A careful study of Glover's (1992) name of stools and their associated users (chiefs) would have been quite inapt to have attendants use prestigious stools. In modern times new names have been given to such stools. Stools used by attendants of the Dwaben *manhene*,

their various names and symbolic motifs are shown in plates 7 - 15. The names and their symbolic meanings are discussed.

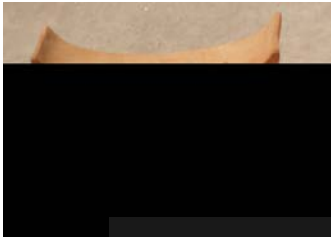


Plate 7: *Gye nyame adwa*



Plate 8: *Agonahene adwa*



Plate 9: *srane (crescent moon) adwa*

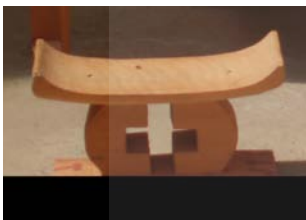


Plate 10: *Mamponhene adwa*



Plate 11: *Busume adwa*



Plate 12: *Ne onim akanfo adwa*



Plate 13: *Nyansap adwa*



Plate 14: *Abaa da ho adwa*



Plate 15: *de enka enumu adwa*

According to Glover (1992), the stools in plates 8 and 10 are *Agonahene adwa* and *Mamponhene adwa* respectively. However the craftsmen (carvers) at *Ahwia* quoted their names as *nnama adwa* (two penny or poor man's stool) and *abaa da ho adwa* (a cross stool) respectively (*Ahwia* carvers, personal communication, May 10, 2008). The name *nnama adwa* (plate 8) given by the *Ahwia* stool carvers agrees with that provided by Rattray (1927). The two stools (plate 8 and 10) based on their symbolic motifs were uniquely made for the *Agonahene* and the *Mamponghene* respectively though their designs in modern times may

change from time to time depending on choice of design. Plate 12 is *ne onim akanfo adwa* literally translated as “he who does not know has trusted”. Plate 14 is another version of *abaa da ho adwa* and Plate 15 is *d enka anum adwa* literally translated as “sweetness is not permanent”. The stool symbol signifies good and bad times, which are not permanent. The *srane* (crescent moon), *busume* (full moon) and *nyansap adwa* in plates 9, 11 and 13 respectively are Moslem influenced motifs (*Ahwia* carvers, personal communication, May 10, 2008). These corroborate the information Mcleod (1976) and Silversman (1985) provides on the Moslem origin of most of the symbols incorporated in royal arts of the Asante.

4.2 Chairs

The Dwaben state has a number of chairs as part of the royal regalia. They include *asipim*, *hw d m*, *akonkromfi* and European prototype chairs. They are royal prerogatives and are used principally on state occasions. The Dwaben *manhene* indicated that these chairs are royal prerogatives that are purely ceremonial with no spiritual significance. This confirms information provided by Cole and Ross (1977) through the related literature reviewed.

4.2.1 *Asipim* chairs

The Dwaben state has two types of *Asipim* chairs namely the *Asipimtenten* and the *Asipimtia*. They have five of these varieties (*Nana Dwabenhene*, personal communication, June 5, 2008). Three of them were made available to the researcher. The *Asipimtenten* is used by the *manhene* of Dwaben when he meets with his subordinate chiefs to discuss very important matters of the state. The chair is also used during festival, durbars and other ceremonies where it is placed on a blanket (*nsaa*) before being placed on a round platform

(s) at the courtyard of the *manhene*'s palace. Plate 16 shows the Dwaben *manhene*'s *Asipimtenten*.

4.2.2 Description of the *Asipimtenten* chair

The *Asipimtenten* in the plate16 is made of wood. It is structured like a table chair with a high seat, and armless with a slightly inclined backrest. The chair is known as “White *Asipimtenten*” due to its silver embellishments. The back and seat of the chair are made of



animal rawhide obtained from buffalo hide (*ko nwuma*) tautly affixed with European fashioned silver furniture tacks (*mpreguowo*). The hide is dyed black and occasionally polished with a liquid black shoe polish (*mpaboaduro*) to give it its unique colour and make it beautiful and conspicuous (*Sanahene*, personal communication, March 23, 2008). Several of the furniture tacks have been used in carefully embellishing the periphery of the back of the chair. They are interspersed with prominent *mpeabo* motifs, embossed in metal and are flattened at their base.

Plate 16: *Asipimtenten* chair

Located almost in the mid-section of the backrest is an embossed circular rainbow motif (*kontonkurowi*) incorporated into the hide. The seat of the *Asipimtenten* is plain and has at the peripheries of the frame silver furniture tack embellishments also interspersed with

mpeabo motifs. At the two top ends of the chair are eagle talon finial motifs (*k dee mm wer*). Underneath the chair are suspended talismans.

4.2.3 Symbolic and socio-cultural implications of the *Asipimtenten* chair

The chair symbolizes the status of the *manhene* as the head of the Dwaben state. The *mpeabo* embellishments symbolize the worth of the *manhene* and the chair due to its important functional role it plays as a stool regala of the state. This is because they are shaped as a gold-weight used for weighing gold dust (*Nana Dabehene*, personal communication, April 3, 2008). The *k dee mm wer* finial is an clan symbol and signifies the authority, strength, care and protective nature of the *manhene*. The *kontonkurowi* is a symbol of responsibility. It evokes the Asante proverb “*kontonkurowi da amansan nyinaa k n mu*”, translated as “the rainbow is around the neck of every nation”.

The talismans underneath the seat wards off evil powers and serve as protection when the *manhene* is seated in state. The *ko nwuma* represents the robustness exhibited in his governance. The black surface of the hide symbolizes spiritual potency, maturity, ancestral presence, permanence, and antiquity. It is also used to maintain the colour of the hide and to conceal it from marks and stains as a result of aging and regular usage. The significance of the use of black in most of the stool regalia discussed in this chapter are basically the same and would thus apply to the other regalia that incorporate the colour. The chair conveys visual and verbal messages about the status and authority of the *manhene*. It also reminds him of his responsibility to the state.

4.2.4 The *Asipimtia*

The *Asipimtia* (plate 17 and 18) are low armless chairs. The back and seat of the chair in plate 17 are covered in the rawhide of an antelope (*twe nwuma*) and has been tautly fixed with furniture brass tacks to the frame of the chair. At every corner of the chair are found sheets of brass held firmly to the hide and frame with brass tacks. The chair has at its base four supporting struts.

The *Asipimtia* in plate 18 is structured in similar manner as the one in plate 17. The back and seat of the chair are covered in *ko nwuma*. The periphery of the back show a brass plaque with repeated embossed *ankaahono* and two elliptical fused patterns, tautly affixed to the animal hide and frame with brass furniture tacks. It also has a circular embossed brass design at the top of the back. The legs of the chair are carved in, creating a design and has four struts attached to them. The sides and front view of the struts are interspersed with embossed brass sheet metal (*ankaahono*) affixed to the frame using brass furniture tacks.



Plate 17: *Asipimtia*



Plate 18: *Asipimtia*

The *manhene* uses the *Asipimtia* (plate 17) when he visits or propitiates the ancestors of the land at the stool house (*nkonnwafieso*) during *Awukud* and *Akwasid*. He sits on the chair and offers libation to ancestors and gods of the land. The chair is sometimes used during funerals (when a dead body is laid in state) and also features during festivals, durbars and other state functions. When in use it is placed on a blanket (*nsaa*) to prevent it from touching the bare ground. The *Asipimtia* in plate 17 is also used during festive occasions of the state (*Nana Dwabenhene*, personal communication, April 3, 2008).

4.2.5 Symbolic and socio-cultural essence of the *Asipimtia*

The *Asipimtia* (plate 17) is used in ancestral cult worship and therefore has spiritual importance. The *twe nwuma* symbolizes speed, proficiency, strength, bravery and toughness. The chair conveys messages about ancestral presence and the efficiency of the *Dwaben manhene* in his governance. Culturally its use projects the traditional religious practices of the land, and serves as a link between their ancestors and the *manhene* as the mediator of the state, which is the basis of Asante chieftaincy.

4.2.6 *Hw d m* chairs

Dwaben state has two *hw d m* chairs, one with silver embellishments known as white *hw d m* and the other with brass embellishments known as black *hw d m*. The white one is used on happy occasions such as festivals and durbars when the *manhene* sits in state to receive homage. It is also used in peaceful times when the chief presides over court sessions and important state meetings with his counselors. Black *hw d m* chairs as revealed by Rattray (1927) in the review of related literature were used in declaring war against enemy camps. In modern times the chair is used on sad occasions of the state such as *Akwasid*,

Awukud , and during funerals. The use of the chairs is based authority and values of strength, humility and endurance (*Nana Dwabenhene*, personal communication, April 3, 2008). Plate 19 shows the white *hw d m* chair on a black and white blanket (*nsaa*) with *ate* on its seat. Plate 20 shows the black *hw d m*. Plate 21 shows a chair bearer (*nkonnwa soafo*) carrying the white *hw d m* chair to an *Akwasi d* celebration.



Plate 19: White *hw d m* chair with *ate*



Plate 20: Black *hw d m* chair



Plate 21: An attendant carrying the white *hw d m* chair to a festive occasion

4.2.7 Description of the *Hw d m* chairs

The orientation of the back of the *hw d m* chairs are erect with a slightly inclined backrest and the legs and struts are spirally designed, unlike the *Asipim* chair. The spiral design is known as *nkyinkyim*. The back and seat of the chair are made of *ko nwuma* tautly affixed with silver and brass *ankaahono* embellishments respectively. Furniture tacks are used in securing the hide to the back of the *Hw d m* chair and it is slightly visible at the lower front back and at the periphery of the seat. Affixed to the tops of both chairs are hemispherical calabash embossed finial motifs known as *nkora*.

The sides and top edge of the back of the chair with silver (*ankaahono*) symbols have more of the embellishments while that in brass are sparingly distributed. In like manner the silver embellishments are more on the edges of the seat, legs and struts while that in brass have only a few to signify its usage on sad occasions. The chairs are all coated in black. Visible at the top edge of both chairs where the finials are positioned are silver and brass metal sheets stamped with beautiful designs. The silver sheet has triangular *Adinkra* designs motif known as *mmusuyidee* and that in brass has *dwanninmmen* (rams horn). Closer views of the motifs are shown in the plates 22 and 23. The *Hw d m* chair like the *Asipim* also has protective charms or talismans suspended below the seat.



Plate 22: Silver metal sheet showing stamped *mmusuyidee* design



Plate 23: Brass metal sheet showing stamped *dwanninmmen* design

4.2.8 Symbolic and socio-cultural implications of the *Hw d m* chairs

The *nkoraa* erected at the two top ends of both the silver and brass chairs signify ancestral presence because it is designed after a gourd vessels often decorated in gold and silver and used for ritual offerings to the Dwaben ancestral stools (*Nana Dwabenhene*, personal communication, April 3, 2008). The *ankaahono* embossed embellishments on both chairs signifies purity. The *mmusuyidee* signifies the sanctity, good fortune, and endurance of the *manhene*. *Mmusuyidee* literally means an agent used to remove bad luck and curse, and it is derived from the Asante proverb “*kra pa te se kra; okyiri fi*” (the good soul is like the cat, it dislikes filth). It is believed that the use of this symbol drives away bad omen in favour for the good from the Almighty God.

The *nkyinkyim* design of the struts of the chairs symbolizes ingenuity and dynamism. The *dwanninmmen* designs connotes strength and modesty but toughness in character of the *manhene*. It is derived from the proverb “*dwannini ahoden ne mmen; wopan ne nmen a na woayi no, awie no*” literally translated as “the strength of the ram lies in its horns, once they

are plucked off, then it is caught in a trap”. The use of the chair at various state functions conveys visual and verbal messages on the symbols used for each chair. Culturally their use project the beauty of royalty and power associated with Asante monarchical rule.

4.2.9 *Akonkromfi* chair

The Dwaben state has an *Akonkromfi* chair as a part of the stool regalia. However the researcher could not have access to the chair because it had been sent to the carvers for reproduction. In any case its description is similar to that already discussed in the review of related literature. That of Dwaben is black in colour with silver furniture tacks and embellishments. The chair is used during joyous occasions.

4.2.10 European prototype chairs

The Dwaben *manhene* has a number of European prototype chairs. The chairs are fashioned in like manner as European thrones. The *manhene's* chair is taller and larger in size as compared to that used by the *Dwabenhemaa*, which is slightly smaller. The *manhene's* chair has an engraved *gyata* (lion) symbol on the top front back of its wooden frame and two *gyata* head symbols on the armrests. The back opening of the chair has five-lathe wooden pieces interspersed between the hollow to create a beautiful design. The Dwaben *baahemaa's* chair has no motifs engraved on the wooden structure. The back and seat of the chair is separated by a hollow unlike the Dwaben *manhene's* chair, which has both back and seat joined. The chairs are made of red wood, golden yellowish upholstery cloth and brass furniture tacks. The two chairs are used during state council meetings and on occasions such as settling of disputes among citizens of the state. Plates 24 and 25 show the Dwaben *manhene* and Dwaben *baahemaa's* chairs.



Plate 24: Dwaben *manhene's* chair



Plate 25: Dwaben *baahemaa's* chair

4.2.11 Symbolic implications of the European prototype chairs

The Dwaben *manhene's* chairs symbolize his majesty. The *gyata* (lion) symbol used is the totem of the Dwaben state. It symbolizes authority and dominance of the *manhene's* as the paramount head of the state as well as his values of strength, bravery and protective nature over his state. The blend of ochre and golden yellowish colour of both the wooden structure and upholstery cloth and the yellowish colour of the brass upholstery tacks represent the wealth and royalty of the Dwaben and the *baahemaa*.

4.2.12 Aesthetic value of the local and Europeans prototype chairs

The Dwaben *Asipimtenten*, *Asipimtia*, *Hw d m* and the European prototype chairs are beautiful royal art forms. The overall configuration of the elements and principles of design on the chairs, the blend of the colours of the frames, rawhides, tacks, *mpeabo* and *ankaahono* embellishments, and the upholstery cloths gives the overall art forms an

aesthetically pleasant look. There is rhythm and harmony in the elements that make up the configuration of the chairs. Traditionally the aesthetics of the chairs are manifested in their ability to perform the functions for which they were created.

4.3 *Akorowa* (Footstool)

Tradition demands that a chief's foot should not touch the ground when seated but rather rest on a footstool. In Asante and Dwaben in particular, the footstool is known as *Akorowa*. They are used when the *manhene* sits in state on the *Hw* and *Akonkromfi* chairs. The footstool is placed on a black and white blanket (*nsaa*) and the two sides of its base supported with limestones (*Nana Dabehene*, personal communication, June 3, 2008). The footstool is placed in front of the *Hw* and *Akonkromfi* chairs to enable the *manhene* comfortably rest his foot on it. It has an oval shape or better still its shape can be likened to a canoe. It is made of *apuro* (a solid white wood) and has *nsebe* (amulets) attached to its top, sides and base. It is painted black leaving some of the wood colour visible. The base of the footstool could be flattened and broaden to avoid the use of limestones which has no cultural significance in supporting it. This would enhance its presentation when displayed publicly and make the *manhene* more comfortable when seated. Plate 26 show the footstool used by the *manhene* of Dwaben when he sits in state.



Plate 26: Dwaben *manhene's* Akorowa showing *ns b*

4.3.1 Symbolic and spiritual essence of the Akorowa

The footstool symbolizes the state. The fact that the *manhene's* feet rest on the footstool signify that the whole Dwaben state is under his jurisdiction, thus he is the controller of the affairs of the state and only his decision reigns supreme. The *ns b* wards off evil powers, thus signifying the spiritual essence of the royal object. It is also meant to prevent the chief's sandals from getting torn and frequent urination when seated in public (Nana Dabehene, personal communication, April 3, 2008). The *nsaa* is a symbol of quality and durability. Its combined use of the black and white colours signifies hope, abundance and bumper harvest. The footrest does inspire awe when viewed.

4.4 *kyeame* (spokespersons)

kyeame are the most conspicuous functionary in the chief's executive wing performing social, political, religious, and rhetoric duties on behalf of the chief. They are considered as orators, advisors, prosecutors, protocol officers, prayer officiators, confidants, and diplomats to the chief. They serve as the liaison between the chief and the people, and those who convey the chief's soft voice into poetic and fluent language. The prerogative enjoyed by *kyeame*, makes it possible for them to spice or expand the chief's words or speech upon

spontaneous communication and as a consequence protects the chief from being misunderstood by his listeners. This helps create a physical and communicative distance that reinforces the social status of the chief (Yankah, 1995; Rattray, 1927).

A chief's prominence to a very large extent depends on *kyeame*. It is therefore required of them to be very skillful and knowledgeable in the traditional and proverbial lore, customs, traditional laws, and history of the people, as well as acquire wisdom and all that goes into being a good spokesperson to enable them become effective. *Akyeame* help maintain a good relation between the chief and his people as well as others. It is required of them in their representation of the chief to be an epitome of moral virtues worthy of emulation. They are expected to be selfless, devoted, and sincere among others (Atta and Danquah, 1928; Yankah, 1995; Arthur and Rowe, 2001; "Linguist staff", 2009).

Akyeame could be sent to other states to declare war, negotiate for peace or to convey important messages. It is the *akeyame* who pronounce judgement in the chief's court when verdicts are passed. They as well supports the chief in ritual matters, and have the sole right among court officials to enter the chief's chambers to wake him up during emergency situations. Appointment as an *kyeame* in Asante is by matrilineal inheritance although sometimes a chief could appoint others by virtue of their eloquence. The *Akyeame* in the performance of their numerous functions are identified with staves of authority known as the *Akyeame poma*. An *kyeame* with a staff in his hand is therefore the Akan symbol of justice (Rattray, 1927).

4.4.1 *kyeame* staves of Dwaben and their symbolism

The *manhene* of Dwaben has ten *kyeame* to his credit. Each of them has individual staves with which they are identified. The staves are carved in light but resilient wood (*femma*) and gilded in gold (*kyeamehene*, personal communication, May 13, 2008). They are usually about four or five feet tall. The staves have their unique symbolism, philosophies, significance, and the occasion for which they are used and convey visual and verbal messages about power and authority of the Dwaben *manhene* and some virtues the *kyeame*. Seven of the *kyeame* staves that were accessible to the researcher and photographed during the survey are discussed below.

4.4.2 *kyeame* staff with *Akr ma* (hawk) finial

The *kyeame* staff with *Akr ma* finial (plate 27) is an *yoko* clan symbol of which Dwaben state of Asante belongs to, with the *manhene* as the *yoko manu* or second in the heirarchy of *yoko* chiefs after the *Asantehene* (*Nana Dwabenhene*, personal communication, April 3, 2008). The staff is identified with *Kyeame Awua Frimpong*. The finial symbol is based on the Asante proverb “ *kr ma fa adea de kyir* ” literally translated as “when the hawk catches something it shows it”. The staff is a status symbol and it is based on the values of strength, protection, foresight, determination, and showiness exhibited by the *Akr ma* and which are qualities demonstrated by the Dwaben *manhene* in his governance. It also suggests that the *kyeame* is a wise and thoughtful listener and orator who represent the *manhene* in his speech. The staff finial is displayed whenever the Dwaben *manhene* is seated in state to symbolize the *yoko* clan and to accentuate his power and authority as the *yoko manu* of Asante.

4.4.3 Aesthetic appreciation of the *kyeame* staff with *Akr ma* (hawk) finial

Plate 27 shows the *Akyeame* staff finial of the Dwaben state with an *Akr ma* symbol. The finial symbol is beautifully shaped almost to depict reality. The artist has represented its body and wings quite proportionally, though the eyes, legs and limbs are enormous as compared to the overall size of the figure. This is to emphasize and represent in reality the strength of the bird through its use of the legs and good eyesight. The firm positioning of the

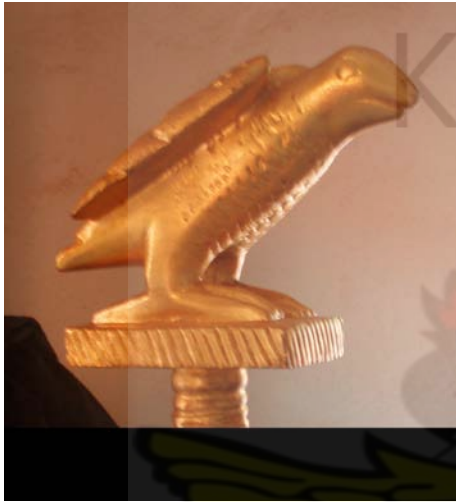


figure also portrays the strength and firmness of the bird. The position of the wings of the *Akr ma* symbol is depicted almost as about flapping its wings. The finial symbol has been enhanced with lines and textures to break monotony in use of elements of the design. The symbol is positioned on a flat surface which forms part of the neck of the shaft of the staff.

Plate 27: Staff finial with *Akr ma* motif

Diagonal lines, textures and circular patterns have been used to enhance some areas of the staff to add beauty and further break the monotony in style. The shaft of the staff is carved in two separate parts and put together to form a unit. This is done to make the shaft firmer and to ease carrying as it can be knocked down. The overall work of art has been covered in gold leaf to enhance the beauty of the work, thus making the designs, textures and motifs stand out properly. The rest of the shafts of the *Akyeame* staves to be discussed have been similarly constructed, designed and gilded.

4.4.4 Symbolism and socio-cultural significance of the *Akr ma* staff finial

The symbolism of the staff finial signifies the warm embrace and patience of the ruler whenever subjects approach him. The *Akr ma* symbol denotes virtues exhibited by the

manhene, which is portrayed by the *kyeame* as he carries the staff. The bulky and firm legs and limbs of the *Akr ma* symbolize the strength and firmness and fairness with which the chief rules over his subjects and makes decisions on matters brought to him. The somewhat flapped wings depict the up and doing attitude of the *yoko manu* (*Dwabenhene*) as well as his protection over his clan and the Dwaben state.

The gold encrusted surface of the work denotes the wealth and worth of the Dwaben *manhene*, his clan and the state. It also denotes the authority, royalty, elegance, supremacy, glory and spiritual purity of the *manhene*. The Asantes believe that gold has force, which calms people and evil spirits (*Kyeame* Awua Frimpong, personal communication, May 13, 2008). The use of gold consequently signifies protection. It is used to protect the *manhene* and his ruling body as well as the state from evil powers. The symbolic meaning of the gold applies to all the stool regalia that have gold incorporated in them. The use of gold on the *kyeame* staff metaphorically points to his high office exhibited through his seasoned speech and his knowledge in proverbial and traditional lore of the land. The use of this clan finial symbol accentuates the *yoko* clan as the leading clan and that all others submit to them as the founders of the Asante nation.

4.4.5 *Nea ade w no na odie* staff finial

The *kyeame* staff with finial symbol of two men seated at a table (plate 28) is based on the philosophy of power, succession, and birthright associated with chieftaincy and the lineage of succession. The staff is presently identified with *Kyeame* Poku of Dwaben. The finial symbol on the staff is based on the Asante proverb “*nea ade w no na odie, enye nea*

k m de no”, literally translated as “food belongs to the rightful owner not the hungry man”.

4.4.6 Aesthetic appreciation of the staff finial (*nea ade w no na odie*)

The *kyeame* staff finial (plate 28) shows imagery of two men seated at a table with one eating from a bowl full of food while the other sits watching. The figures are both seated on stools positioned on a level surface. The figure on the left of the finial is quite smaller in size as compared to that on the right. The proportions of the seated figures are well represented. The artist has shown distinction between the figures by the use of horizontal lines. Sloping lines have also been used to depict the hair of each figure. The left figure symbolically has



the bowl of food in front of it and the right hand shows that it is figuratively eating the food, while the right figure sits in a hungry and pensive manner gazing at the left figure with both hands on the lap. The edges of the plane are designed with triangular lines. Some area of the shaft is also designed with textures.

Plate 28: *Nea ade w no na odie* staff finial

4.4.7 Symbolic and socio-cultural significance of the *kyeame* staff finial

The staff finial symbol symbolizes succession to the royal throne based on a person’s matrilineage characterized with the Asante line of royal inheritance to the stool. The bowl of food symbolizes royalty and the left figure represents the rightful heir to the stool and not

non-royals. This is depicted by the restless and pensive manner with which the right figure sits gazing at the eater of the food, revealing its hunger and the desire to be part of the feast. This is however impossible because the food (royal throne) does not belong to him. The small size of the figure eating the bowl of food implies that succession to the royal throne has nothing to do with a person's stature or position, once the mantle falls on the rightful heir to the throne. The person should however not be deformed in any part of the body. The gold leaf denotes the wealth of the royal throne and family.

The *kyeame* staff with its accompanying finial can be used on all occasions such as festivals, durbars, and funerals. The *manhene* can send the *kyeame* to any place with the staff (plate 28) since it depicts his royal status. The use of the staff conveys a visual-verbal nexus on the power of succession to the royal throne and cautions imposters not to venture the royal throne since it can never be theirs. The motifs on the staff are thus designed to discourage illegitimate pretensions and disputes associated with chieftaincy and succession to the royal throne.

4.4.8 *Woso w tiri a, nea aka ye ahoma* staff finial

The staff finial in the plate 29 depicts a hand gripping a snake. The finial symbol is based on the values of firmness and wisdom in dealing with challenging situations or conquering enemies while in power. *Kyeame* Owusu Poku of Dwaben is the sole bearer of the staff. The finial symbol is taken from an Asante maxim "*woso w tiri a, nea aka ye ahoma*", literally translated as "when you hold the head of the snake, the rest is nothing but a rope". This proverb and its associated symbolism address the challenging nature of power and the wisdom needed to rule.

4.4.9 Aesthetic appreciation of the staff finial (*woso w tiri a, nea aka ye ahoma*)

The staff finial (plate 29) shows a hand gripped firmly to a snake. The snake is coiled around the arm of the hand symbol. The fingers and palm of the hand is well represented as though to show reality. The snake symbol has also been designed with few details showing



its eyes and body represented with converging lines.

The base of the finial symbol rests on a flat circular stand forming the neck of the staff from which the shaft is attached. The finial has been beautifully designed with vertical and diagonal lines. The neck of the shaft has a cylindrical shaped form with vertical and diagonal line patterns.

Plate 29: *Woso w tiri a, nea aka ye ahoma* staff finial

4.4.10 Symbolic and socio-cultural implications of the staff finial

The staff finial imagery (plate 29) symbolizes the challenging nature of power. It reminds the Dwaben *manhene* about the challenging nature of power and the fact that it takes a sagacious ruler to be successful in the complexity of ruling and in solving difficult issues, by dealing with them at the root. The staff finial conveys messages about how an enemy can be easily conquered by seizing his or her weaponry or capturing its leader in times of war. The snake represents the problem or the enemy, and the hand represents the sagacity or good judgement of the Dwaben. The firmness with which the hand holds the snake metaphorically speaks of the firmness of the ruler in his governance. The finial symbol conveys visual and verbal messages about his sovereignty and cautions the him to

be circumspect in governance. The staff finial also depicts the good sense of judgement of the *kyeame* who bears this staff as an orator of the . It cautions the *kyeame* of the complex nature of power in order not to lose the confidence of the , elders and the people in the performance of his duties.

The staff can be used at all state gatherings such as festivals, durbars, funerals and many other occasions to emphasize on the complex nature of governance and the application of wisdom to achieve success. When used at court sessions the staff finial depicts the wisdom of the in solving problems or settling disputes between subjects of the state. It encapsulates the Asante concept of governance, which is solely for the wise and not for fools or the unqualified (*kwasia nmmu ann*).

4.4.11 *Akodaa hunu gyata a ose odwan* staff finial (lad stroking a lion)

The staff finial (plate 30) is derived from the Asante proverb “*akodaa hunu gyata a ose odwan*” literally translated as “when the child sees the lion he says it is a sheep”. It metaphorically speaks of blissful ignorance. This staff finial is based on the concept of the power and authority of the , which is not to be underestimated. The staff is presently and exclusively identified with by *Kyeame* Barnie as part of the Dwaben state stool regalia.

4.4.12 Aesthetic appreciation of the *Akodaa hunu gyata a ose odwan* staff finial

Plate 30 shows a staff finial with *Akodaa hunu gyata a ose odwan* symbol (a lad stroking a lion). The figures are well positioned on the top plane of the staff to bring about balance. The face of the human figure show details of naivety and ignorance on the part of the lad and ferociousness on the face of the lion figure by how its mouth and teeth are represented.

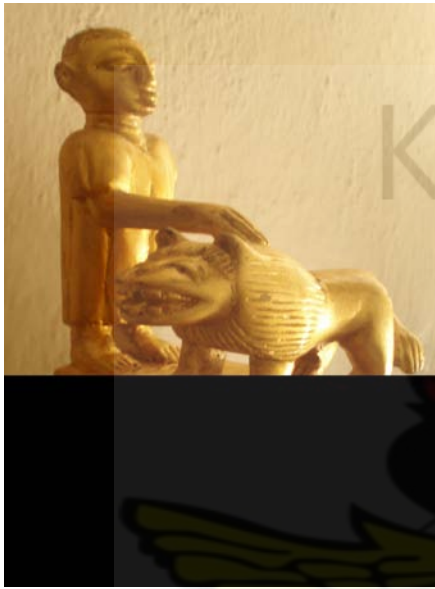


Plate 30: *Akodaa hunu gyata a ose odwan*
staff finial

The hair of the figures, limbs, and the tail of the lion and the attire of the lad has been detailed by the use of lines. The periphery of the plane on which the figures are placed are designed with converging diagonal lines and have a long band of line dividing the plane to form a pattern. The neck and shaft of the staff has also been textured to enhance its aesthetic appeal.

4.4.13 Symbolic and socio-cultural implications of the staff finial (lad stroking a lion)

The *gyata* (lion) represents the Dwaben *manhene* and the *akodaa* (lad) represents the naivety on the part of people who lack knowledge about his authority. The finial motif conveys visual and verbal messages about his power and authority, which is not to be underestimated by anyone. It cautions onlookers not to downplay on the authority of the *manhene*. Any one who chooses to undermine the authority of the chief does so to his or her own disadvantage and faces the rigours or consequences of the law (*Nana Dwabenhene*, personal communication, May 20, 2008).

4.4.14 *Huruy*

staff finial

The *kyeame* staff finial (plate 31) showing *Huruy* symbol (tortoise with a tsetsefly at its back) is based on the philosophies of strength and the protective nature of the Dwaben *manhene*. The staff finial symbol is derived from an Asante adage “*huruy si akyekyede akyi kwa*” literally translated as “the tsetsefly stands at the back the tortoise in vain”. This staff finial is presently identified and used by *Kyeame* Appia Agyei Dankawoso as part of the stool regalia of the Dwaben state.

4.4.15 Aesthetic appreciation of the *Huruy si akyekyede akyi kwa* staff finial

Plate 31 is the *Huruy si akyekyede akyi kwa kyeame* staff finial. It shows a tortoise with its legs outstretched from its shell and positioned on the plane of the staff. At the back of the tortoise is a tsetsefly. The hugeness of the tortoise and the toughness of its shell are

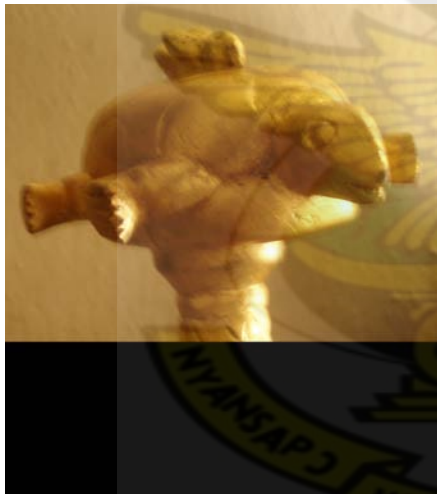


Plate 31: *Huruy si akyekyede akyi kwa* staff finial

appropriately represented as compared to the tsetsefly in real life, to accentuate the philosophy of the Dwaben *manhene*. Emphasizes has been placed on the tortoise figure showing detail of its eyes, limbs and hard shell, which protects it from being harmed. The figures are placed on a circular plane attached to the neck of the staff of the staff.

4.4.16 Symbolic and socio-cultural implications of the staff finial (tortoise and tsetsefly)

The tortoise represents the Dwaben *manhene* and the state. The *Huruy* (tsetsefly) is any problem that may confront them or any enemy that may want to attack or harm the *manhene* and his state. The symbol also depicts and metaphorically speaks of the unity of

the state, which cannot be easily destroyed. The tough shell of the *akyekyede* (tortoise) represents the Dwaben *manhene* and its body symbolizes the state (Kyeame Appia Agyei Dankawoso, personal communication, June 15, 2008). Hence when the state is under the control and protection of the *manhene* it cannot be harmed in times of difficulty or by any enemy.

The staff finial when publicly displayed conveys visual and verbal messages about the strength and protective nature of the *manhene* over his state. When this staff is used in a gathering it speaks of attributes of a tortoise associated with the *manhene* and puts fear into enemies that understand the implication of the symbol. When presented during court cases it portrays the wise judgement of the *manhene* and that the magnitude of any problem is not beyond him and the laws of the land.

4.4.17 *kyeame* staff finial showing *Ahahan nta* (twin leaves)

The *kyeame* staff finial (plate 32) showing *Ahahan nta* (twin leaves) is derived from two Asante aphorism “*ahahan nta mienu ka bomu a ky n pepe*” literally translated as “when twin leaves are together their strength is more than a thousand” and “*konini ne besepa ahahan y tase no banyansafo* ” literally translated as “white and red cola leaves are only discerned by the wise and knowledgeable person”. The staff finial symbol is based on the ideology of power in unity, as well as knowledge and wisdom in governance. The *Ahahan nta* staff finial is solely identified with the *Kyeame Baah* as part of the state’s stool regalia. The staff was not accessible to the researcher during the fieldwork at the Dwaben Traditional Area. A similar depiction of the finial of the staff was taken from the Internet

based on descriptions obtained during interviews with colleagues from the *Akyeame* division, and its meaning and essence are discussed.

4.4.18 Aesthetic appreciation of the *Ahahan nta* (twin leaves) staff finial

The staff finial in plate 32 shows two similar leaves placed next to each other to form a motif. The motifs have been well depicted by the artist to portray features such as the veins, neck and textures associated with the leaves. The rendition of the art form looks flexible and



shows beautiful folding effects. The two leaves are partially fused together to form a single unit. The leave motifs extend to form a cylinder serving as the neck of the finial. The *Ahahan nta kyeame* staff of Dwaben is carved in wood and covered in gold leaf to bring out the features of the entire staff and to better enhance its aesthetic appeal.

Plate 32: *Ahahan nta* staff finial (Arthur and Rowe, 2001)

4.4.19 Symbolic and socio-cultural implications of the *Ahahan nta* staff finial

The *Ahahan nta* symbolizes the strong bond of unity that exists between the Dwaben *manhene* and members of the state. The symbol conveys messages of peace, stability that leads to the social and economic development of the state. When displayed at state functions the staff finial symbol serves as a reminder to the *manhene* that there is unity in oneness and thus the need to involve the entire administrative system of the state in the running of the state. The use of the staff also conveys messages of tolerance and abhorance of strife

and petty squabbles among members of the state. The *Konini ne Besepa Ahahan* (white and red cola leaves) in reality are two similar leaves and it takes wisdom to decipher them. The finial symbol also symbolizes the knowledge, wisdom and ability with which the *manhene* judiciously rules or deals with complex issues pertaining to the state.

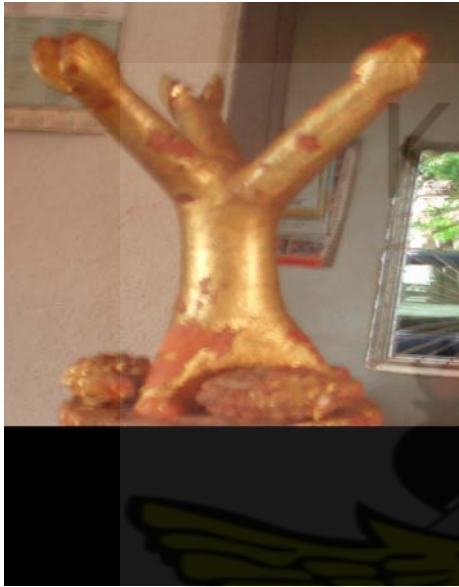
The *Ahahan nta* staff finial further conveys visual and verbal messages about the *kyeame* as a unifying and a knowledgeable agent in the lores of the state. It allegorically speaks of the astuteness with which the *kyeame* organizes himself as the spokesperson and liaison between the *manhene* and his subjects. It also symbolizes the diplomacy of the *kyeame* as the one who stands for peace and unity. It also represents his ability to utilize the power of the spoken word in conflict resolution in court cases and in diplomatic negotiations to ensure peace.

4.4.20 *kyeame* staff finial with *Dupon kɛsɛɛ* symbol (palm tree and fruits)

The *Dupon kɛsɛɛ* staff finial (plate 33) is part of the stool regalia of the Dwaben state. The sole bearer of the staff is the Dwaben *manhene*'s head spokesperson (*Akyeamehene*). The creation and use of the staff finial is based on the Asante values of hospitality and it is derived from the Asante expression “*dupon kɛsɛɛ asi afuo so a y nny n abɛ ngu awawarata*” literally translated as “when the palm tree is situated in a farm there is no need to harvest its fruit elsewhere”. The staff is used at all occasions and festivals of the Dwaben state.

4.4.21 Aesthetic appreciation of the *Dupon kɛsɛɛ* staff finial

The staff finial (plate 33) has a palm tree symbol with three branches spread out and has underneath it some palm fruits. The trunk of the palm tree symbol is massive and from it extends the three branches each with a pair of leaves at their tips. The tree trunk symbol is



positioned on a flat circular stand and in between its roots are three palm fruits portraying the features of the palm fruit. The tree trunk is plain in texture. The base of the finial motif extends to form the neck of the staff, which bulges out a bit and narrows down into a cylinder. The shaft of the staff is affixed to the neck to form a unit. The neck and the shaft of the staff are designed and the entire staff gilded.

Plate 33: *Dupon kɛsɛɛ* staff finial

4.4.22 Symbolism and socio-cultural implications of the *Dupon kɛsɛɛ* staff finial

The *Dupon kɛsɛɛ* staff finial symbolizes the authority of the *Akyeamehene* due to powers vested in him by the *Dwaben manhene* as his chief spokesperson and the head to all *Akyeame* of the state. The three spread out branches of the symbol are symbolic of the hospitality and warm embrace of the *manhene* and his state a place where people can seek for shelter. The palm fruits symbolize abundance of food for all who visit the *manhene*. The symbolic use of this staff finial depicts the Asante culture of hospitality and projects and portrays an aspect of the ethics of Asante tradition.

Plate 34 shows a group of Dwaben state *kyeame* with their individual staves hoisted during an *Akwasid* festival.

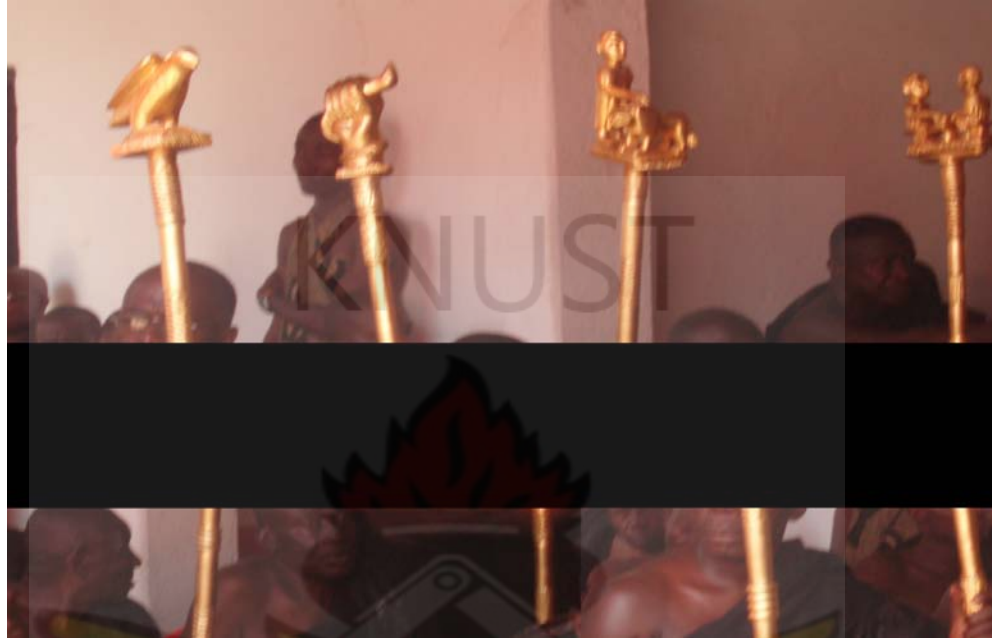


Plate 34: Group of Dwaben *Akyeame* with individual staves in an *Akwasid*

The *Akyeame* staves are also used when addressing royal ancestors of the state after libations and other ritual offerings are presented. Clearly the Dwaben *Akyeame* staves are important symbols of status and authority used by his spokespersons as ambassadors, counselors and liaisons between him and his state. The *Akyeame* staves symbols consequently portray the strength, wisdom, power, and authority of the state as well as the qualities of a good *Akyeame*. *Akyeame* through the use of a variety of staves and their accompanying finial symbols help to visually and verbally convey various messages of the *Akyeame* about himself, the values of the state or the *yoko* clan. There are several *Akyeame* staves that can be appropriately used for these purposes depending on the issues at hand or the occasion.

4.5 Swords and their ornaments

As indicated in the review of related literature, state swords are an indispensable part of Asante ritual life. They serve very important political functions during various state ceremonies. Swords are mostly adorned with ornaments known as *Ab sodeɛ* which carry various traditional proverbial symbols and are attached to their protective scabbards. The *Ab sodeɛ* are either cast in gold or carved in *femma* wood and gilded. The materials and mode of construction of the swords are basically the same.

Plate 35 shows an array of Dwaben state swords encased in scabbards and showing their ornaments (*Ab sodeɛ*). Each of the swords has its specific use, and the ornaments convey specific visual and verbal messages about the *manhene* and some history about the state.



Plate 35: Dwaben state swords with scabbard and sword ornaments

4.5.1 Description of the *Mpomponsuo* sword

The *Mpomponsuo* sword of Dwaben is used by subordinate chiefs of the state to swear their oath of allegiance to the *manhene*. The sword is constructed in three parts comprising the hilt, neck and blade. The hilt comprises a pommel and a grip and covered in gold leaf. The

blade of the sword, usually encased in scabbard, is made of iron and has a few incised symbolic motifs, which also carry visual and verbal messages. The hilt and scabbard of the *Mpomponsuo* are covered in *twe nwuma* (leopard skin) and adorned with amulets. A gold cast *ab sodee* of a *nanka* (python) with an *nwam* (hornbill) in its mouth is affixed to the scabbard. Attached to the blade is a miniature sword encased in the scabbard. They are fastened together with a strip of cloth. The hilt of the miniature sword is covered in gold leaf. Plate 36 shows the Dwaben state *Mpomponsuo* sword.



Plate 36: Dwaben State *Mpomponsuo* sword

The construction and presentation of the *Mpomponsuo* sword and the symbolic use of colourful materials makes it aesthetically pleasant to look at. The *Ab sodee* is based on a myth. It is believed that the *nanka* (python) gave an *nwam* (hornbill) a loan and upon refusing to pay off, the it patiently waited by the riverside and craftily caught the hornbill when it came down to drink some water (*Nana Dwabenhene*, personal communication, June 9, 2008). The *Ab sodee* has been well represented to depict the concept of the *nanka* and *nwam* associated with the myth.

Plate 37 shows a closer view of the sword ornament. The casting is beautifully made to depict the coiling effect of a snake. The eyes and ears are represented with circular shapes and the mouth is represented with a line. The *nwam* motif is also well represented. The casting (lost wax) has triangular hollows on it to make the ornament less weighty and easy

to carry on the sword. The finishing of the *Abosodee* is partially smooth and has been



textured to represent the scales of the snake. The artist made room for loops to make fixing the ornament onto the scabbard possible. The gold leaf on the grip of the sword and on the hilt of the accompanying sword is beautifully designed with straight and diagonal lines.

Plate 37: Sword ornament showing *nanka* with *nwam* in its mouth

4.5.2 Symbolic implications of the *Mpomponsuo* sword

The sword is a symbol of responsibility. The leopard skin used for both the hilt and scabbard symbolizes its quality of bravery and power exhibited by the Dwaben *manhene*. The incorporation of gold leaf symbolizes ancestral presence and protection as well as wealth. The miniature sword illustrates the Asante proverb “*dadee bi sene dadee bi*”, interpreted as “some swords are more powerful than others” and symbolizes varying degrees of might depending on a person’s weapon.

The amulet protects the user and state from bad omen and also gives power and vigour to the whole process of using the sword in oath swearing. The myth associated with the *Abosodee* teaches about patience and tolerance which is exhibited by the Dwaben *manhene* in his governance. The creation and use of the *Mpomponsuo* sword is essentially on values of loyalty, patience, craftiness, bravery and authority. Its use confers on a person those virtues that should be exhibited.

4.5.3 *Akrafena*

The *Akrafena* is a sword of the soul used in rituals for the purification of the soul of the chief and the black stools of the state. It is sometimes used as *Keteanofena*. This was revealed by Ross (2002) and Arthur and Rowe (2001) in the review of related literature. The *Akrafena* is a ceremonial sword. The *Akrafena* sword ornament of Dwaben is established on the concept of the permanent nature of the *pase* that can be found in the wild. The idea is derived from the Asante expression “*pase d nshe*” literally translated as “the sweetness of the rhizome never dies”. The symbol allegorically speaks of the permanence of the Dwaben state, that inspite of difficulties or challenges that might befall them, they would continue to thrive, remain steadfast and permanent as the rhizome (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.5.4 Description of the *Akrafena*

The pommel of the *Akrafena* is painted white and its grip covered in gold leaf. The tip of the pommel is designed as a ball-like knob. The blade of the sword is encased in white clay painted scabbard. The scabbard is made from leopard skin and has an embossed floral-like pattern known as *nnem* and an *ab sode* fashioned after a rhizome (*pase*) affixed to it. Plate 38 shows the Dwaben *Akrafena*.



Plate 38: *Akrafena* with scabbard and *Ab sode* (sword ornament)

The *Akrafena* has notable aesthetic qualities. The shape of the sword and the symbolic use and blend of colours of the scabbard, pommel, grip and sword ornaments in addition to the arrangement of textures gives the sword a pleasant look. The ornament has been well represented by its hugeness to emphasize the *manhene*'s philosophy of permanence.

The *p ase* (rhizome) ornament is coiled, textured and has triangular openings. Links are created at the two sides to aid in attaching it to the scabbard. The inner part has a red cloth lining to emphasize the design of the ornament. Plate 39 shows the top view of the *p ase* sword ornament. The wooden pommel of the sword has been textured with hatched lines and painted white. The grip of the hilt is covered in gold leaf to enhance the ornamentation of the sword. A closer view of the hilt of the sword is shown in plate 40.

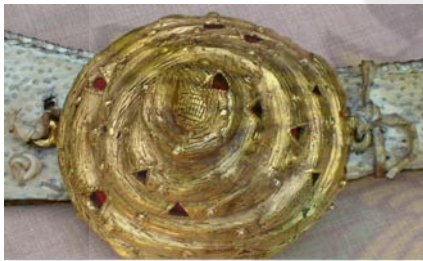


Plate 39: *p ase* sword ornament



Plate 40: Hilt of the *Akrafena*

4.5.5 Symbolic and socio-cultural implications of the *Akrafena*

The *p ase* is a symbol of survival of the royal family of the Dwaben state even after severe drought and turbulent times. It conveys visual and verbal messages of the permanence, resoluteness, resilience and adaptability of the royal line of succession (*Nana Dwabenhene*, personal communication, June 9, 2008). The white clay used for the hilt and the scabbard represents purity and ancestral presence. When used as it protects the *manhene* from evil attacks. It also conveys messages of good moral values required by ancestors of the state in order to visit and bless their land.

4.5.6 *Worosatire* sword ornament

The name *Worosatire* is derived from an early history of conquest under the leadership of *Asantehene* Osei Kwadwo in about 1765 when a *Banda* chief (*Worosa*) was killed by joint forces of Kumase and Dwaben in retaliation for murdering Asante traders (Ross, 2002).

In the case of the Dwaben state, the sword ornament is a representation of the head of Ntim Gyakari who was beheaded by a contingent of the Dwaben army during the Asante-Denkyira battle (1699-1701). The evidence of this fact during the fieldwork authenticate the information gathered on the successes the Dwaben army won for the Asante nation as indicated in the review of related literature. The sword ornament is based on the philosophy of strength and military prowess and serves as a warning to those that will rebel against the *manhene* of Dwaben.

4.5.7 Description of the *Worosatire* sword ornament

The sword ornament (plate 41) is cast in gold using the lost wax casting method. The artist has shown much detail on the features of the head using lines, dots, shapes and textures. The hair, beard, eyes, eyelashes, nostrils, mouth, and teeth are well represented to depict realism



Plate 41: *Worosatire* sword ornament

and there are dents on the face. The inside of the symbol is covered in red cloth to make the openings more obvious. The face of the sword ornament is partially smoothened. There are links attached to the inside to aid affixing it to its leopard skin scabbard.

4.5.8 Symbolic and socio-cultural implications of the *Worosatire* sword ornament

The openings on the forehead, cheeks and chin of the sword ornament are believed to be wounds inflicted on the face of the Ntim Gyakari when he was killed. The red material used for the inside of the ornament represents the blood from the wounds inflicted. The leopard scabbard signifies strength and bravery. The implication of the leopard skin for the scabbard of the sword applies to the rest of the swords that have scabbard made of leopard skin. In a socio-cultural context, the *Worosatire* sword ornament conveys visual and verbal messages about the military prowess of the state and their power and bravery in war. The symbol also deters would be enemies from daring the state.

4.5.9 Sword ornament with *Kontronfi*, *sie ne forote* symbols

The sword ornament showing the *Kontronfi*, *sie ne forote* (monkey, anthill and antelope) is unique to the Dwaben state. The symbol is derived from the Asante expression “*kontronfi de ne ho kotwitwi esie a one forote ny p*” literally translated as “when the monkey rubs itself against an anthill it does not become an antelope”. This expression is symbolic of the uniqueness of the Dwaben *manhene* and his state and it is based on the ideology of distinctiveness and dominance (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.5.10 Description and aesthetic appreciation of the sword ornament

The sword ornament (plate 42) is cast in gold using lost wax casting. It shows three motifs (*Kontronfi*, *sie ne forote*) lined up on a single plane. Emphasize has been laid on the unique features of the three objects trying to depict actuality. The *Kontronfi* (monkey) and the *forote* (antelope) figures show details on the face, body and limbs. The furs of the animal figures are represented with textures and the limbs are well delineated. The faces of are somewhat smoothened as well as the arms of the *Kontronfi*, bringing variation in the



Plate 42: *Kontronfi, sie ne forote* sword ornament

design. The *sie* (anthill) also shows contours to depict the uneven nature of anthills. The inside of the cast figures are covered in red cloth revealing the hollows in the work.

The *sie* (anthill) is placed closer to the *forote* (antelope) and further apart from the *Kontronfi* (monkey) figure. Triangular openings are visible on the three objects. This was done during the lost wax casting process to prevent air from being trapped in the object and to further reduce its weight. Links are attached to the two longitudinal ends of the plane to enable the ornament to be easily fixed to the scabbard of the sword. The plane is partially textured at its edges. The sword ornament is an evocative and highly intriguing art form.

4.5.11 Symbolic and socio-cultural implications the *Kontronfi, sie ne forote* symbols

The *Kontronfi* and *forote* represent two separate entities. The *forote* represents the *manhene* of Dwaben and the *Kontronfi* an imposter. The *sie* represents character and behaviour. The plane on which they are placed portrays the *Kontronfi* trying to imitating the *forote*. The distance from which the *Kontronfi* symbol is placed signifies the distinctiveness of the *forote* from the *Kontronfi*. The symbols communicate visual and verbal messages of uniqueness and supremacy of the Dwaben *manhene*, and the fact that no one can impersonate him in terms of character and behaviour. One should therefore not aspire for the impossibility (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.5.12 *Abusua kuruwa* or *Kudu* sword ornament

Plate 43 shows the golden *Abusua kuruwa* sword ornament of Dwaben. The ornament is based on the Asante ideal of unity. The sword ornament represents a terra-cotta vessel used by the state in a family ritual where nail clippings and shaved hairs of family members are kept. The vessel is usually placed near the grave of deceased family members or kept in the stool room and used in family rituals. The ornament is also known as *Kuduo* – a casket where state treasures are kept (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.5.13 Description and aesthetic qualities of the *Abusua kuruwa* sword ornament

The *Abusua kuruwa* or *Kuduo* sword ornament is shaped as an European sugar bowl. The base and the cover have been ornamented and has a floral-like pattern at the top of its cover. The ornament has two large handles affixed to its side and has triangular openings on them



and on the middle portion of the ornament. At the two sides of the base of the ornament are affixed two links to aid in fastening the ornament to the scabbard of the sword. Textures have been added to bring variation and enhance the aesthetic appeal of the work.

Plate 43: *Abusua kuruwa* or *Kuduo* sword ornament

4.5.14 Symbolic and socio-cultural implications of the *Abusua kuruwa* sword ornament

The *Abusua Kuruwa* or *Kuduo* sword ornament portrays the royal family as a monolithic entity and represents their unity, continuity and strength as well as that of the state. It also symbolizes ancestral presence due to the role the vessel plays in family rituals and thus

conveys messages of such values of the royal lineage and about the culture of the state. As a symbolic treasure casket it also refers to the wealth of the state.

4.5.15 *D nky m* sword ornament

The *D nky m* (crocodile) sword ornament (plate 44) as part of the Dwaben state stool regalia is derived from an Asante proverb “*bomokyikye firi nsuo asi be ka s d nky m awu a yennye no akyiny* ” literally translated as “if a mudfish comes from the river to announce the death of the crocodile, there is no need to doubt it”. The sword ornament is based on ideals of unity, conviction, dependability and dominance (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.5.16 Description of the *D nky m* sword ornament

The sword ornament shows a *d nky m* (crocodile) symbol. The symbol is cast in two parts and put together as a unit. It has four pairs of loops that link them with an aid of a wire. The *D nky m* symbol has been well depicted with details of its scales, spine, bulging eyes, large nose and mouth with a piece of object believed to be a mudfish trapped in its teeth. The



Plate 44: *D nky m* sword ornament

claws have been highlighted and the limbs textured. Two pair of links are created at both sides of the symbol to aid in fastening the ornament onto the scabbard of the sword. There is symmetry and rhythm in the composition.

4.5.17 Symbolic and socio-cultural implications of the *D nky m* sword ornament

The *d nky m* symbol represents the Dwaben *manhene* and the *bomokyikye* is the members of the state. This meaning is typical to the Dwaben state as it was revealed by the *manhene* that other Asante and Akan states that have similar *d nky m* symbols with *bomokyikye* in their mouths and apply different meanings to the sword ornament. The symbol and its associated proverb convey messages of unity and dependability. When the sword is used, it conveys a specific cultural message that “if a person comes from within a community and narrates an event it should not be doubted” (*Nana Dwabenhene*, personal communication, June 9, 2008).

The various swords and their ornaments discussed are used on ceremonial occasions such as festivals, durbars and funerals (*Ketehene* and *Akyeamehene*, personal communication, June 3, 2008). The sword bearers and their respective swords precede the *manhene* whenever in a procession, and when seated in state they face each other with their swords stretched out and pommels facing each other. The position of the sword when in a procession as well as seated in state symbolizes authority and is a sign of protection. During ceremonial functions the *manhene* may send a sword bearer or an *ahenkwa* with an appropriate sword with its accompanying ornament to congratulate someone when the person performs a good dance. A sword may also be used when the *manhene* wants to invite someone to his presence. Plate 45 shows sword bearers of Dwaben in a procession with the various state swords and their associated sword ornaments (*abosodeɛ*).



Plate 45: Dwaben state sword bearers in a procession

4.6 Dwaben state umbrellas

The Dwaben state of Asante has a number of umbrellas to their credit. Two main types were identified. They are the *Bame kyiniy* which are huge in size and used for state or ceremonial purposes and *Kurompo kyiniy* which are smaller in size and used for everyday purposes. The Dwaben state has about ten *Bame kyiniy* and five *Kurompo kyiniy*. The *Kurompo kyiniy* are in dark and bright colours. The bright coloured ones are used for festivals and durbars and the dark ones are utilized in funeral celebrations. Materials used in the construction of the umbrellas include *babadua*, *twafɔ y den*, beautifully coloured fabrics of *Kente*, felt brocade, *nkrawu* (red cloth), jute, *srekye* (silk), and other beautifully textured fabrics and brightly coloured trimmings to enhance their aesthetic appeal. The evidence of the use of *babadua* and *twafɔ y den* proves Rattray's, (1927) and Ross's (2002) assertion on the use of these material in making umbrellas of chiefs. Plates 46 - 51 show some of the umbrellas found and made available to the researcher at the time of the survey.



Plate 46: *Bame kyiniy*



Plate 47: *Bame kyiniy*



Plate 48: *Bame kyiniy*
(*Yokoman*)



Plate 49: *Nsaa kyiniy*



Plate 50: *Kurompo kyiniy*



Plate 51: *Kurompo kyiniy*

Plates 46 - 58 are some brightly coloured *Bame kyiniy* of the Dwaben state. Plate 50 is a *Yokoman* umbrella (*Bame kyiniy*). It always has a finial on its top. It is made of printed *Kente* and *nkrawu* cloth. It has *Gye nyame*, *Obi nnka obi* and lion symbols on the red coloured *nkrawu* cloth. The umbrella and its finial are symbolic of the presence of the *manhene* of Dwaben as the *yoko manu*. The symbols signify supremacy, authority, strength, care and protection the *manhene* offers to the state and the acknowledgement of God over all things and situations. Plate 49 is a small umbrella used to provide shade for a

gold ornamented stool known as *Abaan dwa*. It is made of *nsaa* (woven black and white blanket). Plates 50 and 51 are *Kurompo kyiniy* used by the *manhene* of Dwaben when going out or traveling unofficially. Plate 50 is made from printed *Kente* design and has the *pr k s* umbrella finial on its top. The symbolic essence of the umbrella is same as the *Yokoman* umbrella (*bame kyiniy*). Plate 51 is of dark velvet cloth with *Gye nyame* patterns and has *asempa y tia* umbrella finials on its top. The *nkrawu* motifs signify supremacy. The *Kurompo kyiniy* has trimmings almost at the top and at the periphery of the *nkrawu* to add renhance its beauty.

4.6.1 Umbrella finials

Dwaben has a number of umbrella finials. Plate 52 shows some that were made available to the researcher during the survey. It includes from left to right finial symbols of a *gyata* (lion), *babadua* (cane), *aya* (fern), *p k s* (an aromatic plant), and *akoben* (war horn).



Plate 52: Umbrella finials of the Dwaben state

The *gyata* (lion) umbrella finial symbolizes qualities of strength and authority exhibited by the *manhene*. The *babadua* is highly valued for its strength and resilience as a building material. Its use as an umbrella finial symbolizes resilience, strength and power of the *manhene*. Its also neutralizes or wards off evil powers as it is believed to have magical powers to that effect (Kyeame Awua Frimpong, personal communication, May 13, 2008).

The *aya* is a type of thin fluffy green leaf plant that has the ability to withstand almost all weather conditions and soil types. It is used for various purposes and has magical powers of protection. The *aya* finial symbol points out the ups and downs of life. The symbol puts across messages of life, which is full of uncertainties. It reflects endurance and defiance of difficulties of life situations. Part of the finial has been incorporated with *babadua*. Its symbolic use on umbrella tops denotes the combined powers of the user as that of the *aya* and *babadua*. The finial symbolizes perseverance, endurance, defiance against difficult situations, resourcefulness and autonomy. The finial symbol is derived from an Asante aphorism “*mensuro wo*” literally translated, as “I am not afraid of you” (Kyeame Awua Frimpong, personal communication, May 13, 2008).

The *pr k s* symbol is derived from a strong aromatic plant used as a spice in cooking. The base of the finial is made from *babadua*. Its use signifies the strength, power, authority and the valiant nature of the *manhene*. The finial symbol is derived from the Asante expression “*pr k s gyamadu, ofiti kurotia a, na ne ho bon afie mu*” literally translated as “the strong aromatic plant is felt far and wide beyond the borders of the state”. The *pr k s* is used to denote the governance of the Dwaben *manhene*. Its implication is that the *manhene*’s

authority and influence is extensively felt beyond the borders of his kingdom (Kyeame Awua Frimpong, personal communication, May 13, 2008).

Akoban is a war horn or wind instrument used to signal an alarm to sermon warriors to battle. The *Akoban* symbol combined with the *babadua* as an umbrella finial denotes the strength, power, invincibility and military prowess of the *manhene*. The finial symbol also signifies selflessness and loyalty of the *manhene* in his governance. The finial symbol is derived from an Asante expression “*akoben no bo a, na yehono barima*” literally translated as “when the war horn is blown, ones valour comes to the fore”. The proverb associated with the finial symbol signifies alertness and readiness to serve a good cause. It urges citizens of a state to be ready at all times to serve their land. The symbol stresses on the need for loyalty, devotion and service (Kyeame Awua Frimpong, personal communication, May 13, 2008).

Plate 53 shows an *asempa y tia* (truth is brief) umbrella finial. The finial symbolizes seriousness and straightforwardness. It is used during court proceedings when passing judgement on serious crimes committed against the state and it symbolizes the final verdict



Plate 53: *Asempa ye tia*
umbrella finial

of the traditional ruler. It is also used when addressing royal ancestors or gods of the land. The various umbrella finials are carved in wood and gilded in gold to bring out the form and design as well as to enhance the aesthetic appeal of the finial.

4.6.2 Symbolic and social-cultural implications of umbrellas and their finials

The use of the decorated umbrellas of the Dwaben state and their accompanying finials help identify the office or status of the *manhene*. They convey various visual and verbal expressions on his strength, wisdom and authority. This proves Patton's (1984) assertion that umbrellas are symbols of the aristocracy and authority.

Various umbrella finial symbols may be used depending on the occasion to simply communicate the theme of an event or function. The type, size and number of umbrellas and their finials, the colours of the umbrella fabric, as well as the cloth worn, the number of swords and many other regalia used, communicate visual and verbal messages of the event or function. Sometimes depending on the intensity of the function, the Dwaben *manhene* may use a few or may not use any finial symbol on the umbrella tops. Plate 54 shows the *manhene* of Dwaben in a procession with some of the *Bame kyiniy* umbrellas showing finial ornaments of *Akoban* and *pr k s* on their tops. The use of symbols on umbrella finials helps invoke as well as signifies the presence of ancestors whenever used, after various rituals and sacrifices are performed.



Plate 54: *manhene* of Dwaben in a procession showing umbrellas with *Akoban* and *Aya* finial symbols

4.7 *Mpaboa* (Sandals)

The *manhene* of Dwaben has an array of sandals numbering more than a dozen with various gold ornamented symbols derived from several Asante maxims. The sandals are made from a black synthetic material, leather, velvet, shoe nails, cast gold ornament and *mpaboaduro* (a traditional mixture of asphaltum and thinner used as shoe polish). The cast gold ornaments carry visual and verbal messages of the *manhene*. Some selected sandals made available to the researcher are shown in plate 55 and their individual symbols discussed.



Plate 55: An array of sandals belonging to the *manhene* of Dwaben

The symbols found on the Dwaben *manhene*'s sandals are from the far left (plate 55) *Huruye si aky ky de akyi kwa, Nnwa, Ananse, Sedee, Gyata, Nfofoo, and Nfofoo ne Sedee*. The sandals and their associated symbols can be worn on any occasion depending on the taste of the *manhene* and the messages he wishes to convey to the public.

4.7.1 *Huruye si aky ky de akyi kwa* sandal ornament

The *Huruye si aky ky de akyi kwa* symbol is based on the same philosophy and has same symbolic and socio-cultural implications as that of the *kyeame* staff used by *Kyeame Appia* Agyei Dankawoso (see plate 31). The ornament of the sandal is cast in gold and affixed to a



Plate 56: *Huruye si aky ky de akyi kwa* sandal ornament

leather strap covered in black velvet cloth. Plate 56 shows a closer view of the symbol. The symbolic use and implication of the black colour of the velvet and that at the base of the sandal are the same as with all black colours used on royal regalia.

4.7.2 Sandal with *nnwa* (snail) symbol

The *nnwa* symbol (plate 57) on the Dwaben *manhene's* sandal portrays values of patience, hard work, and determination. The snail is a slow moving but determined animal. The ornament show two snails cast as a unit. In between the symbol are two hollow projections



Plate 57: Dwaben *manhene's* sandal showing *nnwa* (snail) symbol

at the top and bottom to aid in fixing the symbol onto the leather sandal strap covered in violet velvet. The ornament has been cast to show the shell, skin and fillets of the snail. The periphery of the base of the sandal is coated black with *mpaboaduro*.

4.7.3 Symbolic and socio-cultural implications of the *nnwa* symbol

The shell of the snail is symbolic of the protection. The fillets and the skin are symbolic of the sensitivity and receptivity of the Dwaben *manhene*. The violet colour of the velvet symbolizes spirituality, royalty, wealth, and nobility and has powers to repel malevolent spirits. Socio-culturally the symbol conveys messages on the systematic and determined manner of the *manhene*, and like the snail, would not entertain any impediment when doing carrying out a project for the betterment of the state (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.7.4 Sandal with *Ananse* (spider) symbol

The Asante belief of the craftiness associated with the *Ananse* (spider) and the way it uses its web is a quintessence for depicting knowledge and wisdom. The symbol (plate 58) is derived from the Asante aphorism “no one goes to the house of the spider to teach it wisdom”. The ornament is cast in gold and affixed to the leather sandal strap covered in



black velvet through the four hollows created in the ornament. The sandal ornament conveys values of knowledge, wisdom and resourcefulness exhibited by the Dwaben *manhene* in his governance and by extension his teacher *Nyame* (*Ananse*).

Plate 58: Sandal showing *Ananse* symbol

4.7.5 Sandal with *sedee ne nfofoo* (cowry and flower) symbol

Plates 59, 60, and 61 show the Dwaben *manhene*'s sandals with *sedee* (cowry), a combination of *sedee* and *nfofoo* (a brightly coloured flower that thrives in the wild) and *nfofoo* symbols in that order.



Plate 59: *Dwabeh manhene's* sandal showing *sedee* symbol



Plate 60: *Dwabeh manhene's* sandal showing *sedee* and *nfofoo* symbol



Plate 61: *Dwabeh manhene's* sandal showing *nfofoo* symbol

The *sedee* (cowry) motifs in plate 59 are cast as a unit and in between two *sedee* are attached links for affixing the ornament onto the strap of the sandal. Plate 60 also show *sedee* symbols cast as individual pieces and arranged in three rows each on both sides of the sandal strap. The *nfofoo* symbol is positioned on the nose of the strap. Plate 61 also shows the symbol on a sandal strap covered in dark purple coloured velvet. The *nfofoo* symbol is derived from the Asante proverb “*nee nfofoo pe ne se gyinantwi abo bidie*”, interpreted as “the brightly coloured petal plant always wants to be admired”.

4.7.6 Symbolic and socio-cultural implications of the sandal ornaments

The *sedee* (cowry) is a symbol of wealth. In ancient times it was used as a medium of exchange. The *nfofoo* symbol represents the brilliance of the *Dwabeh manhene* in whatever he does. It figuratively speaks of his uniqueness and the fact that he would not want anyone to impersonate him. The implication of the colours black, violet and gold is the same as that previously discussed in this dissertation. Socio-culturally the various sandals with their associated ornaments convey messages the symbol(s) connote whenever worn (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.7.7 Sandal with gyata (lion) symbol

The sandal with *gyata* symbol (plate 62) is an emblem of the Dwaben state. The ornament is cast in gold with a number of hollows to aid affixing it on the black velvet strap of the sandal. The symbol of the ornament portrays values of superiority and care. Symbolically it represents the Dwaben *manhene* and the state. Though a fierce animal, the posture of the



lion symbol depicts the calm and compassionate manner of the lion (*manhene*). The motif symbolizes attributes of thoughtfulness, protection, strength, bravery and supremacy exhibited by the *manhene* and people of the state. Socio-culturally it conveys such messages when used.

Plate 62: Dwaben *manhene*'s sandal showing *gyata* (lion) symbol

4.8 Headgears (*Abotire*)

The Dwaben state has a number of headgears used by the *manhene*. They are basically constructed from hardboard, wood, velvet, tread and cast gold or gilded ornaments. A few made available to the researcher are shown in plates 63 - 66.



Plate 63: Dwaben *manhene*'s headgear showing gold *Asomrodwe* symbol ornaments



Plate 64: Dwaben *manhene*'s headgear showing *Nyame biribi w soro* symbol covered in gold leaf



Plate 65: Dwaben *manhene*'s headgear showing gold *Ananse* symbol ornaments



Plate 66: Dwaben *manhene*'s headgear showing gold *obi nnka obi* symbol ornaments

4.8.1 Essence of the symbols

The *Asomorodwe* symbol is modelled after a beetle. The symbol is derived from the Asante proverb “*se asomorodwe nni saradee a fa wani to ak kono*”, literally translated as “if the beetle has no fat compare it with the larva”. On the headgear is an *Ak kono* (larva) symbol. The symbols represent and convey values of adaptability, resourcefulness, abundance, selflessness, and dependability exhibited by the Dwaben *manhene*. The green colour of the velvet symbolizes freshness, productiveness, abundance, development, prosperity and spiritual rejuvenation. Its combined use with the yellowish colour of the cast gold ornaments gives the headdress a great aesthetic appeal.

The *Nyame biribi w soro* ornament in plate 64 is derived from the Asante expression “*nyame biribi w soro, ma mb ka me nsa*” literally translated as “God’s something is in heaven, let it touch my hands”. The proverb associated with the symbols acknowledges God’s presence, favour and blessings as well as seeking his approval in all things. The symbols are made of wood and covered in gold leaf. They convey messages of patience, hope, faithfulness, and dependability on God as the provider of all good things. The black velvet colour of the headgear represents ancestral presence.

The headgear in plate 65 has been ornamented with cast gold spider (*ananse*) symbols. Implication of the symbol(s) has already been discussed in plate 58. The purplish colour of the velvet material has the same symbolic implication as the violet colour already indicated with the *manhene*'s sandals and applies to all violet or purplish colours.

The headgear with representations of *obi nnka obi* symbols (plate 66) is derived from the Asante expression "*obi nnka obi*" literally translated as "bite not one another". The associated proverb cautions against social vices such as strife, rivalry, backbiting, gossip, provocation, and cheating among others that do not foster co-existence among people. The symbols are cast in gold. When worn by the *manhene* they signify and convey messages of unity, peace and harmony between members of the state for the purpose of development. The symbolic use of the colour green already indicated is applicable here. The headgears have two projections indicated by Rattray (1927) in the review of related literature as *bongo* horns derived from a powerful, elusive and spiritually dangerous antelope. It figuratively speaks of the *manhene*'s authority similar to the strength of the *bongo* horn.

The various headgears with their associated symbolism are worn depending on the event, mood of the chief and the messages he wishes to convey to the state. The symbolic use of gold for all the ornaments on the headgears has same meanings earlier on indicated in this write-up.

4.9 *Ntakarky* (sword bearer's hat)

Ntakarky is a type of flamboyant headdress used by Asante *paramountcies*. It is normally worn by the *Mpomponsuo* sword bearer of a state (Cole and Ross, 1977). The base of the hat is made of buffalo skin, beautifully arranged eagle feathers, a pair of designed ram's horn

symbols cast in gold, and a series of amulets covered in gold and silver and attached to a strap of leopard's skin. In between the pair of ram's horn symbol is attached an object with projections cast together with the horn symbol. A hollow is created in the middle portion of the symbol and affixed to the base of the hat with the aid of a thread. The headdress is beautifully ornamented with wood designs covered in gold and silver and has two cast projections similar to the pommel of a sword at the two opposite sides of the front. The wood designs have perforations at the two ends making it possible to be affixed to the hat. The back of the *Ntakarky* (headdress) also has similar wood designs covered in gold and silver. At the two ends of the base of the cap is a leather strap that holds the *Ntakarky* firmly to the head when worn. Plates 67 and 68 show the front and back view of the *Ntakarky*. Plate 69 shows a sword bearer of Dwaben wearing the *Ntakarky*.



Plate 67: Front view of *Ntakarky*



Plate 68: Back view of the *Ntakarky*

4.9.1 Symbolic and socio-cultural implications of the *Ntakarky*

The leather, feathers, antelope and leopard's skin, and the ram's horn symbolize strength, resilience and spirituality. The ram's horn symbol depicts the Asante proverb “*odwan te si a de na koma na ko enye ne mm n*”, literally translated as “the ram fights with its heart not its horns”. Although rams though have horns they do not fight with them but with the head



Plate 69: *Mpomponsuo* sword bearer of Dwaben wearing *Ntakarky*

(wisdom) and heart. The implication of amulets and gold has earlier on been indicated. Silver represents serenity, spiritual purity, joy and wealth. The socio-cultural implication of the *Ntakarky* when worn emphasizes strength based on character and wisdom and not only on the use of weapons to achieve victory in battle. When worn with the *Mpomponsuo* sword it communicates messages of loyalty, continuity and strength.

4.9.2 *Kr b nky*

Kr b nky is another type of sword bearer's hat, quite commonly found in most Asante and other Akan states. The hat is a type of skullcap made of rawhide. It is worn to identify the status of the sword bearer (Cole and Ross, 1977). The *Kr b nky* in plate 70 are in three varieties. They are made of buffalo's rawhide (*ko*). Some have incised hollow triangular designs making them visible. Others have incised fern (*aya*) designs covered in a black material and leather designs with *aya* symbols cut out and fixed onto the cap. A few however have no incised designs. The caps are coated black with a mixture of asphaltum and thinner (*mpaboaduro*). Some *Kr b nky* are adorned with gold ornaments that may match with bearers' swords. Plates 70 and 71 show some of the *Kr b nky* found at the Dwaben state of Asante.



Plate 70: Some *Kr b nky* of the Dwaben state



Plate 71: Some *Kr b nky* of the Dwaben state with gold ornaments

(Source: “Asante and for that matter Kumasi’s indebtedness to Dwaben”, 2008)

The *manhene* of Dwaben also has a *Kr b nky* used during funerals. Plate 72 shows the *manhene’s Kr b nky* on its stand. The stand on which the cap is placed is used when it is to be coated black with a mixture of asphaltum and thinner. The cap is an advanced form of



that used by sword bearers. It is also made of buffalo rawhide and has extensions at its two sides and a number of embossed symbols. They include a lion, gun, *pr k s* and a red fruit known as *Adam* that was eaten as food by the people of Asante during times of war (*Nana Dwabenhene*, personal communication, June 9, 2008).

Plate 72: *Kr b nky*

The *Kr b nky* is normally worn with a set of black-coated metal jewellery. The neckband is made from iron rod and the armbands are designed into an *Etruscan* chain using copper wire and a metal of rod is fixed into it to make the chain firm to be worn as an armband. Plate 73 shows the *Kr b nky* and the accompanying metal ornaments. Plate 74 shows the *manhene* of Dwaben in the *Kr b nky* and a set of funeral jewellery.



Plate 73: *Kr b nky* and a set of black-coated metal jewellery for funerals

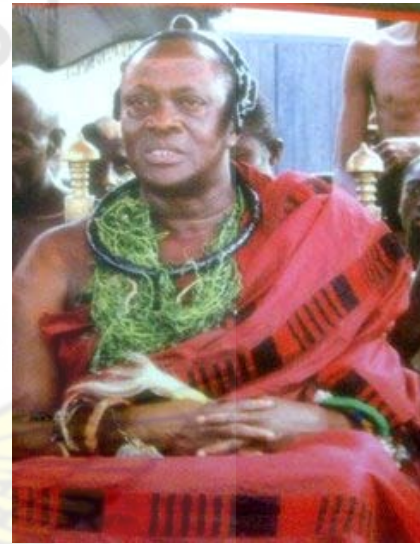


Plate 74: *manhene* of Dwaben in *Kr b nky* and a set of funeral jewellery

4.9.3 Symbolic implications of the *Kr b nky*

The fern (*aya*), *pr k s*, lion symbols and the black-coated surfaces on the *Kr b nky* have same symbolic and cultural implications as other regalia of the state earlier discussed in the dissertation. The gun is a symbol of military prowess. The *Adam* signifies determination and valour. The constant coating of the *manhene's Kr b nky* is to give the item a unique shine and adds spiritual vitality.

4.10 Traditional cloths

The Dwaben *manhene* has a wide range of cloths numbering over three hundred. They include *Kente*, *Adinkra* and foreign made cloths. They are used for a variety of state functions such as durbars, festivals and funerals and others outside the state while some are for casual use. A selected number of the cloths from the *manhene*'s wardrobe were photographed by the researcher and are discussed below. Names of the cloths were obtained from weavers at *Bonwire* (Asante).



Plate 75: *Aberewa ben*



Plate 76: *Aberewa ben*



Plate 77: *Nnuma ne sesesrapa Agur*



Plate 78: *Dakro ye Sere*



Plate 79: *Dakro ye Sere*



Plate 80: */Nsaasaawa*



Plate 81: *Jacquard weave*



Plate 82: *Nkatoasan*



Plate 83: *Abusua kuruwa*



Plate 84: *Adinkra* cloth



Plate 85: *Adinkra* cloth



Plate 86: *Adinkra* cloth



Plate 87: *kyem*



Plate 88: *K ben*



Plate 89: *Ahwepan*

The Dwaben *manhene*'s cloths in the above plates can be worn on any occasion with the exception of plate 88 (*K ben*), which is worn on funerals and the *Ahwepan* (plate 89) worn as a casual cloth when away from court activities. However it was observed by the researcher that some were a preferred choice for certain occasions. Plate 75 and 76 are *Abrewa ben* cloths symbolizing knowledge and wisdom associated with the elderly. Plate 77 show *Nnuma ne sesesrapa Agur* cloth symbolizing authority, judiciousness and gamesmanship. Plate 78 and 79 are different versions of *Dakro ye sere* worn on when the *manhene* is in a happy mood or on happy occasions. Plate 81 is a *Jacquard* floral weave (foreign cloth) and it is worn during court sessions where conflicts between members of the state are settled. Plates 75 - 80, 82, and 87 - 89 are woven cloths with the exception of those in plates 84 - 86. Nonetheless the *Kente* strips incorporated in them are woven. They are cloths commissioned by the *manhene*. The symbols on the cloths are stamped *Adinkra*

interspersed with the *Kente* woven strips. Symbols in the cloths in plate 84 are the *srane* (crescent moon) and *Nyame nnwu na mawu*. They are respectively symbols of guardianship and immortality. Plate 85 has only the *srane* symbols stamped in the cloth. Plate 86 has two different symbols; the Asante emblem - *K t k* (porcupine) on a stool surrounded by *Adinkrahene* symbol and the Dwaben state emblem - *Gyata* (lion). The symbol represents the Asante nation as supreme and the Dwaben state subsumed under the Asante nation. Plate 83 is a dark coloured plain cloth showing brightly coloured embroidered *Abusua Kuruwa*, *srane* and *Aya* symbols. The embroidery is made from viscous rayon to add luster to the cloth. Plates 90 - 93 show the of Dwaben in some of the cloths.



Plate 90: Dwabenhene in Adinkra cloth



Plate 91: Dwabenhene in Dakro ye Sere cloth



Plate 92: Dwabenhene in Adinkra cloth



Plate 93: Dwabenhene in Adinkra cloth

4.11 Jewellery

Asante chiefs in the execution of their stately duties use several jewellery types made from precious metals, organic and man-made materials. Motifs of jewellery items are mostly inspired by traditional *Adinkra* symbols and their associated proverbs and other animal, plant and man-made symbols that accentuate and conveys their various philosophies of power and authority. They may include Moslem incorporated amulets (*nsebe* or *asuman*) for protection against evil powers. Techniques mostly used in producing most precious

jewellery of chiefs like other traditional metal artefacts are through the lost wax casting method while a few may be in gold or silver leafs. The *manhene* of Dwaben has a number of precious jewellery and some worn as charms as part of the stool regalia of the state. A few of the selected jewellery are shown and discussed below.

4.11.1 Bracelets

Plate 94 show a few golden bracelets and bangles used by the *manhene*. It shows from left to right *Akyekyede dompe* (tortoise's bone) with *Ak kono ne papaseye* (larva and fan), *Nn ma* (bells) in the middle of the plate and a bangle with an *Nsoromma* (star) *Adinkra* symbol. The bracelets are cast in gold and strung on a rope with the aid of hollows created in the middle and top of the symbols. The third is a bangle cast in a band form. These are worn around the wrist of the *manhene*. The first and second bracelets are a pair each and worn as such. The first and second bracelets are worn on the right wrist and the third is worn on the left (*Nana Dwabenhene*, personal communication, June 9, 2009).



Plate 94: Golden bracelets of the Dwaben *manhene*

4.11.2 Symbolic and socio-cultural implications of the bracelets

The *Akyekyede dompe* signifies and conveys messages of resilience, the *papaseye* represents freshness, innovation, resilience and self-confidence and the *Ak kono* symbolizes craftiness, astuteness, versatility, abundance or wealth (the fat of the larva), selflessness, and dependability exhibited by the Dwaben *manhene*. The *Nn ma* are a group of bells

strung together and signifies ancestral presence and that of the *manhene* as they dangle when he approaches. According to Asante tradition, when a chief approaches bells are rung when the ceremonial stool appears. The *Nsoromma* ornament signifies and conveys messages of guardianship, patience and dependability on God Almighty and that offered by the *manhene* as the custodian of the state.

4.11.3 *Benkumfra* (Bangle)

The bangle in plate 95 is known as *Benkumfra*. It is worn on the left (*benkum*) arm of the Dwaben *manhene*. It is cast in gold and has two symmetrical parts that are hinged together to form a unit. The locking device of the ornament when worn is also made of a hinge. The front view design of the *Benkumfra* takes the form of a diamond shape when hinged together. When viewed symmetrically the diamond shaped becomes a triangular shape. The



Plate 95: *Benkumfra*

overall shape of the *Benkumfra* is in a “doughnut” form or somewhat like a mudfish with a few projections similar to that of the fillets of a snail. The ornament has been beautifully enhanced with grooved in designs and the cast is hollow to reduce its weight when worn.

4.11.4 Symbolic and socio-cultural implications of the *Benkumfra*

The *Benkumfra* bangle is a symbol of honour. The triangular shape of the diamond pattern when viewed symmetrically symbolizes benevolence, friendliness and the worth of the Dwaben *manhene* (*Nana Dwabenhene*, personal communication, June 9, 2008). In Asante mythology a triangle represents spirituality of man and the essence of family in society. It expresses the fact that the family or society cannot exist without the union of both sexes and that the sustenance of man is dependent on God. The almost circular shape of the ornament signifies unity. The *Benkumfra* bangle when worn bolsters the image of the *manhene*.

4.11.5 *Nifa Benfema* (Bangle)

The bangle in plate 96 is known as *Nifa Benfema* and forms part of the Dwaben state stool regalia. It is a historic war relic that was captured by a contingent of the Dwaben army from the *Denkyirahene* Ntim Gyakari during the Feyiase battle (1699-1701) between Asante and Denkyira as part of their evidence of victory. The bangle was worn on the right arm of the *Denkyirahene* when he was captured (*Nana Dwabenhene*, personal communication, June 9, 2008). This corroborates information revealed in the review of related literature by the “Silver Jubilee Celebration” (1998) and Owusu (1983). The *Nifa Benfema* is cast in gold and worn on the right arm of the *manhene* of Dwaben. It is a beautiful art form with great aesthetic appeal. The bangle is circular in shape with floral-like patterns and a number of projections interspersed on its top and bottom periphery. It also has a number of spirally decorated cones interspersed on the ornament. The floral-like pattern also resembles an abstracted beak of a hornbill (*wam*) similar to that worn on the back of both palms of the *manhene* (plate 101). The patterns have a number of diagonal lines and resemble an *Aya* (fern) symbol. The bangle shows dent created when Ntim Gyakari attempted to ward off the



sword of the then *Dwabenhene* during the battle (*Nana Dwabenhene*, personal communication, June 9, 2008).

Plate 96: *Nifa Benfema*

4.11.6 Symbolic and socio-cultural

implications of the *Nifa Benfema*

The *Nifa Benfema* bangle symbolizes the strength and valour of the *Dwabenhene* and the state, and as a war relic conveys messages about the military prowess and heroism of ancestors of the state and the role they played during the Asante-Denkyira war (1699-1701).

4.11.7 *Mpetea* (finger rings)

In Asante art and culture, the human fingers and the hands are an expressive part of the body essential in Asante arts of gestures and dance. Each of them conveys various messages. The wearing of rings on the fingers emphasizes the expressive potential of the hand. An important Asante chief may wear a cast gold ring on each or some of the fingers to accentuate his importance. The symbols or motifs common on most finger rings are similar to those used on ornaments of swords, sandals and headgears though there may be few exceptions. They convey the same meanings and messages mostly about the importance, astuteness, strength and authority of chiefs. Common motifs found on finger rings used by Asante chiefs include the lion, porcupine, human head, mudfish, tortoise (with snail and cannons or muskets), snake with bird, bird with cannons, antelope, bird nest, and starburst among others (Ross, 2002). As a paramount chief of Asante the *manhene* of Dwaben has a

number of expressive finger rings, which he wears during several occasions and festivals. A few of them (plates 97 - 100) made available to the researcher at the time of the survey are discussed below.



Plate 97: Finger ring with *gyata* (lion) symbol



Plate 98: Finger ring with *prebuo* (bird's nest) symbol

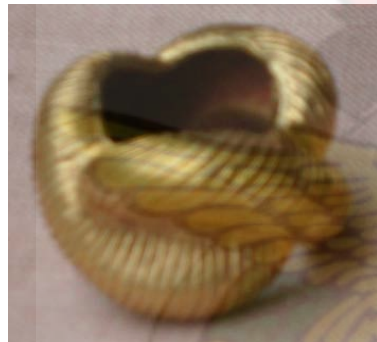


Plate 99: Finger ring with *Nyansap* (Wisdom knot) symbol

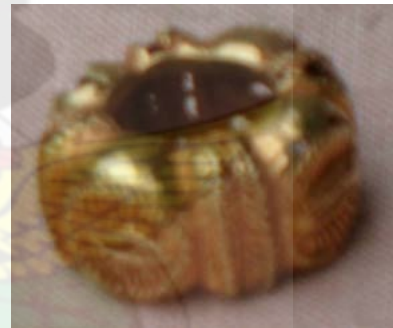


Plate 100: Finger ring with *Besepa ne Konin Ahahan* symbols (white and red cola leaves)

4.11.8 Description of the *Mpetia*

Plate 97 is a pair of finger ring with a *gyata* (lion) symbol. The rings are worn on the forth finger of the *manhene*. Plate 98 is a pair of finger rings with a *prebuo* (bird's nest) as its symbol. The rings are worn on the second finger of both hands of the *manhene*. Plates 99 and 100 are special rings known as *sum Attakora*. They are specifically worn on the thumb of the *manhene*. Plate 99 is cast into a *Nyansap* symbol and plate 100 has *Besepa ne Koninin Ahahan* symbols (*Nana Dwabenhene*, personal communication, June 9, 2008).

4.11.9 Symbolic implications of the *Mpetia*

The implication of the *gyata* symbol is the same as those earlier discussed in this chapter and applies to the other regalia that incorporate the symbol. The paradox of the *preduo* (bird's nest) is whether it is woven from within or outside. It is symbolic of the craftiness and astuteness of the *manhene* in solving problems. The finger ring with *Nyansap* and the *Besepa ne Koninin Ahahan* symbols convey values of astuteness and resourcefulness.

4.11.10 *nwam* palm ornament

Plate 101 is a cast gold ornament worn as a pair on the back of both palms of the *Dwaben manhene*. The symbol is an abstracted beak of an *wam* (hornbill). Each of the symbol is fashioned like a diamond and it is slightly domed from the inside giving the back of the ornament its levels of design. The middle section of both ornament projects and the two sides of each slightly slopes. Their edges are demarcated with lines and the ornaments are beautifully designed with sloping and converging lines. Both ends of the two symbols are



Plate 101: *wam* palm ornament

stringed to a rope to enable them to be worn at the back of the palm. The ornaments are tied to both third fingers of the *manhene* and the other ropes tied to the wrist so they lie even on the back of the palm.



Plate 102: Hand ornaments

Plate 102 shows the *nwam* palm ornament worn on the third finger and others hand ornaments of the Dwaben *manhene*.

4.11.11 Symbolic and socio-cultural implications of the *nwam* palm ornament

The abstracted beak of the *nwam* (hornbill) symbolizes and conveys values of strength, knowledge, astuteness, and firmness exhibited by the *manhene* in his rule.

4.11.12 Ornamented armbands

Armbands used by Asante chiefs are of various designs and shapes. They are made of charms and amulets written from *Koranic* verses and encased in leather. Some are covered in ornamented gold or silver leaf and are used as magical and protective formulas (McLeod, 1981). Royal regalia with charms and amulets derive their unique names based on their external shape (Akyeamehene, personal communication, August 9, 2008). Plates 103 and 104 are a number of ornamented armbands with admirable aesthetic qualities used by the *manhene* of Dwaben.



Plate 103: Armbands with gilded amulets



Plate 104: Ornamented armbands with amulets

Some of the charms and amulets used for the armbands of the *manhene* have at their tips metal chains and others have attached to them animal parts such as ivory, bones, and beaks of guinea fowls or birds among others. The armholes of the armbands are of leather covered with a variety of coloured felt threads. At the end where the band of the armhole meets is a beautifully patterned weave. Much of these charms and amulets are also evident on war smocks (*bakatari*) of the state and are worn in modern times during enstoolment and funerals (Akyeamehene, personal communication, August 9, 2008).

4.11.13 Symbolic and socio-cultural essence of the ornamented armbands

The animal parts found on some of the armbands symbolize and conveys messages the bravery and strength. The other materials used for the items are to enhance their aesthetic appeal. The charms and amulets provide protection from spiritual or evil attacks and serves as lucky ornaments that bring good omen to the *manhene* and the state.

4.11.14 *Akrafokonmu*

Plate 105 is an *Akrafokonmu* (pectoral ornament) worn on the neck of the Dwaben *manhene*. It has two pendants affixed to its neckhole. The large triangular pendant is made of *ns b* (charms) and encased in leather embossed Gye Nyame symbol at the centre. It has various designs at the periphery of its three sides. They are gilded to make obvious the



Plate 105: *Akrafokonmu*

symbol and designs and to enhance its appearance. The three ends of the triangular pendant are attached with gold chains. The other pendant which is rectangular in shape is cast in gold. It has on it nine other segmented and hatched rectangular shapes. Placed at its core are two symbols (a gun and a sword that cross each other). The band of the *Akrafokonmu* is of leather and covered in green felt thread. A few leather and gold bands are affixed on the neckhole of the band.

4.11.15 Symbolic and socio-cultural implications of the *Akrafokonmu*

The implication of the triangular shape of the *Akrafokonmu* is the same as that of the *Benkumfra* discussed earlier. The *Gye Nyame* symbol connotes supremacy and acknowledges God as supreme in all affairs of the state. It is derived from the Asante proverb “*abodee yi firi tete; obi nnte ase a, onim n’ahy ase, obi nntena ase nnkosi awiey gye nyame*”, literally translated as “the great creation originated from the unknown past; if someone does not understand it he does not know its beginning, and no one lives to the end except God”. The gun and sword symbol connotes authority, dominance, strength and

military prowess. The crossing of the two symbols reinforces those attributes and conveys values the preparedness of the *manhene* to maintain the integrity of the state.

4.11.16 Foreign necklace

Plate 106 is a foreign necklace made of silver. It was given by King George of Britain as a gift in appreciation of his friendship to predecessors of the Dwaben state (*Nana Dwabenhene*, personal communication, June 9, 2008). The necklace has cast *gyata* (lion)



symbols representing the coat of arms of the British crown and another with four floral-like motifs and projections converging together to form a pattern. The replication of the two motifs have a continuous band of chains at their peripheries linking them together. The ornament has a pendant with two different motifs at its front and back. It also shows the coat of arms of the British crown at its top. Plates 107 and 108 show the front and back views of the pendant.

Plate 106: Necklace with British crown emblems



Plate 107: Front view of pendant



Plate 108: Back view of pendant

The front view of the pendant shows the bust of the British Emperor King Edward VII and the back shows a composition with a lion standing on a rock surrounded by *Aya* (fern) branches, a shield and two arrows, a rising sun and the name *Ashanti* cast on the pendant. The symbols on the ornament are cast to show detail of the items portrayed and is a stunning piece of art.

4.11.17 Symbolic and socio-cultural implications of the foreign necklace

The implication of the *gyata* symbol has already been indicated (see 4.2.11). The rock symbolizes firmness and perseverance, the *Aya* for resilience, endurance and resourcefulness; the sun for excellence and radiance and the arrow and shield represent the protective and martial attributes of ancestors of the state. The chain signifies unity and also portrays the uniqueness of the Dwaben *manhene*. They convey such symbolic messages when worn.

4.11.18 Shoulder straps

Shoulder straps are meant to show wealth and power and to beautify the chief. Plate 109 shows a gold shoulder strap with *Gye Nyame* and *wan* symbols used by the Dwaben *manhene*. The symbols are pierced flat. Holes are created at the edges of each and put



together into a unit using gold wire links. The wire links are soldered together to keep the unit firm and intact. The ends of the shoulder strap are pieces of thread that facilitate the tying of the ornament onto the neck when worn. The gold necklace has a smooth or mirror-like finish.

Plate 109: Gold shoulder strap showing *Gye Nyame* and *wam* symbols

Plate 110 is a silver chain shoulder strap known as *Nk nsonk nson* with excellent mirror finish. Plate 111 is also a shoulder strap cast in hollow gold pieces showing symbols of a *prebuo* (bird's nest) strung on a blue-black cotton thread. In between each gold piece is a *Nyansap* (wisdom knot) created by the use of the thread and follows in that order to form the shoulder strap.



Plate 110: *Nk nsonk nson* shoulder strap



Plate 111: Shoulder strap with *prebuo* symbols

4.11.19 Symbolic and socio-cultural implication of the shoulder straps

The meaning of *Gye Nyame* symbol (plate 109) is the same as that of the *Akrafokomu* (plate 105). The connotation of the (hornbill) symbol is the same as that on the *Nifa Benfema* (plate 96) and *wam* ornament worn at the back of the palm (plate 101). The *Nk nsonk nson* shoulder strap signifies and conveys messages of unity and the connotation of the *prebuo* symbols is the same as that earlier discussed in plate 98. The *Nyansap* symbolizes and conveys messages of wisdom.

4.11.20 Leg ornaments

Leg ornaments like shoulder straps are meant to show power and wealth and to embellish the chief. Plates 112 and 113 are two of the numerous leg ornaments possessed by the Dwaben *manhene*. Both ornaments are cast in precious metals (gold and silver) and strung on a piece of rope. The ornaments are known as *asuman* (amulets) and are worn as

protection against evil spirits. Portions of the strung pieces of the ornament are combined with beads. The ornament in plate 112 is worn below the knee. It is cast in gold and has a hinged *Nyansap* motif. The rope of the ornament with pieces of strung motifs is tied around the knee of the *manhene* when worn to keep the ornament in its right position. Plate 113 on the other hand is worn on the ankle and it is cast in both gold and silver pieces with combination of beads. The silver and gold pieces are arranged in one section and the other section is combined with gold and pieces of bead. The ornament is known as *papaseye*. Both ornaments in the plates are worn with a unique cloth style known as *Dwabben Anantuo*. The cloth style reveals the leg of the wearer. Plate 114 shows the *manhene* wearing the cloth style revealing the leg ornaments.



Plate 112: *Nyansap* leg ornament



Plate 113: *Papaseye* leg ornament



Plate 114: The *manhene* in *Dwabben Anantuo* cloth showing *Nyansap* and *Papaseye* leg ornament

4.12 *Bodua* (Flywhisk)

The *bodua* (flywhisk) is a symbol of authority. Those in plate 115 are made from sheep's tail, leather and amulets and each has a handle. The first one in the plate is coated black. The amulets used for the other has been encased in a patterned gold leaf. The utilitarian purpose of the flywhisks is for warding off flying and crawling insects.



Plate 115: *Bodua*

4.13 *Papa* (fan)

The *papa* is a part of the many stool regalia of the Dwaben state of Asante. Their use is also symbolic and utilitarian. It is used to accentuate the *manhene*'s authority and supremacy and provides comfort and protection from flying insect. The *papa* is hand made and modelled after the traditional Asante type used in fanning fire or cooling a person when feeling hot. The *manhene*'s fan (*Papa*) is however much larger in size and it is made out of cane. Plate 116 shows the *papa* and plate 117 shows an attendant hoisting the *papa*.

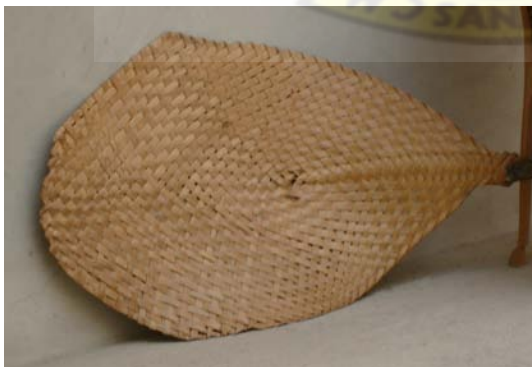


Plate 116: *Papa* (Fan)



Plate 117: Attendant with the *papa* (Fan)

4.13.1 Socio-cultural implications of the *papa*

Despite new developments in the creation and use of fans, the Dwaben state continues to use the traditional type used by ancestors of the state to provide comfort for the *manhene* during state and other important functions. The use of this type of fan helps project the uniqueness of Asante culture and how they value tradition in spite of modernity.

4.14 Weapons

The Dwaben state of Asante is noted for their military achievements. There are several traditional weapons such as swords and guns that form part of the stool regalia of the state. During the days of strengthening of the Asante Union and of subjugation of other states by the people of Dwaben, such weapons played very decisive role in achieving victory for the state. In olden times traditional weapons were used by gun bearers (*atumtufu*), bodyguards (*werempefu*) and executioners (*brafu*). Most of the weapons with the exception of those used by executioners play ceremonial roles due to the absence of wars. Plates 118 and 119 show some of the weapons of the state photographed by the researcher during the survey. They include *sep* (executioners' swords and knives) and *ntoa* (gun bearers' regalia).



Plate 118: *Sep* (executioners' swords and knives) and *Ntoa* (gun bearers' regalia) of the Dwaben state of Asante



Plate 119: *Ntoa* (gun bearers' regalia) of the Dwaben state of Asante

4.14.1 Description of the *Sep* and *Ntoa*

The *Sep* are fashioned in similar manner as the *Afena* (state swords) with the hilt, blade and sheath. The hilt is made of wood and it is a combination of two pommels, a grip and knob. The hilts are covered in gold and silver leaves and some are covered in black coated leather with *aya* (fern) symbols. The blades of the *Sep* (swords) are made of iron and the sheaths are of leather with some painted black while others maintain their original colour. On the sheath of the swords are affixed a number of gilded amulets or cast gold ornaments and some are covered in silver leaves. The *Sep* are also encased in leather sheaths and have attached on them cast gold and silver ornaments. The ornamented symbols convey visual and verbal messages about the strength and military prowess of the state and the user.

Some have “wisdom knot” or *Nyansap* patterns stamped on their sheaths. The cast ornaments include symbols of *Apirekyiwa* (water bugs), seashells, jawbones, small bells and a heart shapes. Plate 120 is a close view of some of the symbols found on the sheaths of the swords and knives. The jawbone in the plate has in its midpoint a bell attached. Plate 121 is a closer view of the *aya* (fern) design on the hilt of some of the swords.

The *Sep* (knives) are no different from the normal knives. They have a flat handles and an iron blades. Some of the handles are silver or gold leafed and others are covered in leather and coated black or may be left uncoated. The sheath of the knife on the extreme end of plate 118 has on its sheath a patterned synthetic material and has a *Kente* cloth as its strap.



Plate 120: Ornament symbols of jawbone, bell and *Apirekyiwa*



Plate 121: *Aya* (fern) and *Nyansap* symbols

The *ntoa* (gun bearers' regalia designed in cartridge belt and bandolier bags) as shown in plate 119 have gold and silver ornamented designs similar to that of the *Sep* (swords and knives) ornaments. They are made of leather and are composed of a pouch that carries cartridges, gunpowder, and has compartments where sheath for encasing knives are fixed. Some of the sheaths are fully or partially designed in gold or silver sheet metal. The *ntoa* have shells and black-coated amulets attached to each, and an *Apirekyiwa* motif either cast in gold and silver. Some of the amulets have hair, ivory and gold and silver leaves attached on them and some of the shell ornaments are coated red. *Kente* cloth designs are attached to some of the straps of the *ntoa* (bandoliers) while some are frilled. Various designs are impressed on the leather used for the regalia and most of the surface area is coated black.

Though the regalia are for warfare, the design composition, arrangement of forms, materials and colours are aesthetically pleasing and may be considered a beautiful art form. Plate 122 and 123 show samples of the sheath and handles of the *S p* (knife) attached to the bandolier.



Plate 122: Sheath with designed silver sheet metal



Plate 123: Sheath and handles with designed silver sheet metal

4.14.2 Symbolic implications of the *Sep* and *Ntoa*

The *Nyansap* patterns symbolize the wisdom with which the user uses the weapon in fighting. The symbol is a reminder that the present generation cannot lay aside the wisdom of the past; unless they have something better to replace it. The *Apirekyiwa* believed by the Asantes to cleanse water whenever it is dirty. The *Apirekyiwa* and jawbone motifs symbolize strength, the fighting spirit and conquering nature of the people whenever there is war.

The small bell attached to the jawbone announces the victory of the state over an enemy in battle. Its representation also announces and symbolizes ancestral presence and protection from evil spirits and misfortunes. The heart symbol signifies patience and the skill with which the weapon is utilized. The seashell is a symbol of wealth since it is considered a valuable object and was once traded. The red colour of some of the seashell symbolizes the

blood of the conquered enemy. The amulets and hairs are meant to give vitality and protection to the user. The use of silver on the regalia serves as a cleanse agent from evil attacks. The symbolic use of black on some portions of regalia and the use of *aya* (fern) symbols and gold have the same meanings as discussed earlier. Ivory represents wealth and the *Kente* symbolizes the unique culture of the people.

4.15 Musical instruments

The following are some of the musical instruments found at the Dwaben state as part of their stool regalia.

4.15.1 Drums

Drums come in varying forms, shapes and sizes each with their unique roles. Plate 124 is a set of armpit drums known as *Donno* or *Luna*. They feature as part of the stool regalia of Dwaben (Asante). The drums were adopted by the Asante from the Lunsu - a Dagomba



people of Upper West Region of Ghana as a result of invasions and trading activities of the Asante (“Dagomba people of Ghana”, 2009). The playing technique of the *Donno* can imitate the nuances of the Asante dialect through pitch variations.

Plate 124: Set of *Donno* drums

The drums are made from tainted white wood (*nyamedua*) shaped like an hour glass or an Akan pestle (*ta*). They are hollow from the inside and rawhides of sheeps are held taut on the top and base of the frame of the drums supported at their peripheries with rawhide

encased rods. A number of ropes are loosely strung in a parallel manner to several lopes on the periphery of their top and base parts. The drums are of the same shape with varying heights and sizes. Their heights, sizes, loosely strung ropes, hollows and the degree of tautness of the rawhide determine the pitches they produce. The *donno* is part of the *Kete*, *Adowa*, *Mpintin*, *F* and *Siki* orchestra. The drums are usually at least two or more in the above-mentioned orchestra; nonetheless the *Kete* and *F nt* may sometimes utilize one *donno* at a time. The drums are held in the armpit and played with curved sticks (\bigcirc and the hand.

4.15.2 *Gyamadudu* drums

Plate 125 show a set of *Gyamadudu* drums found at the Dwaben *manhene*'s palace. *Gyamadudu* drums are a part of the *Mpintin* orchestra. The drums are tall and cylindrically shaped and made of *nyamedua*, rawhides of sheeps, rods, and synthetic ropes. The construction of the drums is similar to that of the *Donno*. Conversely the ropes of the



Plate 125: Set of *Gyamadudu* drums

Gyamadudu drums are pattered in a zigzag manner and aids in stretching the hide to give the required sound. The tighter the rawhide and the rope the better the sound they produce. The drums are played with the hand.

4.15.3 *Mpintintoa* drums

The *Mpintintoa* drums were also adopted from the people of Dagomba. They used the instrument to sound praises to their chiefs. The drums are made of a big calabash obtained

from a gourd plant and the top covered in *twe nwuma* (leopard hide) and sometimes sheep hides. In the absence of a calabash, *nyamedua* and *s s dua* are used (*Ketehene*, personal communication, August 9, 2008; Osei, 2002). The hide covers about one-quarter of the drum. The remaining outer part is covered in coloured fabric. At the periphery where the hide and the fabric join are several pair of leather strips each tautly affixed from one end of the periphery to the other end. Also attached to the top periphery of each of the drum is a leather strap. They are hanged on the neck and played with both hands. The *Mpintintoa* drums of Dwaben are shown in plate 126.



Plate126: *Mpintintoa* drums

The *Donno*, *Gyamadudu* and *Mpintintoa* drums are the three major instruments that form the *Mpintin* orchestra. The orchestra is used to order the steps of the *manhene* whenever in a procession. The drum language of the *Mpintin* orchestra conveys tonal messages to the *manhene* on what to do and what not to, such as how to take his steps; whether to walk fast or slow down, where to move to and where not, if there is an impediment in his way and many other Asante conventionalized tonal expressions. Plate 127 shows drummers playing the drums. Plate 128 shows some of the Dwaben *Mpintin* orchestra during an *Awukud* festival.



Plate 127: *Mpintintoa* orchestra drumming during an *Awukud* festival



Plate 128: The *Mpintintoa* orchestra at an *Awukud* festival

4.15.4 *Kete* drums

Kete drums are a set of instruments that are used by the *Asantehene*, his paramount chiefs and nobles of the Asante state. Asante *Kete* drumming is an ancient West African musical genre. The myth is that the *Kete* was created by supernatural beings of the forest. The drum was probably derived from an ancient Sudanic kingdom. It is also claimed that the *Kete* was captured from the people of Gyaman in war. When the Asante acquired military might in about the 18th and 19th centuries, they acquired *Kete* drumming from a conquered court. *Kete* drumming was subsequently used to accompany warriors to battle, and was performed at court ceremonies, state visits, funerals and inspections of the royal mausoleum (“Asante *Kete* drumming”, 2009, “Asante people of Ghana”, 2009).

The instruments comprise four major drums namely *Kwadum*, *Apentemma*, *Kukuoadwe* or *Aburukua*, *Anaagyisua* or *Petia*. The instruments are made from *nyamedua*, sheep's hides, strings, and velvet known as *ago* (*Ketehene*, personal communication, August 10, 2008). The shapes and height of the drums differ from each other but the construction is basically the same. The drums are traditionally covered with red and black *ago* but currently there are colour variations.

Dwaben has a number of these drums covered in a combination of red, brown and black, only brown and black, and brown *ago*. The top of the *Kete* drums are tautly covered in sheephides and the outer surfaces of the drums are as in the case of the one in plate 129 covered in a combination of red, brown and black *ago*. At the sides of the drums are several pieces of wooden pegs with knobs affixed into the drums, leaving a greater surface of the pegs projecting outside. Strings are attached underneath the area where the hide and the *ago* meet. The strings stretch out and are looped into a groove created beneath the knobs of the pegs. The grooves and knobs are to prevent the strings from loosening and the knobs aid in the stretching of the rawhide on the top surface of the drums by hitting them down. The inside of the drums are hollow and the base are left uncovered. The number of pegs and the tautness of the rawhide determine the quality of the sound each drum produces. Each of the drums however produces different tones due to their size and height.

Two curved ticks (*k t kr*) are used in drumming the *kwadum*. The *Kukuoadwe* or *Aburukua* and *Anaagyisua* or *Petia* are drummed with ordinary sticks. The *apentemma* is drummed with two hands. Other instruments used in the *Kete* ensemble are *Donno* and *Dawuro* (gong gong). Plate 130 shows the *Kete* ensemble of the Dwaben state of Asante. Plate 131 shows drummers drumming on the instrument. The arrangement and use of the drums is always in the order shown in plates. The *Kwadum* however starts with the drum pattern followed by the *Apentemma* then the *Kukuoadwe* or *Aburukua* and finally *Anaagyisua* or *Petia* (*Ketehene*, personal communication, August 10, 2008). The construction, fabric and colour combination of the *Kete* ensemble adds notable aesthetic appeal to the instrument.



Plate 129: *Kete* instruments



Plate 130: *Kete* orchestra

In Asante the *Kete* instruments are usually drummed at funerals when a royal passes away. They are also drummed during ceremonial occasions such as festivals and durbars at the



Plate 131: Dwaben *Kete* orchestra in a procession

courts of chiefs. The drums are carried and drummed during processions. Plate 131 shows the Dwaben *Kete* drums being carried and drummed by the *Kete* orchestra.

A song always precedes the drumming, and stops immediately the drums are played. In Asante it is only the *Asantehene*, his paramount chiefs and nobles that dance to the tune of the *Kete* with a white handkerchief in their hands. Any other person who wishes to dance to the tune of the *Kete* drums removes his or her sandals and publicly seeks permission from the king or chief, lowers his cloth to the waist in the case of men and makes his dance moves. The drum ensemble attracts the spirit of the ancestors of a state and brings good omen (*Ketehene*, personal communication, August 10, 2008).

The tune to Dwaben *Kete* drums is different from the rest of the Asante states. The tonal language of the drums uniquely announces the presence of the *manhene* of Dwaben and conveys his praise messages and that of ancestors of the state (*Ketehene*, personal communication, August 10, 2008).

4.15.5 Symbolic essence of *Kete* drum colours

The traditional colours symbolize that the drums were captured in war (red symbolizes the blood of ancestors of the state, and brown and black symbolizes death and darkness that accompany war). The ensemble plays a number of pieces, each with a characteristic set of rhythms often having underlying texts or messages that influence the phrasing and expressive or symbolic movements and gestures of the dancer.

4.15.6 *Mpebi ne Nkrawin* drums

The *Mpebi ne Nkrawin* drums are war drums (*Ketehene*, personal communication, August 10, 2008). They announce the presence of the *manhene* of Dwaben whenever used. Their materials and construction are similar to the *Kete* drums but normally their surface areas are covered in brown *nsaa*. The base of each of the drums is covered in wood. The Dwaben state has three *Mpebi ne Nkrawin* drums. They are shown in plate 126. The drum on the left side of the plate is embellished with two bones, which are war relics of defeated enemies, two ram horns covered in rags and some charms and war amulet. The embellishments are firmly held in place by iron rods attached to the drum. The middle drum has no fabric covering and has no embellishments as well. The third drum has attached on both sides charms and amulets encased in rawhide, and at the periphery are perforations with metal links in them serving as seals.



Plate 132: Set of *Mpebi ne Nkrawin* drums

In ancient times the drums were used during war. In recent times they are used during funerals. The drums precede the Dwaben *manhene* in a procession followed by other state drums. They announce the presence of the *manhene*. The Dwaben *Mpebi ne Nkrawin* drums, which differ in height and size, have three different sounds and tonal messages produced by each of them. They are *Mede b w wo*, *Yereba* or *Yeretene* and *Yeretwa* (*Ketehene*, personal communication, August 10, 2008). The first from the left of the plate sounds the *Mede b w wo* tone, the middle - *Yereba* or *Yeretene* and the third *Yeretwa*. The drums have *nsaa* (blanket) strips as neck straps for hanging the drums during processions.

4.15.7 Symbolic and socio-cultural implications the of *Mpebi ne Nkrawin* drums

The *Mpebi ne Nkrawin* drum with human bones and ram horns symbolizes the strength and valour of the *manhene* and the state as a whole. The three drums (plate 132) convey messages of praise and heroism of ancestors of the state in battles, and caution others not to foment war. The charms and amulets have same efficacy and implications as those already discussed with armbands and the other Dwaben stool regalia that incorporate them.

4.15.8 *F* drums

The *F* drums are the largest of all Asante drums used by the *Asantehene* and his paramount chiefs. They comprise two tall and large drums known as *bommaa* (each made of *cordia milenii* - *tweneboadua*). In the absence of the *tweneboadua*, *nyamedua* is



used for the construction of the drums (*Ketehene*, personal communication, August 10, 2008). The top of the drums are covered in buffalo hide () leaving their base uncovered. The construction of the drums is similar to the *Kete* drums. The *F* drums as part of the stool regalia of the Dwaben state is shown in plate 133.

Plate 133: drums

The *F* drums are usually covered in white cloth whenever the *manhene* is attending an event. They are usually used in the orchestra - an important state drum orchestras in Asante communities. The orchestra is usually played when the *manhene* is riding in his palanquin. It comprises of the *F*, *Ntumpan*, and *Adenemma* drums, as well as *Donno*, and *Nnawuro*. *F* orchestra may include the *Appentemma* and *Petia* drums. Their rhythms are the most complex of any drum ensemble of the Asante. They do not usually have a verbal basis as clearly defined as those of other ensembles (*Ketehene*, personal communication, August 10, 2008).

The *F nt mfr m* and *Ntumpan* drums are usually carried up in a procession and beaten by drummers, and the *Adenemma* drums are hung on the neck of the player. The *Nnawuro*, usually two, provide the lead rhythm of the orchestra. The *F nt mfr m* drums are not accompanied with singing. Dancers simply jump and perform rhythmic leg moves before any actual dancing (*Ketehene*, personal communication, August 10, 2008). The drums symbolize the authority of the Dwaben *manhene* and resonate his praises and those of ancestors of the state. The white cloth used to adorn the drums when the *manhene* is going out for an occasion symbolizes his dignity and glory.

4.15.9 *Ntumpan* drums

The *Ntumpan* drums are the most important drums of the Asante people and are known as the “Talking drums”. The drums reproduce tonal messages of the Asante, with emphasis on punctuations and accents of phrases for indigenes of the land to clearly understand the entirety of the messages. The drums have since ancient times been used to send important state messages such as disasters, war, and death of chiefs. During war periods the drums were used to direct state warriors in order not to fall prey to the enemy camps and to give any direction as to the next move to make while in battle. It is also used to sound the appellation and praises of the chief. The talking drums features in *Adowa* and *F* dances (*Ketehene*, personal communication, August 10, 2008).

The Dwaben *Ntumpan* drums are shown in plate 134. The instrument is made up of a pair of drums - one male and the other female. The drums are similar in construction to the *Apentemma* used in the *Kete* orchestra but bigger in size and height. The drums have a big upper part and a narrow lower part. In other words the drums are barrel-shaped each with a



Plate 134: *Ntumpan* drums

narrow cylindrical open base. The drums are each supported by a pair of *k t kr* (curved sticks) so they maintain their appropriate position during drumming. The instruments are drummed with both hands using a pair of *k t kr* sticks.

Heroic names, appellations and praises of the Dwaben *manhene* as well as the deeds of ancestors of the state are usually drummed on the *Ntumpan* drums by the *domankoma kyerema*, followed by the chanting of *Kwadowom* honourifics by the *Kwadowom* minstrels. The state *Ntahara* usually will conclude with the sounding of some horn verses. Some of the Dwaben state drums appellation, *Kwadowom* and *Ntahara* verses and interludes are provided in Appendix 4.

4.15.10 Ivory horns

The Dwaben state of Asante has ivory horns as part of their state regalia namely *Mmentia* and *Mmenson*. The instruments reproduce in a tonal lexis some historic traditional phrases similar to those resounded by royal state drums. Tonal expressions they produce include pronouncement of commencement at festivals, meetings and other state occasions. They are used to sound appellations and praise names of and to the *manhene* and ancestors of the state, historical events and are used to remind him of his responsibilities to the state. The *Mmentia* are cream coloured short horns obtained from elephant tusk (*Ntahirahene*, personal communication, August 11, 2008). Plate 135 shows one of the *Mmentia* (sing.

Abentia) instrument of the Dwaben state. Plate 136 shows a horn blower (*Mmenhyenni*) using the horn

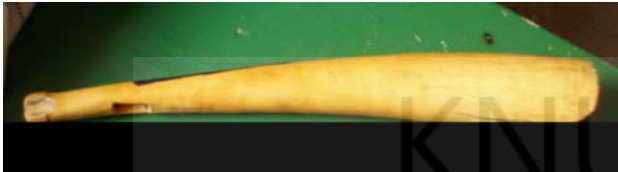


Plate 135: *Abentia* of the Dwaben state



Plate 136: *Mmenhyenni* with *Abentia*

The *Mmenson* are a set of seven ivory horns. That of Dwaben is shown in plate 137. They are made of elephant tusk and painted black. The *Mmentia* and *Mmenson* are fashioned in like manner. They are hollow from the inside and each has almost at the tip a rectangular opening that enables the instrument to produce their appropriate sound. The *Mmenson* are



Plate 137: *Mmenson* set of instruments

each carefully decorated mid-way with a piece of cream coloured leather band with patches of black to create a beautiful design (“V” and zig-zag).

At the tip of the horns are brown and black coloured corks with perforation in each. Each of the seven ivory horns produces various tones and sounds similar to those produced by different sizes of elephants. The horns are organized into four main groups due to the roles and the sounds they produce. They are *Sese* , *Afr* , *Boso* and *Agyesua* and are shown in plates 138, 139, 140, and 141 respectively.



Plate 138: *Seseε*



Plate 139: *Boso*



Plate 140: *Afrε*



Plate 141: *Agyesua*

Seseε (plate 138) is the lead instrument. It produces its tonal sound and leads the group through. *Afrε* (plate 140) takes over from the *Seseε*. *Boso* (plate 139) is the bass instrument and *Agyesua* (plate 141) a supporting instrument. The *Mmenson* are played by a group of seven horn blowers known as *Ntahara*. Together they produce and convey the required tonal

sound and expressions of the *manhene*, the ancestors and the state. Plate 142 shows Dwaben *Ntahara* group sounding the praises of the *manhene* of Dwaben to invite him into his courtyard.



Plate 142: Dwaben *Ntahara* group

4.16 Ritual pots and calabashes

Dwaben state has a number of earthenware pots and calabashes for various state rituals. The pots are used to store traditional palm wine drinks obtained from the (palm tree). The calabashes, which are obtained from the gourd fruit, are used in drinking the palm wine. The wine is served to subordinate chiefs, elders, and visitors during festivals and durbars as a sign of hospitality to all and conveys goodwill messages. The ritual pots and calabashes



Plate 143: Attendants with ritual pots in an *Akwasid*

are also used to offer libation to the gods and ancestors of the land at *Banmu* during *Akwasid* and *Awukud* or *Da b ne* (festive days when ancestors of the state are venerated). Plate 143 shows attendants lined up with pots of palm wine during an *Akwasid* ẽ

4.17 Palanquins

In Asante states, palanquins are used by the *Asantehene* and his chiefs on selected occasions such as enstoolment ceremonies and grand durbars to elevate them both physically and symbolically. The Dwaben state of Asante has two types of palanquins similar to those used by Europeans when they settled on the coast of Ghana as indicated by Ross (2002) in the review of related literature. The wicker version (used by the Dwaben *manhene*) is made in basket form and covered in *nsaa* (blanket), felt cloth or sometimes *Kente*, and the base supported with wooden platforms. The other version known as *Seko* (used by the *Dwabenhemaa*) is made of wood with brass tack embellishments. It is fashioned as a

wooden armchair with the base made of cane and a fitted footboard supported with sturdily dovetailed poles at its front and rear to make carrying possible. It is also covered in *nsaa* or *kente* when in use (*Nana Dwabenhene*, personal communication, August 23, 2009). The researcher could not have access to the Dwaben state palanquin, however a photograph



Plate 144: Dwaben *manhene* in state palanquin

(plate 144) showing the *manhene* in a palanquin was made available. The Dwaben *manhene's* palanquin is covered in a leopard patterned felt cloth to symbolize his strength and supremacy, and has his back resting on an *at* leather cushion.

It is observed from the study that there is a wide range of historic stool regalia used in the palace of the Dwaben *manhene*. The royal regalia are both functional and symbolic and have various philosophical and socio-cultural implications. They also have outstanding aesthetic qualities that need to be appreciated. The stool regalia convey various visual and verbal messages on the power, strength, authority, astuteness, protection, military prowess, unity and continuity of the ruling matrilineage and the state. These values are derived from Asante proverbs and expressions based on historical events, myths, taboos, religious beliefs and practices and other aesthetic expressions of the people. The use of the stool regalia depicts the unique Asante culture of power and affluence characterized with Asante royalty.

CHAPTER FIVE

PRESENTATION AND DISCUSSION OF FINDINGS

5.0 Overview

This chapter presents the findings and discussions of information gathered during the survey conducted at the research sites. The information obtained from the questionnaire responses, interviews, opinionnaire and discussions were transcribed and analyzed into frequencies and percentages using SPSS. This was to make their interpretation easier for analyses.

The ethnographic study conducted on the Dwaben stool regalia aimed at understanding the phenomena (the philosophical and socio-cultural values of the Dwaben state stool regalia and to bring out their aesthetic value and relevance to art education). The intent of the investigation is to collect relevant cultural knowledge on the phenomena, using the research instruments, for the purpose of analysis and interpretation, and document them as a means of preservation.

5.1 Questionnaire for the survey

The use of questionnaire enabled the researcher gather relevant information from respondents for qualitative analysis on findings, and to draw conclusions. Questionnaire distributed to the four groups of respondents that took part in the survey were similar with a few variations. The content of the set of questionnaire are outlined below and used for the analyses.

5.1.1 Questionnaire for the Dwaben Traditional Area

The first set of questionnaire (comprising 12 questions) was distributed to the first group of sampled population at the Dwaben Traditional Area. The first part of the questionnaire

sought to obtain a biographical data on respondents to enable the researcher assess their responses for analysis. The second part of the questionnaire was to solicit information on Dwaben, their stool regalia and functions, philosophies or beliefs for their creation and use, material used and their spiritual essence. The third part was to elicit information on their stool regalia and whether respondents considered them as art forms. It further inquired into the aesthetic, symbolic, philosophical and socio-cultural significance of the stool regalia of the state. The fourth part was to solicit respondents' opinion on the need to document the state's stool regalia, the relevance of such documentation, its benefits to society and educational institutions, and whether they would want various Ghanaian cultural values to be studied in schools and colleges.

5.1.2 Questionnaire for craftsmen of stool regalia

The second set of questionnaire (comprising 22 questions) was distributed to the second group of sampled population (craftsmen of stool regalia) at *Bonwire, Manhyia, Ahwia, and Adum Nsuo Ase* in Kumase. The first part of the questionnaire was similar to that used for the first group of respondents at Dwaben. The second part was to solicit information on their craft and explored information on their clients. The third part was to probe respondents' knowledge into royal and other cultural art forms, their associated *Adinkra* symbols, materials used and their availability, techniques used, and the psychological, spiritual and aesthetic essence of these art forms. The fourth part was on the importance of their artistic creations to chieftaincy and society as a whole, their views on whether society was well informed about the aesthetic, symbolic and philosophical essence of royal art forms. The final part of the questionnaire was on documenting royal and other indigenous art forms,

their educational significance and benefits to society and whether cultural arts should be studied in schools and at what level.

5.1.3 Questionnaire for Basic and Senior High Schools (Dwaben)

The third set of questionnaire (consisting of 12 questions) was for pupils and students from two selected schools in Dwaben that took part in the survey, specifically the Anglican Primary / Junior High School and Dwaben Senior High School. The first part of the questionnaire was similar to those of the other two groups. The second part of the questionnaire was to probe respondents' knowledge on royal art forms or stool regalia of the Asante and indigenous Ghanaian arts in general. This part also sought respondents' views on the significance of royal art forms and their socio-cultural implications when used by chiefs and their entourage. The third part of the questionnaire was to probe respondents' knowledge on Akan *Adinkra* symbols. The fourth part was to ascertain whether indigenous arts should be studied as part of the schools' curricula. It also sought for respondents' knowledge of the aesthetics of indigenous African art forms as well as their opinions on documenting cultural knowledge on royal arts of traditional societies and the benefits to be derived.

5.1.4 Questionnaire for heads of schools, Art educators and curriculum experts

A similar set of questionnaire was also used in interviewing heads and art teachers of Basic and Senior High schools within Kumase and Dwaben, as well as Art lecturers, curriculum experts and art educators in Kumase, Winneba and Legon. This was to solicit their views on indigenous or cultural art forms, their aesthetic values and educational import and benefits.

Information gathered from all the four categories of respondents that took part in the survey were analyzed using SPSS. The results of the analyses were interpreted. The interpretations aimed at searching for a broader meaning of the answers by linking them where necessary to other available knowledge. The analyses are discussed below with a few attribute variables of the questionnaire represented in tables and bar charts for better analyses.

5.2 Analyses of questionnaire responses at the Dwaben Traditional Area

The set of questionnaire (85) in this category of respondents were carefully read and explained in *Twi* so that many of the respondents mainly the illiterate and semi-illiterate ones could better understand the phenomena under investigation in order to elicit true responses from them. The analyses of the survey are discussed below.

Table 1: Age Distribution of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 30 - 40 years	12	14.1	14.1	100.0
41-50 years	25	29.4	29.4	100.0
51-60 years	37	43.5	43.5	100.0
Above 60years	11	13.0	13.0	100.0
Total	85	100.0	100.0	

Table 2: Gender distribution of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Male	81	95.2	95.2	100.0
Female	4	5.0	5.0	100.0
Total	85	100.0	100.0	

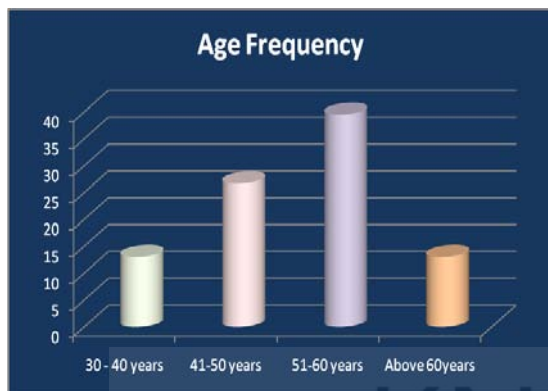


Fig. 1: Age frequency of respondents

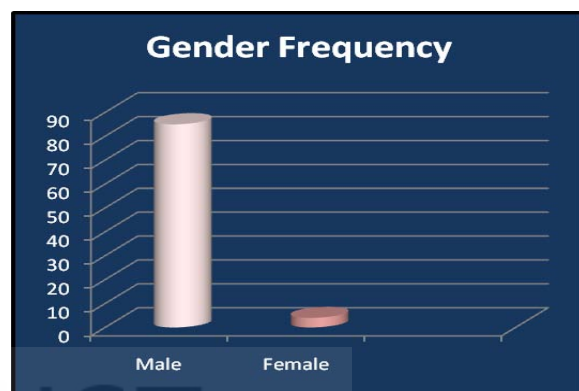


Fig. 2: Gender frequency of respondents

Table 3: Distribution by educational level

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Non Formal	15	17.6	17.6	100.0
Primary / Elementary	6	7.0	7.0	100.0
MSLS / JSS	36	42.3	42.3	100.0
O / A Level / SSS	11	12.9	12.9	100.0
University	8	9.4	9.4	100.0
Technical	5	5.8	5.8	100.0
Teacher Education	4	5.0	5.0	100.0
Total	85	100.0	100.0	

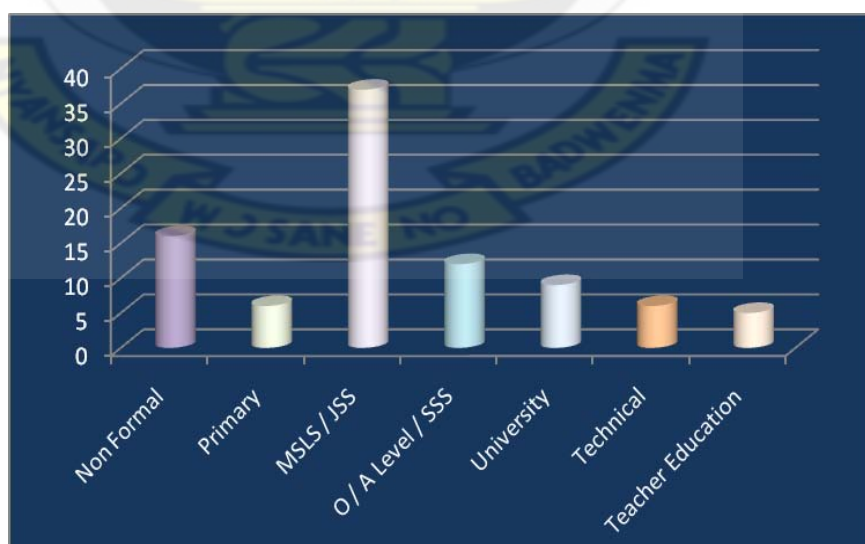


Fig. 3: Educational level frequency of respondents

Tables 1 and 2, and Figures 1 and 2 show the age, gender and educational background of respondents at the Dwaben Traditional Area. It is observed from Table 1 and Figure 1 that twelve respondents representing 14.1 % of the sampled population fall within the age range of 30-40 years. Twenty five representing 29.4 % are between the age range of 41-50 years. Thirty seven representing 43.5 % are in the age range of 51-60 years and eleven representing 13 % are above 60 years. It is evident that the majority of the sampled population are between the 51-60 age bracket. Eighty one representing 95% were males and 4 representing 5 % were females (Table 2 and Figure 2).

Table and Figure 3 show the educational background of respondents. 15 representing 17.6 % out of the sampled population have Non-formal education, 6 (7.0 %) have Primary or Elementary education, 36 (42.3 %) have Middle School education, 11 (12.9 %) have secondary education, 8 (9.4 %) have University education, while 5 (5.8 %) and 4 (5 %) have Technical and Teacher Training education respectively.

Majority of respondents (42.3 %) have Middle School education and a minority (5 %) have Teacher education. Those with Middle School and primary education were illiterates and those with Technical education and Secondary School education were semi-literate. The researcher and her research assistants had to read and interpreted the questionnaire to this group of respondents. Literate respondents with Teacher training and University education provided relevant information. They included subordinate chiefs and *Akyeame* within the age range 41-50 and the *manhene* of Dwaben in the above 60 years range. These groups

were very instrumental in responding and providing adequate information about the Dwaben stool regalia.

All respondents (100 %) indicated that the Dwaben state has a number of relevant stool regalia that are functional and symbolic. On the philosophy associated with the creation and the use of Dwaben stool regalia, 38 representing 44.7 % of respondents indicated that the regalia is meant to beautify and depict the *paramountcy* of the Dwaben *manhene*, 41 (48.2 %) indicated that the state regalia are meant to depict the wealth, supremacy, strength and power of the chief and the state. They also indicated that the stool regalia convey visual messages about the history and historic achievements of the state including military prowess and successes of the state as depicted by the various war relics observed by the researcher. Six representing 7 % of the respondents however had no idea on the philosophical use of the state's stool regalia. They indicated that the Dwaben *manhene* and his entourage use royal regalia to adorn themselves, so they are easily identified.

In an inquiry into materials used for making stool regalia, sixty two representing 73 % of respondents indicated that a variety of materials are used in the production of stool regalia. They stated that some materials are mostly obtained from natural sources and man-made objects, and their answers included hides of strong and ferocious animals, woods, bamboos, iron, precious metals (gold and silver), cloths (*kente*, *nsaa*, *srekye*, *ago*, *nkrawuo*, jute), upholstery cloths, furniture tacks, charms and talismans (*ns b* and or *suman*), shoe polish and asphaltum. Twenty three representing 27 % of respondents were unable to indicate any of the materials used for the production of stool regalia.

On spiritual implication of materials used in creating stool regalia 42 representing 49.4 % of respondents indicated that most materials used have spiritual significance and gave examples of a few materials and their spirituality. They revealed that materials such as gold has the power to protect and send away bad spirits, silver has the power to cleanse a person's spirit; blood purifies stools from evil spirit and charms and talismans have the power to protect the Dwaben *manhene* from evil. They also avowed that the materials used for stool regalia are mostly symbolic; and that some are used basically because of qualities such as softness, hardness, durability and beauty. Eight representing 19 % of the forty two (42) respondents substantiated that other materials are used to differentiate one item from another. A typical example cited by 4 (9.5 %) of them was the use of different rawhides on drums to differentiate the sounds they create and their use on differentiate types of ceremonial chairs such as *Asipim*, and *Akonkromfi* to differentiate their functions.

Conversely twenty seven representing 31.7 % of respondents argued that materials for stool regalia have no spiritual significance, or implications whatsoever. They assert that the materials are used because of their symbolic qualities such as strength, fierceness, craftiness, and resilience that are associated with the source of the material and which are believed to be passed on to the user of the regalia. They however shared a similar view with the other respondents (42 representing 49.4 %) and affirmed that other materials are used for stool regalia because of the physical qualities of softness, durability among others qualities that a material may possess.

Sixty seven representing 78.9 % of respondents agreed that stool regalia are art forms. Out of these respondents 46 representing 68.6 % emphasized that stool regalia are indeed beautiful art forms and associated their aesthetic qualities with their physical form, colours,

the arrangement of textures, lines and other motifs. Twenty six representing 38.8 % of them averred that stool regalia are more than art forms due to their functional and symbolic use. They claim that the symbolic nature and use of the regalia convey messages that invariably have socio-cultural implications that need to be appreciated. Eighteen representing 21.1 % of respondents however argued that stool regalia are “serious items” and not art (drawing) or “play items” as they put it. They believe that stool regalia are functional and ritual objects with symbolic essence that help the citizens relate better with their ancestors and deities.

All respondents (100 %) corroborated that stool regalia of the state have socio-cultural connotations whenever they are used during durbars, festivals, funerals and other festive occasions. They assert that stool regalia when used depict the unadulterated culture and values of the Dwaben state as part of the Asante nation and also show the organizational structure of the state. Respondents also indicated that the Dwaben stool regalia depicts and convey messages on chieftaincy as the most important institution of the state, and that the array of regalia accentuates the wealth, and status of the state. Sixty two representing 72.9 % of the respondents indicated that stool regalia are a symbol of the unity and continuity of the state.

On the need to document the Dwaben state stool regalia, seventy two representing 84.7 % of respondents acknowledged that through documentation important and authentic data and information about the state can be publicized and preserved for future generations of the state. They added that publication of the stool regalia would serve as a good platform to expose the good name of the state such as their roles in defending the Asante nation, their bravery and victories in several wars fought over the years and the other historical

achievements for the benefit of the general public within Ghana and the rest of the world. They also added that the Dwaben stool regalia have a lot of aesthetic and educational values that can be very useful in the dissemination of cultural knowledge to the academia and literate public.

Thirteen representing 15.2 % of respondents were strongly against documentation and publication of stool regalia since that would unduly expose some the state's myths and mysteries connected to stool regalia and make them vulnerable to possible attacks by enemies of the state or opportunistic personalities. This assumption was evident during the survey as respondents mostly subordinate chiefs, *Akyeame* and elders forming part of the first group refused to disclose information on some sacred stool regalia of the state. They were also unwilling to discuss some myths and taboos of the state to ensure its security.

Seventy two representing 84.7 % of respondents that agreed to documentation of stool regalia believed that making such knowledge available would promote the study of Ghanaian cultural arts and values in schools and colleges, as well as made easily accessible to the reading public. They affirmed that this would enable the arts and cultural values of various ethnic groups within the country to be well appreciated and embraced. Eighty representing 94.1 % of respondents believed that cultural values of a people could be preserved through the study of indigenous arts and culture in schools.

A few respondents (5 representing 5.8 %) of the sampled population did not think that documenting stool regalia for educational purposes was the best means of preserving the cultural heritage of ethnic groups. These respondents maintained that indigenous art forms such as royal art forms and culture of a people are preserved through historical relics and art

forms. Their opinion about preservation of cultural knowledge in contemporary Ghana is not fully the best since such data could be lost through theft as happened in Kumawu (Asante) in 2004 when some historical stool regalia and war relics were stolen from the palace of the *Kumawumanhene* (Daily Graphic, 2004), or through fire outbreaks, as happened at *dweso* (Asante) in the Yaa Asantewaa's museum a few years ago. In these two instances important historical data particularly the museum information on Asante history were lost for life. If important cultural art forms and knowledge of a people's history are documented in modern ways they can provide backup materials that can also serve as prototypes for reproduction of some that may be stolen by thieves or lost through disasters.

Majority of the respondents (80 representing 94.1 %) advised that stool regalia and other important cultural knowledge of various ethnic groups in the country should be incorporated into the school curricula right from the Basic School Level as a way of preserving indigenous cultural knowledge. This view is shared by Edusei (1991) as he brings to the fore the purpose of indigenous education as a way of maintenance and development of culture through the transmission of accumulated knowledge, wisdom, beliefs, and attitudes of the society to its youth. The majority of the respondents who share this view were between the age range of forty one (41) through to above sixty (60) years. They feared that the absence of teaching indigenous forms of art and cultural values in educational institutions (especially when bearers of such knowledge die) would eventually detach contemporary societies from their ancestry and traditions, thus disconnecting them from their past. 12 representing 15 % of the respondents however wondered how cultural knowledge could be easily incorporated in the present school's curriculum which reflects western type education to the disadvantage of indigenous knowledge that promotes the permanence of traditional societies.

Nineteen representing 23.7 % of the majority of respondents (80) indicated that incorporating indigenous cultural knowledge in the school curricula could be graduated. They emphasized that the content of the curricula should be introduced gradually from the Pre-school level and made comprehensive through to the tertiary level. The respondents maintained that the early teaching of indigenous arts and culture in schools would facilitate the easy assimilation of pupils and students into the cultural environment around them after school. This is because indigenous arts and culture encodes values and symbolism of these societies with lots of philosophical and socio-cultural, undertones. The respondents reiterated that this approach would enable the study of cultural art forms, their aesthetic values and expressions become part and parcel of the pupil / student and would promote love and respect for a people's cultural values.

5.2.1 Analyses of questionnaire responses on craftsmen of stool regalia

Twenty seven (27) set of answered questionnaire are used for the analysis of the selected craftsmen of stool regalia that took part in the survey at the various research sites.

Table 4: Age distribution of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 30 - 40 years	6	22.2	22.2	100.0
41-50 years	9	33.3	33.3	100.0
51-60 years	8	29.6	29.6	100.0
Above 60years	4	14.9	14.9	100.0
Total	27	100.0	100.0	

Table 5: Gender distribution of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Male	25	92.6	92.6	100.0
Female	2	7.4	7.4	100.0
Total	27	100.0	100.0	

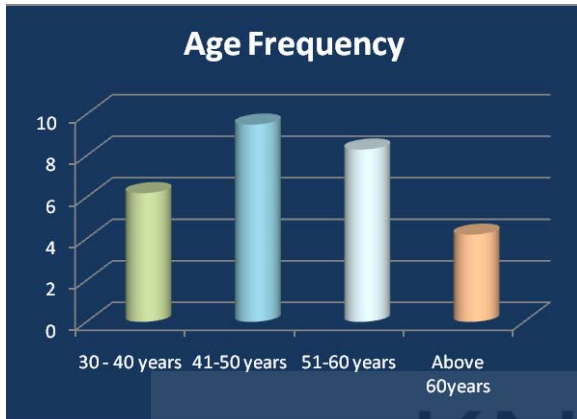


Fig. 4: Age frequency of respondents

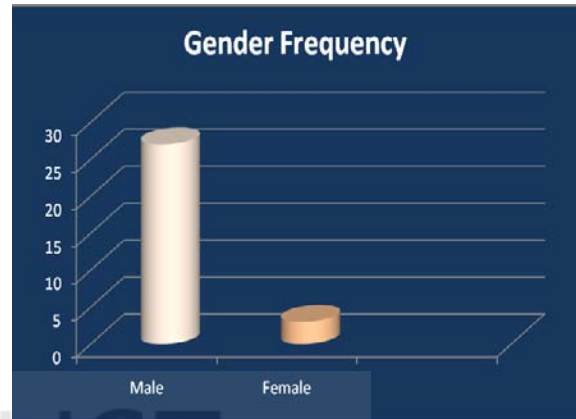


Fig 5: Gender frequency of respondents

Table 6: Distribution by educational level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Non-formal	14	51.9	51.9	100.0
	Primary	5	18.5	18.5	100.0
	MSLC / JSS	8	29.6	29.6	100.0
	Total	27	100.0	100.0	

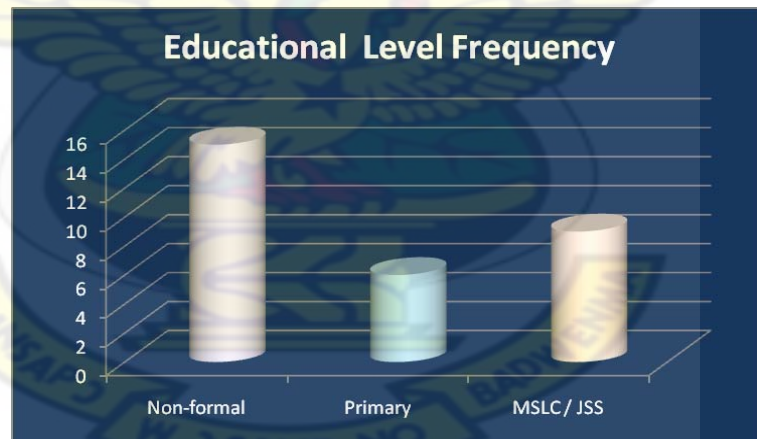


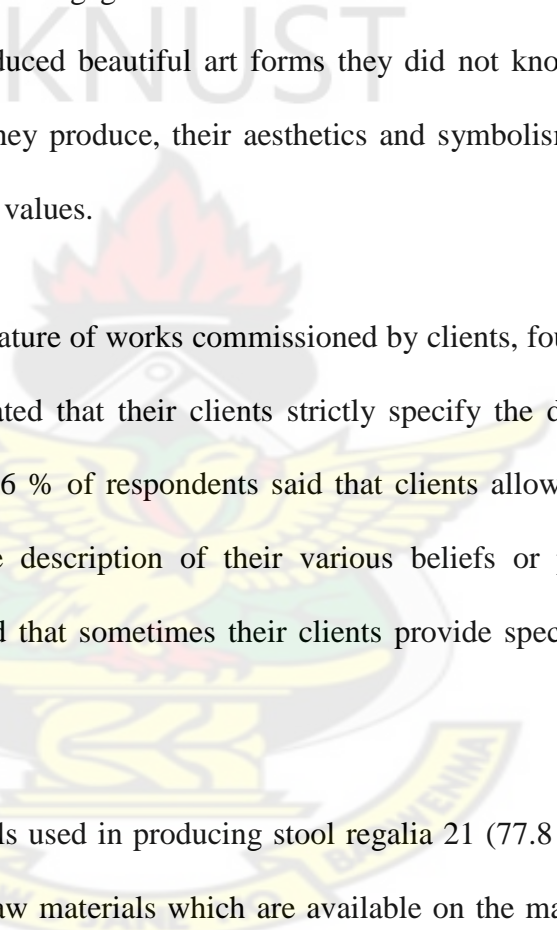
Fig. 6: Educational level frequency of respondents

Tables 4-6 and charts 4-6 show the distribution of the age, gender, and educational level of craftsmen of stool regalia. It is evident from Table 4 and Figure 4 that six representing 22.2 % of the sampled population are between the ages of 30-40 years. Nine corresponding to 33.3 % are between the ages of 41-50 years, eight representing 29.6 % are between the

age bracket of 51-60 years and four representing 14.9 % are above 60 years of age. The frequencies of the table show that the bulk of the sampled population are between the ages of 41-50 years. Twenty five representing 92.6 % of craftsmen of stool regalia were males and 2 representing 7.4 % were females (Table 5). The female craftspersons were *Kente* weavers at *Bonwire* (Asante).

It is observed from Table 6 and Figure 6 that the craftsmen of stool regalia have some form of education. Fourteen representing 51.9 % had Non-formal education, 5 representing 19 % had Primary education and 8 representing 29 % attended Middle Schools or had Junior Secondary School education. All (100 %) however indicated that in spite of their educational backgrounds they acquired their skill through apprenticeship. Fifteen representing 55.6 % had trained in their craft for 4 years, 5 (18.5 %) had trained for 3 years, 4 (14.8 %) had trained for 5 years and 3 (11.1 %) had trained for 7 years. Those that had trained between 5 and 7 years indicated that their extended period of training was due to reluctance and laziness during their training period, while others wanted to pursue formal education or faced domestic challenges.

On motivation towards work, 16 representing 59.3 % of respondents indicated that money was the main factor. Out of them 7 representing 43.8 % quoted a popular Asante expression “
” literally translated as “the hands that does not work should not eat” to buttress their philosophy on motivation to work. Four representing 14.8 % of the total respondents indicated that the various philosophies and challenging nature of works assigned them by clients motivates them to work. Similarly four representing 14.8 %

indicated that their source of motivation was the desire to satisfy their clients as well as to make money. Three corresponding to 11.1 % were non-chalant about their profession. They stated in Twi “ ããã” meaning “man has to work to survive...”. This according to them was the reason why they practise their various crafts and also because of the environment in which they find themselves. These respondents claim they have no other options but to engage in such crafts. The researcher realized that although 11.1 % of the craftsmen produced beautiful art forms they did not know much about the essence of the stool regalia they produce, their aesthetics and symbolism, as well as their educational and socio-cultural values.

In eliciting responses on the nature of works commissioned by clients, fourteen representing 51.9 % of respondents indicated that their clients strictly specify the description of their works. Eight representing 29.6 % of respondents said that clients allow them to use their own discretion based on the description of their various beliefs or philosophies. Five representing 18.5 % disclosed that sometimes their clients provide specifications for their works.

On the availability of materials used in producing stool regalia 21 (77.8 %) of respondents revealed that they use local raw materials which are available on the market while 6 (22.2 %) indicated that they use both local and imported materials. 3 (11.1 %) indicated that raw materials for the production of stool regalia are readily available. 17 (62.9 %) indicated that raw materials are readily available but expensive and 7 (25.9 %) respondents maintained that they encounter difficulties in acquiring materials for their works.

In soliciting answers on the psychological, symbolic, spiritual, and aesthetic essence of the materials used for stool regalia 13 (48.2%) acknowledge this fact and pointed out that these values must be well appreciated. They disclosed that materials such as charms (), talismans (*suman*), bones of humans and animals, teeth and hides of ferocious animals, ivory and many others psychologically affects a person as they inspire awe when observed and have spiritual connotations. Eight representing 29.6 % of respondents claimed they had no idea of the psychological and spiritual essence of the materials, but they appreciate their aesthetic and symbolic essence. Six representing 22.2 % of respondents claimed that materials for creating stool regalia do not have any of those essence.

On techniques used in producing some stool regalia, 9 (33 %) respondents specifically gold and silver smiths stated that some clients specify the techniques to be used in producing their regalia and 18 (67 %) indicated that they apply suitable techniques for each item they produce depending on the description of works given by clients and the materials to be used.

In an inquiry into respondents' knowledge of *Adinkra* symbols, their names, associated proverbs, expressions and connotations, 20 representing 74 % respondents claimed they had adequate knowledge of them while 7 representing 26 % respondents though claimed had knowledge of them could not actually indicate the essence and socio-cultural import of the symbols they incorporate into stool regalia.

All the respondents' (100 %) indicated that their creations are art forms that need to be appreciated, studied and documented. Twenty five representing 93 % respondents maintained that the culture of a people is usually expressed through indigenous art forms particularly royal art forms. Two representing 7 % of respondents however indicated that the

culture of a people is not seen in the aesthetic expressions of these art forms. This was due to the perspective from which they viewed these art forms and a lack of knowledge and appreciation of such qualities inherent in cultural art forms. Seventeen corresponding to 62.9 % of respondents mentioned that modern societies are not well informed in the use of symbolic language encoded in royal and other cultural art forms, their essence, philosophical, educational import, and socio-cultural implications. They however noted that most traditional societies understood the essence and import of most cultural art forms and their socio-cultural implications. 10 (37 %) respondents argued that some members of traditional societies who do not attend festivals, durbars and other important state functions do not appreciate the socio-cultural significance of most royal art forms. These respondents' indicated that the situation is much worse in urban areas due to the naivety most members of such societies react when royal art forms are displayed.

On benefits society derives from works produced by the craftsmen of stool regalia, 18 representing 67 % of respondents opined that their creations help meet the artistic and daily needs of people. 9 representing 33 % argued that their contributions help in preserving the distinctive cultures of indigenous societies for future generations. They also indicated that their works help in projecting and promoting sacred institutions such as chieftaincy as well as preserving their royal art forms that serve as cultural materials to enlighten society.

All (100 %) respondents indicated that they would want royal and other traditional art forms, their symbols, aesthetics, messages they convey and their socio-cultural implications documented for posterity. 22 representing 81.5 % of respondents indicated that documenting such data would help in preserving the cultural values and heritage of a people. They assert

that such art forms provides cultural knowledge and portray a people's history, beliefs, ideals and customs that needs to be preserved for future generations. The respondents added that the aesthetic, symbolic and educational qualities inherent in royal and other cultural art forms of various ethnic groups in the country when documented could be used in teaching and learning in educational institutions. These, they believe, can convey significant cultural messages for a better appreciation of various ethnic groups throughout the country.

All of the respondents (100 %) indicated that the culture of various ethnic societies in Ghana should be studied in schools, therefore the need to incorporate them into the schools' curricula. They claim this would enable pupils and students acquire adequate cultural knowledge, values and practices of the various ethnic groups within the country and help promote indigenous institutions and practices in traditional societies.

5.2.2 Analyses of questionnaire responses (Basic and Senior High Schools in Dwaben)

Out of the three hundred and fifty (350) set of questionnaire distributed to pupils and students of Anglican Primary / Junior High School and Dwaben Senior High School in the Dwaben Traditional Area, an impressive number of three hundred (300) answered questionnaire were returned providing information used for the analyses. One hundred and twenty one (121) representing 40.3 % questionnaire were returned by the Dwaben Senior High School and one hundred and seventy nine (179) representing 59.7 % answered questionnaire were obtained from pupils and students from Anglican Primary / Junior High School (Dwaben). Tables 7 and 8, and Figures 7 and 8 shows the age and gender distribution of respondents.

Table 7: Age distribution of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 10 years	12	4	4	100.0
	10 – 12 years	77	25.7	25.7	100.0
	13 – 14 years	80	26.7	26.7	100.0
	15 – 16 years	70	23.3	23.3	100.0
	Above 16 years	61	20.3	20.3	100.0
	Total	100.0	100.0	100.0	

Table 8: Gender distribution of respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	102	34	34	100.0
	Female	198	66	66	100.0
		300	100.0	100.0	

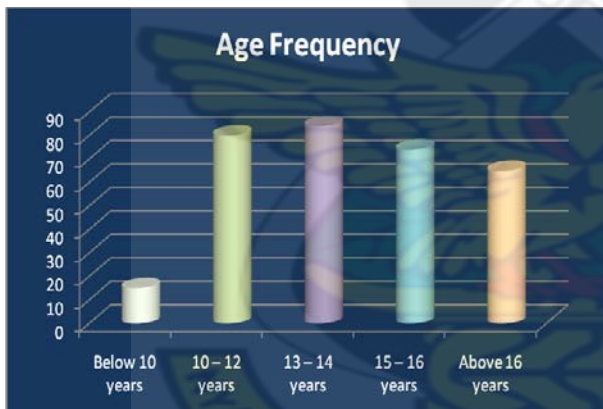


Fig. 7: Age frequency of respondents

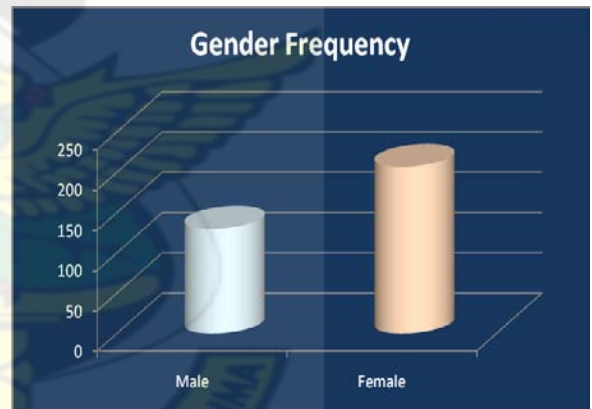


Fig. 8: Gender frequency of respondents

Table 7 and Figure 7 show that 12 respondents representing 4 % of the sampled population in the two schools are below 10 years. 77 representing 25.7 % fall between the age range of 10-12 years. 80 representing 26.7 % are in the 13-14 age bracket. 70 representing 23.3 % are in the 15-16 age range and 61 representing 20.3 % are above 16 years. 102 respondents representing 34 % were females and 198 representing 66 % were males (see Table 8 and Figure 8).

It is evident from Table and Figure 7 that 4 % of the respondents below 10 years were in BS 4 and 5, while 25.7 % within the age range of 10-12 were in BS 5 and 6 with a few of them in BS 4. Respondents (26.7 %) within the age range of 13-14 years were in JHS 1-3 and SHS 1 and 2 with a few of those aged 13 years in BS 6. Respondents (23.3%) within the age range of 15-16 years were in SHS 1, 2 and 3 and those (20.3%) above 16 years were also in SHS 2 and 3.

One hundred and twenty three representing 41 % of respondents had a general idea about indigenous art forms. 19 representing 6.3 % indicated that they are art forms that have been used by forefathers of an ethnic group and 158 representing 52.7 % stated that they had no idea.

In soliciting respondents' knowledge about royal art forms of traditional Ghanaian societies and Asante in particular 131 representing 43.7 % indicated that they are art forms used by royals, while 169 representing 56.3 % had no idea. 81 (27 %) respondents could name some royal art forms of the Asante people while 219 (73 %) could not. This proved that the majority of respondents lacked knowledge of them since such knowledge is not taught as part of the schools curricula.

On the significance of Asante royal arts, 32 representing 10.7 % of the respondents expressed the view that they depict a people's culture. 19 (6.3 %) respondents said they show the uniqueness and prominence of the Asante people, their admirable culture and the status and authority of their rulers. 43 (14.3 %) stated that Asante royal art forms show the riches of the Asante people. 206 (68.7 %) representing a majority of the respondents had no idea of the significance of Asante royal art forms.

On the essence of Asante royal arts and their social and cultural implications, 126 (42 %) of respondents acknowledged that they had knowledge of them while 174 (58 %) indicated they had no knowledge. 21 representing 16.7 % of those that claimed were knowledgeable could give reasons for their answers. Out of these respondents, 4 representing 19 % believed that stool regalia or royal arts portray a people's culture and show the authority and riches of chiefs and royals. Although the remaining 105 (83 %) acknowledged had an idea of the question asked they however could not provide any answers, thus increasing the number of respondents that have no knowledge of royal arts from 174 (58 %) to 279 (93 %).

When respondents' were asked about *Adinkra* symbols and why they are mostly used on some works of art and cultural art forms, 133 (44.3 %) said that they were quite knowledgeable, while 167 (55.7 %) answered that they had no knowledge on them. 68 (51.1 %) out of the 133 (44 %) respondents stated that *Adinkra* symbols are used to add beauty to daily items and works of art and 21 (15.8 %) of these respondents argued their frequent use are to show and utilize the different *Adinkra* symbols available, while 44 (33.1 %) of them gave no reasons for their answers. In an answer to the meaning of *Adinkra* symbols used on art forms majority of respondents, 288 (96 %), indicated that they lacked such knowledge.

An inquiry into respondents' opinion on whether they consider indigenous art forms aesthetically pleasing, 62 (20.7 %) answered "Yes" and 238 (79.3 %) answered "No". 25 (10.5 %) of respondents that answered "No" argued that most indigenous art forms are weird, fetish and look demonic. All respondents (100 %) were ignorant of indigenous or African aesthetics.

In an investigation into whether indigenous arts and culture are studied as part of the respondents school syllabus, 68 (22.7 %) of them indicated “Yes” and 232 (77.3 %) indicated “No”. 86 (28.7 %) of the respondents however pointed out that some cultural arts and values are studied in other subjects such as Twi, Creative Arts, Citizenship Education and General Knowledge in Art.

In soliciting respondents’ opinion as to whether they would want indigenous arts and aesthetics, their accompanying symbolisms and meanings, taught as part of their school syllabus, all of the respondents (100 %) indicated “Yes”. 72 representing 24 % of respondents believed that the study of such cultural knowledge would enable them gain knowledge into them. 228 (76 %) forming a majority of the respondents indicated nothing. 119 representing 39.7 % of the respondents stated that cultural arts and values should be introduced or studied in schools from the Basic level. 24 representing 8 % of the respondents were of the view that they should be studied at the Senior High School level while 157 representing 52.3 % of them offered no opinion.

On documentation, all of the respondents (100 %) indicated that they would want royal arts, their aesthetics and meanings documented. 16 (5.3 %) of them noted that documentation of various royal arts would help preserve the cultures of various ethnic groups in Ghana. 42 (14 %) believed that it would help promote chieftaincy. 28 (9.3 %) respondents indicated that it would help expose these arts to the rest of the society. 13 (4.3 %) also indicated that documenting stool regalia would help educate people on the diverse Ghanaian ethnic groups and the stool regalia used by their chiefs.

On benefits society would derived from documenting royal arts, 28 respondents representing 9.3 % indicated that it would make available various royal arts of Ghanaian chiefs so that society can appreciate them. 13 (4.3 %) stated it would make such data easily accessible to students for learning purposes when published. 259 of the respondents (86.3 %) were unable to provide answers.

It is evident from the various responses obtained that most of the respondents lacked knowledge in the subject under investigation. A major problem deduced in teaching art programmes is the lack of qualified teachers. It was revealed from the survey that Basic and Junior High schools do not give adequate prominence to art programmes due to the attention the Ghana Education Service and the Ministry of Education place on science and technology in an attempt to carry out the government policy of education.

Ross and Opoku (2009) disclose that art teachers are usually not employed in public or government schools except for a few private schools where they are more common. A few public schools that teach art are normally faced with the problem of overcrowding due to lack of teachers and classroom. The lack of teachers to take up art programmes in public schools is also as a result of inadequate training they receive at training colleges. According to Ross and Opoku there is a vast gap between the schools, training colleges and universities in terms of goals, philosophies, accountability and practice that needs to be bridged to achieve success with the art and art education programmes.

5.2.3 Analyses of views of heads of schools, Art educators and curriculum experts

The views gathered on stool regalia from this category of respondents (18) were basically on the aesthetic and educational values, as well as benefits to be derived from documenting

cultural knowledge. A majority of 14 representing 77.8 % of the respondents expressed positive views on the subject. They indicated that stool regalia and other indigenous forms of art possess incredible aesthetic qualities with important cultural symbols that help identify and unite a people, and thus conveys essential cultural messages that need to be appreciated. They indicated that the aesthetic and symbolic expressions of traditional societies are a means of educating society on their arts and cultural practice. 9 representing 64.3 % of them believed that documenting data on royal and other indigenous art forms could provide material on the histories, arts and cultures of the various ethnic groups in Ghana as well as help preserve their cultural values and heritage for future generations.

Out of the majority of respondents, 10 (71.4 %) mentioned that documenting the aesthetic and educational dimensions of indigenous arts revealed through the messages they convey and publishing them would expose such important cultural knowledge for easy access through the libraries and the Internet. These respondents pointed out that translating such cultural knowledge into educational materials could be used in the teaching and learning of indigenous arts and culture in schools and colleges. This, they maintain, would promote the transmission of cultural knowledge. They declared that it would also solve the problem of lack of text books used in the teaching and learning of cultural knowledge in the academia.

Twelve representing 66.7 % of respondents stressed on the need to incorporate cultural knowledge into the school curricula to curb acculturation that has pervaded the socio-cultural environment of present-day Ghana. They indicated that indigenous arts and traditions which are an integral part of traditional societies should be included in the school curricula so that pupils and students would be well informed. The teaching of such cultural knowledge in schools especially at the Basic School level, according to the respondents,

would instill in the pupils and students the cultural values, arts, beliefs and practices of various ethnic groups within the country.

Four representing 22.2 % of respondents mostly heads of Basic and Senior High Schools though acknowledged the educational values of indigenous art forms indicated that they are considered “fetish”. They affirm that teaching indigenous arts and cultural values in schools would introduce pupils and students mostly belonging to the Christian and Moslem faith to some traditional forms of worship. A similar conception is shared in Ross (2004) when respondents in a survey she conducted, associated images of traditional visual culture as fetish, superstitious, with “primitive” beliefs and practices. Ross indicates that such contemporary Ghanaian conceptions about traditional arts could thwart the teaching of indigenous arts and cultural values in schools. It is imperative that teaching indigenous arts and culture alongside religious beliefs and practices would enable students appreciate the entirety of the arts and cultural values of traditional societies.

Out of the 14 respondents forming the majority, 3 representing 21.4 % mainly Primary and Junior High School teachers mentioned that the educational relevance of teaching art in general and indigenous arts in particular are enormous. However they maintained that school heads, principals, and proprietors do not support the art programmes due to wrong conceptions they have about art and therefore do not provide funds and logistics for the success of the programme. They also indicated that there are insufficient and appropriate text books for the teaching and learning of art. It was revealed from the survey that at the Senior High School level, which is a preparatory ground for tertiary education, a popular text book that covers areas in art history, appreciation, production techniques and a few prehistoric arts and contemporary and western art is used for teaching General Knowledge in

Art. They emphasized that the other areas in art lacked books for teaching. They mostly rely on notes they used at the tertiary level and sometimes scout for books from various libraries for teaching and learning. This, they affirm, affects effective instructional process resulting in a lack of interest in the teaching of art programmes.

A major fact indentified by the researcher during the survey was that most Basic school teachers lacked adequate training in pedagogical skills. Those interviewed were first degree holders from universities with no training and others had had training in colleges of education.

The analysis on the responses and views elicited from the various categories of respondents who took part in the survey showed that majority of them acknowledge the philosophical, aesthetic and educational significance of stool regalia or royal art forms. Most of the respondents agree to the documentation of royal arts and other cultural arts. This could be used as supplementary means of preserving cultural knowledge. They believe that the study of these arts and their values would enlighten pupils and students. The researcher believes that the efficacy of teaching and learning through indigenous art forms becomes apparent as it would promote cultural knowledge and better prepare students for the world around them. It also promotes unity in diversity in a multicultural environment as pertains in Ghana.

5.2.4 Analyses on interviews and opinionnaire

The use of interviews enabled the researcher to solicit first hand information from the users of specific stool regalia and to clarify or supplement information gathered through the use of questionnaire and from secondary sources. The free-flow of the interviews and the spontaneity with which questions were asked facilitated the provision of detailed

information by interviewees. Telephone interviews were occasionally used as follow up to clarify information provided.

Myths, names, spellings and the correct pronunciations of some stool regalia, their essence, associated proverbs, philosophies and socio-cultural connotations were freely provided through interviewing the first group of respondents. Tape and video recordings during interviews provided an opportunity for replay to clarify information. Information obtained from the sampled population was used to describe the selected Dwaben stool regalia. The use of opinionnaire was also very instrumental, since it encouraged respondents to freely comment and express their opinions as well as made suggestions on the study. This research instrument was very useful in the discussions on stool regalia and their myths and taboos and provided authentic information for the study.

Some important myths about the Dwaben state that were disclosed through the use of interviews and opinionnaire include that of *Nsuotiagyawukahyire*, *Yiriawia*, *Atiku ne nson* and . The *Nsuotiagyawukahyire* and *Yiriawia* are rivers that protect the Dwaben state from enemy attacks. The myths about them are that during periods of war, they overflow their banks in the daytime to prevent enemy camps advancing any possible attacks.

Atiku ne abo nson and are shrines that also protect the Dwaben state in times of war. The myth about the *Atiku ne abo nson* is that in difficult or war times it manifests itself as two leopards at night to relate with the shrine and physically devour enemy camps, stirring great fear and preventing further attacks. The myth surrounding is it also manifests itself into a swarm of bees and prevents enemy camps from further attacks. *Attia Tano* is also a shrine at Dwaben which is believed to protect the reigning paramount chief on

the Dwaben stool. If a bad omen is about to happen protection is sought from the shrine and bad omen are revoked.

Taboo connected with the *Nsuotiagyawukahyire* in olden times was that one does not cross the river with a *kahyire* (a support for carrying water or items on the head). However, the myth has been abolished by the gods of the land. In present times one does not cross the river on Tuesdays; neither should it be crossed with a machete. Water from the river should also not be fetched for another person to drink when crossing. Furthermore water from the river should not be fetched for cooking. Any attempt to do so results in the blackening of the food. In present times, a road has been constructed, preventing members of the state from the ordeal of crossing the river (*Kyeame Awua Frimpong and Nana Dwantuaфу hene*, personal communication, June 8, 2008). Taboos connected with shrines (*Atiku ne abnson, Dent and Attia Tano*) were not revealed to the researcher partly because information had been lost to the dead and also for insecurity of making such information public. It is believed by *Kyeame Awua Fimpong and Nana Dwantuaфу hene* that revealing such knowledge can be used against the security of the state.

Other taboos that are connected to the Dwaben stool include the banning of funerals on Tuesdays. Residents are not to put on any funeral cloth, be it black, brown or red on Tuesdays. Farming activities are abolished on Tuesdays. Funerals and farming activities are also abolished on *Awukud* (Wednesdays) and (Sundays). Announcing the death of a resident before and is also a taboo. Such announcements are only allowed six hours after the festivities are over. and *Akwasid* (O'are) are considered sacred or *Da* where the Dwaben , his chiefs and people pour libation at the state's royal

mausoleum (*Banmu*) and on blackened stools of ancestors to remember and revere them. A week to these festivities is observed as sacred periods. Four days within the week to *Akwasi* that is Thursday, Friday, Saturday and Sunday are considered special days known as *Adamu Asi*. During this period no funerals are to be announced to the Dwaben and the . There should also be no mourning of the dead or funeral celebrations till *Akwasi* is over (*Kyeame Awua Frimpong and Nana Dwantuafo hene*, personal communication, June 8, 2008).

The Friday (*Fofie*) preceding any *Awukud* and is considered special and a day of rest from all farming activities or any form of work. In a number of Dwaben towns no one is supposed to carry out any farming activities during sacred Fridays (*Fofie*). The researcher was not told the rationale behind the myth. *Kyeame Awua Frimpong and Nana Dwantuafo hene* (personal communication, June 8, 2008) divulged that people are not permitted to put on funeral cloth on the Saturday preceding since it is considered *Da b ne* and the occasion when the ancestors visit the land. No one was also to announce any bad news to the Dwaben . The *Nana Dwantuafo hene* (personal communication, June 8, 2008) noted that the various myths and taboos sustain the institution of chieftaincy, its values, customs, beliefs and the permanence of the Dwaben state.

The interviews also revealed historic information about the state such as war relics and trophies captured in several wars particularly those won for Asante. It was indicated that the golden ware and *Nifa Benfema* captured from Ntim Gyakari and the skull of Sir Charles McCarthy and other human remains are still in their custody thus confirming information

gathered in the review of related literature on their military prowess in most the wars they fought (*Nana Dabehene*, personal communication, June 8, 2008).

5.2.5 Analyses on observation and photography

The researcher attended and directly observed events such as festivals, durbars, funerals, court cases and other important activities of the state, and accurately recorded some of the proceedings with the aid of a powerful digital camera and camcorder. Direct observation enabled the researcher better understand the various proceedings of events and gather vital information on some stool regalia that were not obtained during the survey using questionnaire and interviews. Occurrences observed privately were videotaped or photographed to obtain the exact stool regalia used for various events as they happened. These observable facts were compared with information gathered through questionnaire and interviews for their reliability and credibility.

Personal observation enabled the researcher get into close contact with selected stool regalia that were brought out with the permission of the Dwaben and personally took photographs of them. Notable was the evidence of information provided by *Kyeame Awua Frimpong*, *Nana Dwantuaful hene* and *Nana Dabehene* (June 8, 2008) through interviews and which were revealed as the researcher observed some of the information they gave on some of the stool regalia such as the *Nifa Benfema* (bangle) captured from Ntim Gyakari and some human skeletons found on the *Mpebi ne Nkrawin* drums of the state.

The researcher obtained first hand data and information for analyses through observation, photography and video recordings, enabling her to capture accurate data for subsequent thorough analyses and syntheses. This helped in unearthing the philosophical and socio-cultural values of the Dwaben state stool regalia. The analyses also brought to the fore their

aesthetic values. Other stool regalia that were not permitted to be photographed were obtained from literary sources.

5.3 Aesthetic values of the Dwaben stool regalia

Stool regalia of the Dwaben state of Asante are beautiful art forms with outstanding aesthetic qualities. These art forms show purely aesthetic qualities of beauty through the use of both elements and principles of design such as lines, textures, geometric shapes, colour, balance, and rhythm among others, to bring out their physical qualities. The crude or coarse nature of most royal and other indigenous art forms enhance their aesthetic appeal. In a discussion held with some of the craftsmen of stool regalia, subordinate chiefs and *Akyeame*, they revealed this fact and indicated that the coarseness of most stool regalia created from precious materials such as gold and silver add up to their aesthetic quality as it is not a norm to give such works of art a mirror finished. This fact was realized from the personal observations and photographs taken that much physical beauty using design principles were emphasized. An analyses and appreciation of them in Chapter 4 proved this fact. Beauty is therefore an essential factor a user, creator or an onlooker of a cultural art form considers.

There are also other qualities that go beyond physical beauty in appreciating indigenous or cultural art forms of traditional societies. These qualities are criteria for judging cultural art forms, and encompass beliefs, thought processes of a people, the cultural milieu, history, and even materials used in creating the art form among other factors. Such criteria must be considered in appreciating the aesthetics of cultural art forms such as the stool regalia of the Asantes. As earlier noted in this dissertation indigenous art forms of various ethnic groups are both functional and symbolic. The aesthetics is thus established in the totality of the art

form taking into consideration the objects appearance, their cultural and symbolic manifestations and overall usage which are the main principles of indigenous aesthetics. Antubam (1963), Leuzinger (1972) and Onyewuenyi (1977) through the review of related literature corroborate this concept. Thus the fact that an object is able to successfully function and achieve its symbolic essence makes the art form aesthetically pleasing. Sometimes the antique appearance of indigenous art forms particularly those directly used in the veneration of ancestors of a state adds to their aesthetics due to their constant usage.

5.4 Educational significance of stool regalia and other indigenous art forms

Stool regalia and other indigenous art forms used by traditional societies in Ghana have a lot of educational significance. These are expressed in their aesthetic qualities, symbolisms, beliefs and practices, ideals, proverbs and myths associated with such works. They invariably convey significant philosophical and socio-cultural values in a visual-verbal nexus for a better understanding of these societies. They also lead to the discovery of how traditional societies use their arts and non-verbal signs and symbols to communicate important philosophical concepts about society. Stool regalia and other indigenous art forms enables one to compare indigenous knowledge of the past with the present in order to know how to modify them for the future, being mindful not to lose their cultural essence.

5.5 Relevance of stool regalia to Art education

Education generally aims at developing the cognitive, psychomotor, and affective modes of a person. This enables one to think properly with the head, act with the hand and feel with the heart. It is the process by which the mind develops through the acquisition of knowledge and skills through instructional processes. The new educational reform of 2007 by the

former president Kuffour administration is to provide holistic and quality education for all. Art as a subject aims at the holistic development of a people where the five senses of sight, touch, hearing, smell and taste are activated. Through the instructional process of art education the student acquires knowledge that could be used in educating others. Art education improves cognition, promotes social relations, stimulates personal development, and promotes citizen productivity. The present Visual arts programme in Ghana teaches students how to evaluate, appreciate and value their works of art and other art forms. Visual arts experiences facilitate the acquisition of perceptual and analytical skills enabling the student to fully express the self and acquire skills and knowledge through art.

Indigenous art forms are created to answer societal problems (spiritual, psychological, philosophical and sociological). Evaluating them therefore depends on the unique cultural values of a people. Art education provides a source of aesthetic experience and helps to train a person's intelligence both abstractly and concretely. It consequently aims at the cultivation of the forms (nature and culture) of perception that will provide such experience through interactions with objects, events, and ideas considered art and that are capable of providing such experience in its deepest, most moving form. The purpose of aesthetic education is to train the student in the language of aesthetics and develop critical awareness in the arts. This way the student would be in a better position to talk about similarities and differences in the various works of art they encounter.

Through indigenous art education, students would be taught the relevance of art and culture in society, their various art forms, philosophies, aesthetic and symbolic values and expressions, traditions, cultural essence and context, and other factors that have gone into

the production of an art form. The student would also gain knowledge in the production of most indigenous art forms for vocational purposes, and to meet societal needs as well as to make economic gains.

It was realized from the review of related literature on indigenous education in Ghana that the various forms of art such as basketry, pottery, weaving, traditional wood carving, terracotta modeling, tile-making, mural and puppet making were part of the content of the art programmes formerly studied in the School of Arts and Crafts in Achimota, now the College of Art and Social Sciences, KNUST.

In recent times the various arts are studied under the Visual Arts programme which includes Textiles, Picture making, Graphic Design, Ceramics, Leather work, Basketry, Sculpture and Jewellery. The purpose of the various disciplines of the programme is to foster creativity and broaden the study of art to enable students acquire different vocations as well as impart knowledge and skills to enable them become versatile, more productive and self fulfilled. This will enable students contribute to the economic development of the country (Visual Arts syllabus, 2010).

The Dwaben stool regalia as traditional art forms are made from a variety of textiles, wood, metal, clay, leather, colour, among other materials. These royal art forms have almost all the Visual Arts elements such as Sculpture, metals, ceramics, textiles, graphics and painting that can be easily integrated and studied in schools within Ghana. They can thus be studied not only as a vocation but as a means of acquiring intellectual knowledge taking into consideration the philosophies, beliefs, implications, aesthetics, histories among other cultural knowledge that gives these art forms their uniqueness. The documentary evidence of

the Dwaben state stool regalia and other empirical studies on other indigenous art forms of traditional societies could provide literature to facilitate art education in schools and colleges throughout the country.

It was revealed through the study that over the years indigenous cultures have had a way of documenting their various histories, cultures, customs, religious practises, ideas, beliefs or philosophies, and values through myths or folklores, and proverbs, which were transmitted orally, and through music, dance and drum language and appellations. Others were and are mostly kept through the preservation of various art forms of each ethnic group used in the daily lives of their civilization. The various media through which cultures were and are kept in traditional societies reveals the way a people and their ancestors lived. The medium through which such cultural knowledge were and are kept in recent times show the authenticity of the various Ghanaian cultures. However, accessing these means of documentation can be quite difficult unless these arts and art forms are made public during special ceremonies and ritual functions.

Art forms used by indigenous societies may also tend to wear-off or decay with time if not carefully preserved. Others when worn-off are sometimes not replaced by users. When this happens, such art forms, which are an essential part of indigenous societies, tend to die together with its history. Supplementary means of preserving important traditional institutions and the history and culture of a people is through the use of modern technologies such as cameras, video recorders, compact disk and audiotapes in recording cultural knowledge. These can always serve as backup materials in times of loss. When this is done and made available to libraries, schools, and bookshops, and on the Internet, the general public can easily access data and information.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Summary

Stool regalia used by kings and chiefs are an essential part of traditional Ghanaian societies. They symbolize and accentuate the status, power, authority and wealth of the ruler and the state in general. Stool regalia are functional and symbolic. They help connect traditional societies to their ancestral world of spirits. The historical and cultural art forms of stool regalia typify the artistic life of these societies and convey visual and verbal messages with historical, philosophical and socio-cultural implications.

Stool regalia of the *Asantehene*, his chiefs and court officials help project their image and status as well as various philosophies and that of the nation in general. They therefore carefully select anthropomorphic and zoomorphic forms that best portray their values and represent them in motifs and symbols to concretize their beliefs. Asante royal regalia depict the unique Asante culture of power and affluence characterized with their royalty and the beauty of the traditions of the people.

This dissertation has focused on a selected number of stool regalia of the Dwaben state of Asante. They comprise a variety of royal art forms such as cloths, palanquins, stools, chairs, umbrella finials, *Akyeame* staves, swords and sword ornaments, breast-plate, sandals, footwears, headgears and various jewellery types among others. These regalia are created in media such wood, fabric, leather and precious and non-precious metals (gold, silver, copper, steel and iron). Dwaben royal adornment is one of the most outstanding and flamboyant

among the Asante that need to be understood, valued, and transmitted to the younger generation as a way of preserving the cultural knowledge of the people.

In an inquiry to ascertain the need for the research, a number of related literary sources were sought from public and private libraries within Kumase and Accra and through the Internet. Some data were gathered on Asante and other Akan stool regalia from sociological and anthropological points of view. These were analyzed and assembled to form the premise for the study.

Secondary data were compared with primary data gathered at the Dwaben Traditional Area and other research sites contacted during the survey. The philosophical, socio-cultural, aesthetic values and symbolism of the Dwaben people were unearthed through primary data. This was achieved using qualitative and quantitative research design and research instruments earlier on indicated. The data were validated to determine their credibility. Primary and some secondary data were finally validated by the *manhene* of Dwaben.

It was revealed through triangulation that the various philosophies and royal art forms run through almost all Asante and other Akan societies that are governed by sacred institutions such as chieftaincy. However, it was noticed that some Asante stool regalia are exclusively for specific states. Evidence of this was realized at Dwaben with some historical war relics such as *Nifa Benfema*, gold ware, human skulls and skeletons and sword ornament showing the *Kontrofi*, *sie ne forote* (monkey, anthill and antelope) among others.

It was also realized that the stool is the most important of all the royal regalia of the Asante and the absence of it would mean no state, King or chief. The Dwaben people like other Asante states would thus do everything possible to protect their royal stool. Data obtained from primary sources pointed to this fact and extensively proved how the Dwaben stool and

their accompanying regalia help to connect the socio-cultural, economic, political and religious dimensions of the people with their ancestors.

The data gathered on the Dwaben stool regalia are relevant for the study of Art. Most of the stool regalia studied were based on various philosophies of prestige, authority, strength, astuteness, protection, bravery, military prowess, unity, continuity, among others that help sustain the Dwaben stool as well as project values of the *manhene* and the traditions of the state. It cannot be overemphasized that the outstanding aesthetic qualities of the Dwaben state stool regalia evident through the excellent photographs taken during the survey, their symbols and symbolic expressions, are relevant for the teaching and learning of Asante and other Akan art and culture in schools and colleges.

The research conducted enabled the researcher better understand the intricacies of the Dwaben royal arts, ethics, traditions and practices of the people and the implications of their various symbolism and symbolic expressions. The outcomes of the survey were assembled and analyzed in Chapter Five. Conclusions and recommendations based on the analyses of results of the survey are provided for consideration.

6.1 Conclusions

Indigenous art forms serve as a medium for exploring the collective identity of a people as well as gaining access to their way of life. They are a means of gaining insight into the unique aesthetic values and expressions of a people's culture, history, religious beliefs and practices, as well as enhancing their cultural milieu. The following conclusions were arrived at from the ethnographic study on the Dwaben state stool regalia:

- The Dwaben stool regalia portray the organizational structure of the state. They accentuate the status, power and authority of the *manhene* and his chiefs.
- They are functional and ritual objects with symbolic connotations that help them relate better with their ancestors and deities. The state's stool regalia possess outstanding aesthetic qualities with important cultural symbols that convey essential philosophical and socio-cultural messages. The states stool regalia serve as the basis of unity and continuity of a state.
- Modern societies are not well informed about the symbolic language encoded in royal and other indigenous art forms of traditional societies in Ghana. Documenting their intrinsic and extrinsic values would help preserve such knowledge. It would also help promote and project the unadulterated culture of indigenous societies and chieftaincy as an important institution.
- The findings from the study showed that the pupils and students (youth) lacked knowledge on stool regalia in general and in particular that of the Dwaben state. The philosophical and other aesthetic values of royal art forms would therefore provide a good source for aesthetic education in schools and colleges.
- The Dwaben state stool regalia are a documentary evidence of the history and cultural values of the people. The cultural knowledge obtained from the survey could serve as supplementary means of recording and preserving the cultural heritage of the people.
- Documenting royal and other indigenous knowledge and publishing them would help educate society on the diverse ethnic groups in Ghana and their royal art forms. It would enable society appreciate these arts and promote respect for their various

cultural values. The information could serve as a means of providing material on the arts, history and culture of traditional societies. It would make such data easily accessible to the academia through libraries and the Internet.

- By documenting the philosophical, socio-cultural, aesthetic and symbolic values of the Dwaben stool regalia, the researcher has expanded on the body of knowledge on stool regalia of the Asantes as well as their cultural values. This could be used as the teaching and learning materials that would promote the dissemination of cultural knowledge and enhance aesthetic art education in schools and colleges.
- Publishing documentary evidence on stool regalia and other indigenous art forms would help solve the problem of lack of text books in teaching and learning of cultural knowledge in the academia.
- The school curriculum for Basic and Senior High Schools do not provide enough opportunities for cultural arts instructions for pupils and students. At the Senior High School “General Knowledge in Art” is taught but this provides only the overview of art history, appreciation, production techniques and some prehistoric arts.
- It was realized from the survey that most people are in favour of incorporating indigenous arts education in the schools’ art programmes by providing curriculum, source material, and personnel. This would enlighten pupils and students on the essence of indigenous arts, social and cultural values and practices of traditional Ghanaian societies. Knowledge obtained would provide them with the ability to make critical aesthetic judgement based on indigenous aesthetics and develop awareness of their environment.

- The creations of craftsmen of royal art forms help meet the artistic needs of traditional societies. Their contributions help in the preservation of the various cultures of indigenous societies for posterity. Their creations help in projecting and promoting activities of chieftaincy. Many of the craftsmen of stool regalia or royal art forms received indigenous education through apprenticeship. These craftsmen are either illiterates or semi-literate. There is the need to transmit their accumulated wisdom, knowledge and values which they convey in their works of art to society through the gathering and publication of such knowledge.

6.2 Recommendations

It is recommended from the findings of the study that:

1. Indigenous arts education should be incorporated into the school curriculum from the Basic school level through to the tertiary level. This would enable the study of indigenous art forms, their aesthetics and values become part and parcel of pupils and students. It would enable them make appropriate aesthetic judgements and solve critical societal problems.
2. Colleges of education should incorporate into their curricula the study of indigenous arts and aesthetics so that trained teachers would be well equipped to take up the cultural arts programmes in Basic and Senior High Schools. They should also train more teachers to solve the problem of lack of teachers to teach art programmes. The existing diploma and graduate programmes should also be upgraded.
3. Art teachers should also be trained at universities offering art education to bridge the gap between schools, training colleges and the universities in terms of goals, content and practice.

4. Heads and principals and of schools and colleges should appreciate and support indigenous arts and aesthetic education programmes as a means of preserving and advancing cultural heritage, as well as improving the quality of teaching of art programs in schools and colleges, as well as their impact on career development which will contribute to national growth.
5. Art educators should lobby state agencies such as the Ministry of Education, Ghana Education Service, Curriculum Research and Development Division, local agencies and other stakeholders so as to change existing policies that emphasize and promote science and technology to the disadvantage of the visual and performing arts.
6. Art educators and historians should organize seminars and workshops on cultural arts to sensitize heads and principals of schools and colleges, teachers and other stakeholders on the relevance of indigenous arts and cultural values to society, and the need to embrace and appreciate the good traditional practices of indigenous societies, their beliefs and practices which underpin their cultural heritage.
7. Information on indigenous arts and traditions of Ghanaian societies, folklore, proverbs and aesthetic expressions abound of in several research documents presented to universities. These should be published to make such knowledge known to the literate public.
8. Schools and colleges could stimulate art programmes by arranging special education tours to palaces of kings and chiefs, and Centres for National Cultures to study and appreciate their cultural significance and aesthetic values.

9. Pupils and students should be encouraged to visit art galleries, attend durbars of chiefs to learn about stool regalia and appreciate the indigenous cultures of their own and others.
10. Students should be encouraged to acquaint themselves with knowledge, skills and cultural values that are involved in the production of indigenous art forms at various craft centres throughout the country as a way of promoting the production of these arts and contributing to the transmission of the cultural heritage of indigenous Ghanaian societies.
11. Traditional leaders and their elders must be more liberal in providing the needed data and information for documentation and publication of cultural knowledge, which are locked up in stool rooms and in the minds of the elderly who die with such knowledge.
12. The documentary evidence of stool regalia could serve as supplementary means of preserving indigenous knowledge as well as useful cultural materials for the development of art curriculum for schools and colleges.
13. Finally the researcher's dissertation would serve as a good resource material for the teaching and learning of Asante and Akan royal arts. It would serve as useful resource materials to broaden the knowledge base of scholars such as art teachers / educators, historians, sociologists, anthropologist, ethnographers, curators and other researchers and the literate public.
14. Researchers interested in this line of study should conduct additional ethnographic studies on stool regalia or royal arts of other traditional districts in Ghana as a way of documenting and preserving cultural heritage of various Ghanaian societies for

transmission through art education. This would make such material available for referencing to the youth of Ghana and the foreign world.

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APPENDIXES

APPENDIX 1

Questionnaire (for the paramount chief, sub-chiefs, chief's spokespersons queenmother, elders, stool (king) makers, the elderly and opinion leaders) to solicit views and information on the Dwaben state stool regalia of Asante (Ghana), and their philosophical and socio-cultural implications.

Please tick () where applicable

Age: below 20yrs ☐ 30 – 40yrs ☐ 50-60yrs ☐ above 60yrs ☐

Gender: Male ☐ Female ☐ **Status / Occupation**

Educational level: Non Formal ☐ Primary ☐ Middle School Level Certificate ☐
O/A Level / SSS ☐ Diploma (Poly) ☐ University Degree ☐
Technical/Vocational ☐ Education / Training ☐ Teacher Education ☐

1. What is the clan of the Dwaben state, their clan symbol and its implications?
.....
.....
.....
2. What is the philosophy of the Dwaben state as a whole?
.....
.....
3. Does the state have any relevant stool regalia?
Yes ☐ No ☐ If “yes” please indicate the number and list them
.....,
.....,
.....,
.....,
4. (a) What is the philosophy / belief or main idea behind the creation and use of the Dwaben stool regalia?

.....
.....

(b) Please indicate the function of each of the stool regalia mentioned (please refer to question 4) and when and where, or the occasion for which they are used.

(c) Please name materials used for each of the regalia mentioned in question 4.

.....
.....
.....
.....

(d) Does the material used for the stool regalia have any supernatural or spiritual connotation? Yes, ☐ No ☐ Please state them.

.....
.....
.....
.....
.....

(e) Does the stool regalia posses any super-natural potency when used for a function or an occasion. Yes ☐ No ☐ Please give an instance of the potency with two (2) of the regalia already mentioned

.....
.....
.....
.....
.....

5. (a) Where are the Dwaben stool regalia kept?.....

(b) Who is the custodian of these regalia?.....

6. (a) Do you consider the stool regalia as art forms? Yes ☐ No ☐

(b) If “yes”, do the art forms on the various regalia have any symbolic connotation with the occasion for which they are used? Please state an instance with some of the already mentioned regalia.

.....
.....
.....
.....

(c) And do they have any socio-cultural values or implications when used? Please state them.

.....
.....
.....

7. Does each regalia have a separate philosophy for its creation and usage? Yes ☐ No ☐
If “yes” please state the philosophies for each of the already listed regalia in question number 4.

.....;
.....
.....

8. (a) Do you believe the stool regalia have any aesthetic values apart from their various socio-cultural values they posses. Yes ☐ No ☐.

(b) If “yes” please state some of the aesthetic values they posses.....

.....
.....

9. Would you want information on the Dwaben stool regalia to be documented? Yes ☐ No ☐. Why do you think there is need for the documentation? Please state them.....

.....

10. (a) Do you think the documentation of the Dwaben state stool regalia would promote the preservation of the cultural heritage of the Dwaben people? Yes ☐ No ☐.

(b) Would such documentations promote the study of art and culture in Schools? Yes ☐ No ☐.

11. Do you think various cultural values of ethnic groups in the country can be preserved through the study of Art in schools? Yes ☐ No ☐.

12. a. Would you want the various Ghanaian cultural values to be studied in schools? Yes ☐ No ☐.

b. At what level would you recommend they be incorporated into the school curriculum?

☐ Basic School level, ☐ SHS level, ☐ University / College level

Thanks for your co-operation
Yours Sincerely

.....
Osei-Bonsu, Matilda (Researcher)

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APPENDIX 2

Questionnaire (used in interviews) for craftsmen of stool regalia in Dwaben, Bonwire and Kumase to solicit views and information on the creativity, aesthetic essence, and importance of Asante stool regalia.

Please tick () where applicable

Age: below 20yrs ☐ 30 – 40yrs ☐ 50-60yrs ☐ above 60yrs ☐

Gender: Male ☐ Female ☐ **Occupation:**

Educational level: Non Formal ☐ Primary ☐ Middle School Level Certificate ☐
O/A Level ☐ Diploma (Poly) ☐ University Degree ☐
Technical/Vocational Education/Training ☐ Teacher Education ☐

1. How long have you been practicing this craftsmanship?
2. How did you acquire knowledge into your craftsmanship? Please tick one of the boxes. a. Through formal education ☐ b. Through informal education (Apprenticeship) ☐
3. For how long did you train in your craft?
4. How long have you been practicing craftsmanship?.....
5. What motivates you to work?
- 6a. Who are your clients?.....
b. Do your clients strictly specify the description of their works, or you just create the works based on their suggested beliefs and ideas of their culture?
c.
7. Name some royal art forms you produce.
.....
.....
.....
8. What is the significance of royal arts or indigenous arts to society?.....

.....
.....
.....
.....

- 9a. What type of royal art forms do you create?
- b. Which materials do you use?
- c. Where do you get the materials?
- d. Are the materials easily available?
- e. Do the materials you use have any psychological, spiritual and aesthetic essence?
Yes ☐ No ☐. Please indicate them in this order below:

- Psychological.....
.....
.....
.....
- Spiritual.....
.....
.....
.....
- Aesthetic.....
.....
.....
.....

- 10a. What techniques do you use in producing your art forms?
- b. Do your clients specify the techniques for producing their art forms?
Yes ☐ No ☐

- 11a. Do you incorporate *Adinkra* symbols or any kind of symbols in your art forms?
Yes ☐ No ☐
- b. If yes, why do you use them?
- c. Do your clients specify the type of symbol or you use your own discretion?
- d. Do you have enough knowledge into *Adinkra* symbols, their uses and essence especially its implication in royal art? Yes ☐ No ☐

12. Please name some of the symbols you incorporate in the creation of most of the royal art forms, their meanings and why those are used.
.....
.....

-
.....
- 13a. Do you regard your creations as works of art? Yes ☐ No ☐.
- b. If yes, indicate some of the aesthetic content of the works you create?
-
.....
.....
- c. Do you incorporate European concepts of beauty such as the use of elements and principles of design in your art forms? Yes ☐ No ☐.
- d. If yes, is it deliberate or spontaneous?
- e. If it is spontaneous does it have any aesthetic relevance? Please indicate them.
-
.....
.....
14. As a craftsman what is the importance of your creations to society or how does society benefit from your artistic creations?.....
-
.....
.....
15. How has your role as a craftsman helped important institutions such as chieftaincy or how has it helped in promoting the history and indigenous culture of a people?....
-
.....
.....
.....
16. What role do your art forms play in the life of important institutions such as chieftaincy and society as a whole?.....
-
.....
17. Would you say that the culture of a people is usually embodied in the aesthetics of their indigenous art forms? Yes ☐ No ☐
- 18a. Do you believe that people in your society are adequately informed in the use of symbolic language, their essence and the philosophical implications of the symbols incorporated into indigenous art forms? Yes ☐ No ☐
- b. How do you know?
-
.....
- 19a. Would you want indigenous art forms such as royal arts to be documented?

Yes ☐ No ☐

b. If yes, please indicate why?

c. If yes, through what means would you want the documentation to be done?

d. What benefits would society derive from the documentation of indigenous art particularly royal arts?

20. What is the educational aspect of the royal art forms you create? Please indicate them

21a. Do your creations have any educational significance and benefits to society?

Yes ☐ No ☐

b. If yes, what is the educational significance and benefits of the royal art forms you create to society as a whole? Please indicate them.

22a. Would you what indigenous arts and culture and its accompanying symbolisms and aesthetics to be studied in schools? Yes ☐ No ☐

b. If yes, give your reasons.

c. At what level would you want them to be studied? ☐ Basic School level,
☐ SHS level, ☐ University / College level

Thanks for your co-operation

Yours Sincerely

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APPENDIX 3

Questionnaire to solicit views and information from Senior High Schools concerning their awareness on Stool regalia of Asante and their philosophical and socio-cultural implications.

Please tick () where applicable

Age: below 10 yrs ☐ 10 – 12 yrs ☐ 13 – 14 yrs ☐ 15 – 16 yrs ☐ above 16 yrs ☐

Gender: Male ☐ Female ☐

Class: BS Four ☐ BS Five ☐ BS Six ☐ JHS One ☐ JHS One ☐ JHS Two ☐
JHS Three ☐ SHS I ☐ SHS 2 ☐ SHS 3 ☐

1. What do you know about indigenous Ghanaian art forms in general?
- 2a. What do you know about royal arts or stool regalia of traditional Ghanaian societies?
- b. What do you know about royal arts or stool regalia of the people of Asante?
- c. Can you name some of them? Yes ☐ No ☐.
- d. If yes, please name as much as you can.
.....
.....
.....
3. Can you indicate some significance of indigenous art forms such as royal arts or stool regalia of the people of Asante?
.....
.....
.....
4. Do you know the essence of Asante stool regalia to indigenous societies and their socio-cultural implication when used during ceremonies like festivals, durbars and funeral?
.....
.....
.....
5. Do you know any thing about *Adinkra* symbols used by the Akan of Ghana and their meanings? Yes ☐ No ☐.
- 6a. Do you know why they are mostly used on some items and various art forms? Yes ☐ No ☐.
- b. If yes, please indicate why?
.....
.....
- 7a. Do you know what they mean when they are incorporated into royal arts or cultural art forms of the Asante? Yes ☐ No ☐.
- b. If yes, please indicate what they mean?
.....

8. Do you study indigenous arts and culture as part of your syllabus in school?
Yes ☐ No ☐.
- 9a. Do you consider indigenous and other cultural art forms aesthetically pleasing?
Yes ☐ No ☐.
- b. Give reasons for your answer.
.....
.....
- 10a. Do you know any thing about African aesthetics? Yes ☐ No ☐.
- b. If yes, how did you get to know about it?
.....
.....
- c. What then to you is African aesthetics?
.....
.....
- 11a. Would you want indigenous / cultural arts, their accompanying symbolism and aesthetics taught as part of the school syllabus? Yes ☐ No ☐.
- b. Give reasons for your answer?.....
.....
- c. At what level would you recommend they be taught in schools? ☐ Basic School level, ☐ SHS level, ☐ University / College level
- 12 a. Would you want indigenous arts particularly royal arts (stool regalia) of the various indigenous Ghanaian cultures and their cultural essence and aesthetics documented? Yes ☐ No ☐
- b. Give reasons for your answer
.....
.....
- c. If yes, through what means would you want the documentation to be done?.....
.....
- d. What benefit would society derive from such documentation?
.....
.....

Thanks for your co-operation
Yours Sincerely

.....
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APPENDIX 4

State drums appellations of the *Dwabenhene*

Osekyerehene Prekope.... Sekyere Akuamoa...Akuamoa Bediako...Osekyere Akuamoa eei...Dwaben Afrakuma, Kusi Brempon ba.... Woye Katakylie...Woye Obeema (Obarima... Woye Obeema dodo...Okatakylie a one dom beko a.... Okura kyem kura akofra... ne dom beko a...Nnsuro obi kampese. Osekyerehene Bediako.....Kurodwamansa Yenmu yen akona.

King of *Osekyere*, the Great.... *Sekyere Akuamoa...Akuamoa Bediako...Osekyere Akuamoa eei...Child of Dwaben Afrakuma Kusi the Noble One...You are Valiant...You are a Man....You are indeed a Man....The Valiant Who fights the hosts.... In so doing, wields the Shield and the War Sword...He who fears no one...King of Osekyere Bediako (He who came to fight... The Tiger who always spoils for a fight (“Asante and for that matter Kumasi’s indeptedness to Dwaben”, 2008).*

Kwadwom verses of *Dwaben*

Osagyefuo fa nsa gu yen ase oo aayi...Kotokohene bredwo oo bredwo oo aayi.... Agyepon Akosa kra ko anye.... Adonten gu a yenbusa busa Nana Amponyam Boaten.... Akyampomaa Dufie ba Amponyinam oo aayi.... Okoakwa damirifa, damirifa, damirifa aayi...Kotokohene Frempon damirifa adwo

Osekyerehene Frempon damirifa...Osekyerehene Frempon damirifa.....Akuamoa Frempon damirifa...Osekyere Nyempene Frempon...Dwaben Adu Ampofo Antwihene...Afrakumaa Kusi Brempon ba....Ma wohomene so akudonto....Dwaben Adu ma wohomene so...Osekyere Bediako eei Damirifa due ne amanehunu....Osekyerehene wokoo baabi a, bra....Osekyere Nyempene wokoo baabi a, bra....Bediako, wokoo baabi bra... Akuamoa Brempon Twumhene.... Yiadom Boakye Birempon Twumhene (“Asante and for that matter Kumasi’s indeptedness to Dwaben”, 2008).

Oboadua ee, Momma mo homene so akurontoo, Akyaw Wusu Ayar Berempon se, Momma mo homeme so akurantoo, Agyemkum-hene Berempon, Ma wo Homene so e, Opene Kyekyeku, Ma wo homene so e, Krobea ante Kotoko, Ma wo homene so e, Wofiri Asante Kotoko Asante Kotokohene, Oko-kyere-ahene, Momma mo homene so o, Momma so, Tie... Osekyere Akuamoa e, Yeregye wo oo, wo oo, Yeregye wo oo, Asante Kotokohene, Yeregye wo oo, Osekyerehene, Yeregye wo oo.

Drum interlude of *Kwadwom*

Osekyere Akuamoa Frempon damirifa, t ee a wamme, a t bio a mma wo, Osekyerehene due ne amanehunu, Akuamoa Fremfre Oda mirifa, Osekyere Bediako, Osekyere Popor , Osekyere Bediako, Osekyere Yempene.

Afia foro ban dime afro ban’ Ponkoma kyie dankyire nyanowa eei, Maadwo beafo e’fo asaadam eei, Omia ne komefire ne Akyampon ni eei, Omia ne komefire no woaa no (“Asante and for that matter Kumasi’s indeptedness to Dwaben”, 2008).

Some horn verses of Dwaben Ntahara (Dwaben state horns)

Asokwa Obuadum eei.....Momma moho mmere so.... Osekyere Akuamoa Daasebre..... Ye ma wo akye (adwo)..... Obuadume eei momma moho mmere so..... Akuamoa Daasebre yede wo twa kwa..... Na yede wo besan aba.....Sekyere Akuamoa Daasebre....Due ne amanehunuu.... Wofi Dwaben Adu Ampofre Antwi...Osekyere Yempene Akuamoa.... Matwa Kasampere.... Esuo yiri a na mo fre me..... Agyekum hene Birempon sore..... .Mok ko anaa mok bata?.....Yew ha yi ara.

Aboa Kankane see pe etwie ay wannya..... Mafro bo , matwa nsuo.....Mafro Kasampere boKotwa Mansa dada..... Dee obi awuo na obi nna..... Nkok de bor bekum akoo.

do (Oduro Sasraku hwan na mmen ni no?..... Dwabenhene na mmen ni no.....Akuamoa na mmen ni no..... do Sasraku na mmen ni no.

Literal translation

*Asokwa Obuadum eei.....Glorify yourselves.....Osekyere Akuamoa Daasebre.....We say good morning (night) to you
Obuadum eei, glorify yourselves.....Mighty Akuamoa, we travel with you....We shall return with you.*

*Sekyere Akuamoa (Whom we thank endlessly, to the point of weariness.....Condolences.....You hail from Dwaben Adu Ampofre Antwi
Osekyere Yempene Akuamoa.....I have crossed Kasampere (a treacherous river.....You seek me only when there is a flood*

Awake the great King Agyekum.....Are you here?..... Did you go fighting or trading?...No, we went nether. We are here.

*The civet cat wished to turn into a leopard but it could not.....I have scaled hills, I have crossed rivers (All the while fighting a formidable enemy I have scaled the Kasampere rock (Kasampere, Rock Mountain to the northwest of Ashanti)
You are of old, a formidable tiger/leopard.... No one sleeps at the place where another has died...Chicken will kill the parrot with beatings*

*Odo (Oduro Sasraku, who is known by the horns?.... It is Dwabenhene who is known by the horns.... Akuamoa (Title of Dwabenhene) is the one known by the horns
Oduro Sasraku is the one known by the horns.*

Nana Osei Bonsu II, Mamponhene, in a hearty greeting with his 'father', Okyerefo Otuo Siribo II, Osekyerehene.

Okankane (Ntahara horn verse) of Dwaben

Obuadum eei.... Momma wo homene so oo.... Momma so. Yeama yen ho mene so.... Tie (Listen), Moye ye ye a, Okankane...Wontumi..... Wontumi.... Wontumi, Osekyerehene.... Wontumi.... Wontumi..... Okankane.... Wontumi.... Wontumi.... Wontumi, Asante Kotoko hene.... Ma wo homene so ooo...Wofiri Dwaben Adu Ampoforo Antwi, Wofiri Asante Kotoko o, Obentwereboo a ne ho bon atuduro.... Korobea Asante Kotoko hene.... Wofiri Asante Kotoko, Asante Kotokohene.....

Ma wo homene so o... (“Asante and for that matter Kumasi’s indeptedness to Dwaben”, 2008).

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