

DOCUMENTATION OF QUEEN MOTHERS' REGALIA IN THE KWAWU TRADITIONAL AREA

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DECLARATION

I hereby declare that this submission is my own work towards the M.A. and that to the best of my knowledge, it contains no material previously published by another person or 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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Date

DEDICATION

This thesis is dedicated to God the Father, the Son, the Holy Spirit and the Blessed Virgin Mary who through other vessels has seen me through to this far.

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ABSTRACT

The purpose of this research was to identify and document on Queen Mothers' regalia in the Kwawu Traditional Area.

The study was based on a survey conducted in nine major towns in the Kwawu Traditional Area, namely The descriptive survey method was used in the data analysis, Questionnaire and interview schedules were the instruments used to collect the data. The simple random sampling method was employed to select 50 respondents for the purpose of the research.

Libraries such as the Balme Library (University of Ghana), the KNUST Libraries etc, were visited for essential and related literature.

The research revealed that most Kwawu Queen Mothers' are within 40 years and above. It also indicated that Queen Mothers' of the Kwawu Traditional Area have some regalia and characteristics in common with other Akan traditional areas. The study brought to light that Kwawu Queen Mothers wear headkerchief and crown as a result of their interaction and trade with other cultures which normally does not happen in Asante and Bono.

The study also revealed that there were regalia for ceremonies such as mourning, marriage, naming, anniversaries and other joyous occasions.

The cultural values, significance and symbolism of these regalia were also identified.

The research will serve as a source of reference for teaching in Art Education and other areas such as sociology, History, Anthropology and Etymology and so on.

It will also serve as a source of guide to tourists and citizens who will want to visit the area.

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CHAPTER ONE

INTRODUCTION

1.1.0 Background

Nkansa-Kyeremateng (1990:1) discusses that, Kwawu is located in the Eastern Region of Ghana between longitudes 1°W and $0^{\circ}15\text{E}$ and latitudes $6^{\circ}30$ and $7^{\circ}15\text{N}$ (see Fig.1.1).

The Kwawu land is predominantly rocky. The name Kwawu is said to be a corruption of the two words 'Akoa-Awu', literally meaning 'servant is dead' (Nkansa-Kyeremateng, 1990). This term was used by Kwao Badu to refer to the area where he lost his faithful servant called Kofabra when the latter was scouting for a better place for settlement. He is claimed to have been killed as an intruder by the ranger in charge of the province.

The Abotia scarp, south of the capital constituted a watchtower for scouting approaching enemies. Secondly, the mountain range overlooking Nkawkaw (name derived from 'Nkonkowu' literally meaning, 'don't go and die') marked the place where people with nefarious intentions of the Kingdom were crushed with rocks. Hence 'Nkonkowu' was the expression used by the neighbouring states to warn off people since the few passes were heavily guarded.

Kwawu was originally concentrated on the ridge but as the population increased, the inhabitants began to migrate to the outlying areas of the state. The main occupation of the Kwawus are farming and trading. Owing to their interest in commercial activities and trading, Kwawus are found in almost all cities and towns in Ghana.

The inhabitants of the Kwawu ridge migrated from Bono, Ashanti, Akwamu and Akyem (Nkansa-Kyeremateng, 1990).



Figure 1.1: Map of Ghana showing Kwawu

Source: [[http:// www. Scn.org/rdi/kw-map1.htm](http://www.Scn.org/rdi/kw-map1.htm)]

1.1.1 Who are the Kwawus of Ghana?

The Kwawus are one of the main constituent kingdoms of the Akan ethnic group. The Akans reside in clusters in southern and central Ghana, and the Kwawu's reside in the eastern central part of the country. The common language of the Akan kingdoms is Akan, which has many dialects.

The Kwawus are mountain-dwellers who are considered to be "wealthy, very successful traders who reside at the top of a mountain, a location which is somewhat removed from the other Akan groups (UNHCR, Ghana 1999).

1.2 Statement of the Problem

Queen mothers are very important in the society because of the role they play, but little attention has been paid on the part of documentation on Queen Mothers' regalia, which serves as both relic and historical record in the chieftaincy system in Ghana. Actually, there has been very little literature recorded on Queen Mothers in the Kwawu Traditional Area. The researcher therefore believes that this attempt on Queen mothers regalia is in the right direction.

A careful look at, the regalia used by our Queen mothers indicates that they are all art objects (artefacts) which are imbedded with educational, cultural and artistic values. These values when properly documented can serve as reference material for future generations, in historical and sociological studies and for continuity, preservation and innovations. The documentation of the Queen mothers regalia therefore can lead to future progress in enhancing the teaching and learning of Art Education in contemporary Ghana. Therefore, there is the need to carry out the study to bring out the educational, cultural and artistic values which seem to have been relegated to the background, but very crucial in the development of Ghana.

1.3 Hypotheses

1. There are various regalia used by Queen mothers in the Kwawu traditional area which if properly documented would be relevant to Art Education.

2. It is possible to document Queen mothers regalia to promote and enhance the teaching and learning of Art in Ghana

1.4 Objectives

1. To identify and examine the various regalia used by Queen mothers in the Kwawu Traditional Area.
2. To document and analyse these regalia for the teaching and learning of Art.

1.5 Delimitation

The study is about Regalia of Queen mothers in the Kwawu traditional area. This covered the artistic aspects of the regalia such as; beads, head gear, cloth, palanquin, stool, umbrella, foot rest, bottom rest, linguist staff and so on.

The Kwawu traditional area is a paramountcy comprising the Omanhemaa, Adontenhemaa, Kyidomhemaa, Benkum and Nnifahemaa. The Omanhemaa stays at Abene, the seat of the Paramountcy. The Adontenhemaa, Kyidomhemaa, Benkumhemaa and Nnifahemaa stay at Abetifi, Pepease, Aduamoa and Obo respectively.

1.6 Definition of Terms

Documentation: is a written description with pictorial material of any kind that provides correct and acceptable information.

Art Education: schooling to acquire specific skills in the various branches of Art.

Omanhemaa: A paramount Queen mother.

Adontenhemaa: An assistant to the paramount Queen mother.

Kyidomhemaa: rear guard to the Queen mother.

Benkumhemaa: the Queen mother in charge of the left wing of the state.

Nnifahemaa: the Queen mother in charge of the right wing of the state.

Gyaasehemaa: the Queen mother in charge of the property of the paramouncy.

Ohemaa: A Queen mother.

Ohene: A chief of a traditional town.

Odikro. A chief of a village in the Akan traditional setting.

Afena: A traditional state sword (symbol of authority)

Asɛsɛdwa: A traditional Stool for Queen mothers in the Akan setting.

Denkyemkyɛ: A special cap (headgear) worn by only the Asante King to symbolize how powerful and strong he is among his people.

Kabisakyɛ: is a special headgear which is decorated with talismans, and sometimes embossed with gold or silver leaf. It is worn with the batakari tunic for mourning

Kobene: A red mourning cloth

Birisie: A black mourning cloth

Ahenema: A native or royal sandals.

Sɛko: A special palanquin for Akan Queen Mothers.

Adinkra: Traditional Akan symbols: Ntiamu: A fabric or cloth with adinkra stamping

Nwomu: An embroidered traditional fabric or cloth

1.7 Abbreviations

NGO Non Governmental Organisation

KNUST Kwame Nkrumah University of Science and Technology

UEW-KC University of Education Winneba, Kumasi Campus

CNC Centre for National Culture

1.8 Importance of the Study

Formerly, customs and traditions were handed down in the form of oral literature without written documentation. This led to corruption of words, distortion and inaccuracies in historical information. There is therefore the need to research into the regalia of Queen mothers and to provide written information to readers and learners (eg.artists, art educators, sociologists, anthropologists, etymologists and others)

The study will expose others to the necessary material and ideas needed in future research.

The study will also add to existing material source of information for tourists on customs and institutions of the Kwawu traditional area and other Akan speaking people.

1.9 Organisation of the Text

The research is presented in five chapters. The introductory chapter gives a background to the study; it discusses the Statement of the Problem and the Objectives of the study, hypotheses, delimitation, definition of terms, abbreviations, importance of the study and organisation of chapters.

Chapter two deals with the review of literature related to the topic. It makes use of secondary information such as newspapers, dictionaries, encyclopaedia, internet and books related to the topic.

The third chapter examines the methodology used in gathering the data.

Chapter four covers the analysis of the study where major findings from the research are presented and discussed.

Chapter five concludes the research by summarising, concluding and making recommendations based on the findings.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter discusses various definitions of the term “documentation”, related ideas on historical values of traditional Art and culture, with special reference to Queen mothers, their regalia and the symbols or motifs of palace art.

2.2 Documentation

The term “documentation” has varied definitions in various Dictionaries and Encyclopedias; however, the following are some of the attempts made by some authors which are pertinent to the study.

Flick and Millward (1999:540) defines documentation as:

“A written acknowledgement of the sources of information used in the preparation of a paper. These may be written sources such as books, journals and newspapers; electronic sources such as CD ROMS and the internet; and oral sources such as recordings, interviews and television programs”.

Flick and Millward (1999:540) continue to explain that “documentation shows what the writer has investigated thoroughly and allowing the reader to evaluate the sources of information and directly revealing the original contribution to the topic”.

The New Oxford Dictionary of English (1998:543) refers to “documentation” as “An official piece of written, printed, film, television or radio program using pictures,

interviews, video etc with people involved in real events to provide a factual record or report”

The Macmillan English Dictionary for Advanced Learners (2002:408) also gives the meaning of ‘documentation’ as: “A record in writing, photograph, film etc used for proving that something is true.”

Webster’s Ninth New Collegiate Dictionary (1991:371) defines ‘documentation’ as “the act or an instance of furnishing or authenticating the documents.”

Bradford (1953:48) defines documentation as: “the process of collecting and subject classifying all records of new observations and making them available when needed to the discoverer or inventor.”

From the various definitions it is clear that documentation involves a record of facts, compilation of information and collection of pictures as evidence about events, institutions and important periods or occasions.

2.3 The Position of Women in the Akan Traditional Administration

Dickson et al. (1990-1995) discusses that, in the Akan cosmogony women were said to be founders of the various clans. For example, the Tena / Bretuo clan was said to have been mothered by Asiama Guahyia at Ayaase in Adanse. The Asona clan which originated at Sodua in Adanse descended from a woman who was said to have emerged from the skies just like the mother of the Tena/Bretuo.

The Akan lineage is maintained through the maternal line. Because of that, these women leaders who were either 'Eno' or 'Abrewa' (Eno is translated as goodmother; 'Abrewa' in this sense means a great old mother but not just an old lady). 'Abrewa' was regarded as the wisest counselor hence the Akans insistence on always referring decisions on complicated and controversial issues to 'Abrewa', who in her chambers always, gave good counsel. As a matrilineal society, the Akan regarded as bad omen when a woman failed to have a female issue. Such a situation tends to terminate the lineage. Often oracles were consulted to make sure that a female offspring was secured to maintain the family line; this is very true even today.

It must be emphasised that at the very beginning of the formation of human societies among the Akans, the female leadership was not in dispute. At this primordial stage, the male never failed to recognize the leadership role of the females. (There are several myths contained in Ananse stories about the domestication of the male by female).

When the human society became more sedentary and better organised, this early leadership role of women changed. The woman acquired some functions which more or less relegated her to the background. One of such was the institution of marriage (Genesis chapter 2:21-25). As the woman assumed full control in the raising of human progeny, she became more attached to the house and household chores.

2.4 The Genesis of Women -Kingship

In the past, women among the Akans wielded tremendous influence in the traditional set up. Both Rattray (1923) and Busia (1951) are of the same opinion that traditionally, the females were more important than men in the matrilineal societies.

It is believed that the male stool would never have been in existence but for the following disadvantages that militated against the leadership role of women:

a) Their Physical inferiority:

Physiologically, women are not strongly built as their male counterparts. Any woman with strong physique is normally referred to as 'obaa barima' literally meaning, 'a woman who looks like a male'. Traditionally, the woman is supposed to be soft with flexible curves. Hence the saying 'obaa to tuo a etwere barima dan mu', meaning 'if a woman purchases a gun it is put in a man's room'.

Women are also not expected to take part in activities like hunting and war. That is why Yaa Asantewaa has become a legendary figure for leading the Ashantis in the British Ashanti war in 1900-1902. To date, numerous songs have been composed in her honour.

b) The Menstrual cycle:

Rattray (1923) continues to say that there is a strong belief among the Akans that a woman in her menses is both physically and spiritually 'unclean'. A woman in this situation had to move into a hut behind the house literally meaning 'afikyire' which was prepared for that purpose. Assimeng (1990:58) claimed that various myths, taboos, customs and traditions in Africa had historically assigned women to a ritually inferior status that is both socially and politically. One major cause of this discrimination is menstruation, which was seen as both spirit-change and polluting at that time.

One such humiliating customs was that a woman in her menses ought not to talk to a master craftsman, such as a carver or a kente weaver. These vocations therefore became the preserve of men up till date.

Rattray (1929:82) says 'but for these two facts the Ashanti woman would eclipse any male in importance'. Thus the female leader 'abrewa' became ohenma (Ohene maame) translated as 'Mother of a chief.'

2.5. The Queen Mother

The Cambridge International Dictionary of English (1995:1161) defines Queen as a woman who rules a country because she has been born into a royal family. This dictionary refers to Queen mother as the mother of a reigning king or the Queen of a country.

The New Oxford Dictionary of English (1998:1518-1519) defines a Queen as the female ruler of an independent state, especially one who inherits the position by right of birth. The dictionary refers to queen mother as the widow of a king and mother of the sovereign.

The World Book Encyclopedia vol. 16 (1995:39) also states that, a Queen is a title of a woman who rules a kingdom in her own right or who is the wife of a king. If she rules in her own right, she is called Queen Regnant. She has the same powers as that of a king depending on the constitution of the country she rules.

If the Queen is the wife of the king, she is called Queen Consort. The mother of the ruling monarch is called the Queen mother, and the widow of a king is a Queen Dowager. Each of the Queens has her own household. But none of them is able to exercise any official power in the government.

The world Book Encyclopedia continues to state that Kings or Queens of the United Kingdom and other constitutional monarchies have few powers of government. But they can refuse the advice of the prime minister and therefore will be able to influence public opinion.

Among the Akans in Ghana, Obeng (1988) identifies Queen mothers as the Headwomen 'Mmaapanin'. He explains that in addition to the family stool, another stool may also be created for the Headwoman of each family group in the village. The headwoman of the 'Odikro's' family hence become the 'Obaapanin' of the whole village. This is what has evolved over the years into the Queen motherhood. Meyerowitz (1952) touches on the Akan Queen mothers with particular reference to Bono and Ashanti. In her efforts to acknowledge the Queen mothers, she elaborated on how the Ashanti Kingdom came into existence through one particular woman (a Queen mother) called 'Nyamekomoduawuo' which is a cover name meaning God's descendant who made death sacred. It is believed that she ruled a country in the region of Tumuty. He also compiled the names and years of ruling of Queen mothers of Bono from 1927 to 1947 when the Ashanti's conquered the Bono kingdom.

Osei Kwadwo (2000:14) has outlined who the Queen mother is. He discussed that the Queen mother could be the grandmother, the mother, the sister, the niece or the grandniece to the king or chief.

Immediately someone is enstooled as the Queen mother, she assumes the responsibility of being the mother of the chief as well as the mother of all the royals.

Queen mother in Ghana is a female ruler who holds the second highest position in a state. Thus, she is the next to the king or chief.

Her position as the mother of the chief gives her the right to rebuke the chief when he acts contrary to the norms of the state.

Rattray (1923) mentioned four Queen mothers who played a vital role by taking part in a war by accompanying men. They were Juaben Seiwaa (late Queen mother of Juaben), Akyiaa (late Queen mother of Asansi), Attaa Brago (late Queen mother of kokofu) and Yaa Asantewaa (late Queen mother of Edwisu). Nevertheless not much information is recorded on these Queen mothers.

The Encyclopedia Africana, dictionary of African Biography vol. 1 (1977) mentions the great Queen warrior of Ashanti “Yaa Asantewaa”. It discusses how she used her position to organise the leaders to attack the British when they stormed the Ashantis to take in King Prempeh to exile in Seychelles.

2.5.1 The Role of the Akan Queen mother

Dickson *et al* (1995:38). Dictionary definition for the word Queen mother has different connotation. In the English sense, the Queen mother is the wife of the King

(or the mother of the Queen). In that context she is not a ruler. To draw out the difference clearly it is known that in the Western European and oriental Monarchies, the wife of the ruler is called the Queen mother. It seems to me therefore that the term queen mother in our context is misleading. Indeed there is no need to force into our vocabulary English nomenclature that may not reflect the actual meaning of the term.

For example, among the Gas of Ghana, the term queen mother, 'Manye', has different connotation from the Akan, 'Man' may mean the following: area, town or state; 'Nye' means other. Here the traditional woman leader is regarded as the mother of an area and not a chief's mother. 'Manye' therefore plays the role of a mother to the area of her traditional markets.

Osei Kwadwo (2000:14) again has listed some roles of the Queen mother as follows. The Queen mother's first duty is to feed the ancestors, the rivers and the deities of the state on festive days.

It is the queen mother who nominates a candidate for the male stool when it becomes vacant. She has three choices to nominate a candidate for the stool. If her first nominee is rejected by the king-makers, she nominates a second candidate. If the second candidate is rejected, she has to nominate a third candidate. It is when her third nominee is rejected that she invites the King-makers to choose any of the royals they would like to enstool as chief.

The King-makers should always assign a reason for rejecting the queen mothers nominee. The queen mother on her part is obliged to accept the king-makers nominee since according to custom; she is regarded as the mother of all the royals. In the olden days, if the outlined procedure was not followed and there was a stalemate, the result was civil war. These days, such stalemates result in protracted litigation, which brings about disorder in the state.

The queen mother serves as one of the principal advisors of the chief. When the chief offends his elders, custom demands that the elders lodge a complaint with the queen mother. When this is done, it is the duty of the queen mother to find some chiefs from a neighbouring town or state to come and help settle the dispute.

Again, in the Akan system, the queen mother is also regarded as the head of all the women in the town or state.

In the olden days, it was the duty of the queen mother to see to it that the girls pass through the proper customary rites before they were ushered into adulthood. The rites performed were known as puberty rites ('bragoro')

Sarpong Kwasi (1977) was of the view that the queen mother of a chiefdom examines each of the girls who is about to go through the puberty rites in order to determine whether she is pregnant.

Busia (1951) has indicated that traditional histories from Mampon, Dwaben, Wenchi and other divisions claimed that women were rulers or chiefs. However, their role as rulers was hampered when they were in their menstrual periods. Busia explains that

‘so we asked them to give us men who would be chiefs in their place that is why the elders asked queen mothers to nominate a candidate.

By the acceptance of this changing role, the women leaders were further relegated to the background in the society. Thus, the women leaders accepted an inferior position.

Dickson *et al* (1995) discusses some significant roles of the queen mother as follows:

a) To advice the chief and the only person who could rebuke the chief in public. She also had the responsibility to counsel the chief about the Dos and Don'ts of chieftaincy.

b) She was to make sure that the royal lineage remained intact. It was important for the royal lineage to remain as long as the female progeny exists.

In order to ensure this, deities were consulted before female spinsters (in the lineage) were given in marriage. She also ensured that the young females married from good homes so as to bear quality progeny. In this case the proverb: ‘Kwaseaba nni hene’ (the son of a fool cannot become a chief) was affirmed.

c) She was to advice and controls the female population. As stated earlier, she announced the preparedness of young girls for the puberty rites. She also performed the rite of ‘kyiribra’ for young girls who became pregnant before the rites. In the ‘Kyiribra’, the pregnant teenager and the man responsible for her pregnancy were subjected to public humiliation and banishment until the girl gave birth. This rite put the fear of God in teenage girls and their families and in effect put a check on teenage pregnancy and unplanned births.

d) Rattray (1925) stated that the Obaapanin settled minor disputes involving the female population. It must be pointed out that today; these traditional roles have been ‘neatly’ abandoned by some of the Queen mothers.

2.5.2 The Election and installation of the Queen mother

Nkansa-Kyeremateng (2004:53) asserts that *“when a stool becomes vacant, it is the right of the chief to nominate a candidate for election by the elders of the royal family. If the state has something against the candidate nominated, it can be requested for another person to be nominated”*.

If she is accepted, she is proclaimed. The proclamation involves a simple constitutional routine of smearing her with powder and carrying her through the principal streets of the town and then back to the palace where the chief and his elders will be waiting. She is seated on a sheep's hide in front of the chief and leans against him with her legs stretched. A sheep is slaughtered and its blood is poured over her legs. This signifies that she has been elevated from ordinary women and other royals like her. After that, libation is made and this is followed by the swearing of oath of allegiance and co-operation to her by the elders. Her response is made on behalf of the head of the family.

Table 2.5.1 describes in detail the traditional authority set up and the various divisional wings in the Kwawu Traditional Area.

Table 2.1 Traditional Hierarchical Set up of Kwawu

DIVISION	TOWN	TITLE	CLAN
1.Omanhene/ Omanhemaa	Abene	Omanhene / Omanhema	Tena
2. Nifa	Obo	Nifahene/Nifahemaa	Aduana
	Obomeng	Ohene / Ohemaa	Aduana
	Bepong	Odikro / Obaapanin	Aduana
	Asakraa	Odikro / Obaapanin	Aduana
	Pitiko	Odikro / Obaapanin	Aduana
	Sadan	Odikro / Obaapanin	Aduana
	Ahinase	Odikro / Obaapanin	Aduana
3. Benkum	Aduamoa	Benkumhene/Benkumhemaa	Dwumuana
	Nkwatia	Ohene / Ohemaa	Asona
	Mpraeso	Odikro / Obaapanin	Asona
	Tafo	Odikro / Obaapanin	Asona
	Amanforom	Odikro / Obaapanin	Asona
4. Adonten	Abetifi	Adontenhene/Adontenhemaa	Tena
	Bukuruwa	Odikro / Obaapanin	Asona
	Akwasiho	Odikro / Obaapanin	Ayoko
	Atibie	Odikro / Obaapanin	Ayoko
	Aframso	Odikro / Obaapanin	Ayoko
5. Gyase	Atibie	Gyasehene/Gyasehemaa	Ayoko
6. Kyidom	Pepease	Kyidomhene/Kyidomhemaa	Bretuo
	Twenedurase	Odikro/Obaapanin	Bretuo
	Nteso	Odikro/Obaapanin	Bretuo

Source: [Nkansa- Kyeremateng (1990:37-38)]

2.5.3 What is the traditional function of the ‘queen mother’ among the Kwawu people of Ghana?

Social organization in all Akan kingdoms is based on matrilineal descent. Within kingdoms, the basic group is the clan, of which there are eight in total, with members of each clan often occupying every town and village. Each town or village has a royal family (the family that first settled there), and from this royal family the chief and the queen mother are selected by the elders of the royal family, the chief, or the queen mother. Occasionally the chief and queen mother are related to each other as mother and son, but more often they are uncle and niece, aunt and nephew, cousins, etc. A carved wooden stool is the symbol of authority, and the chief and queen mother are ‘enstooled,’ as European monarchs are enthroned.

Queen mothers are the ‘most important’ officials involved in selection of the chief and are sometimes called the ‘supreme king makers’ (Encyclopedia of World Cultures, 1995: 12).

The queen mother is knowledgeable of the clan genealogy, and she may have her own court and be assisted by other clan officials (Encyclopedia of World Cultures (1995: 11-12). ‘One of the queen mother's major roles is to advise the chief on all matters’. There are instances in which ‘outsiders,’ including American researchers, activists, and Winnie Mandela, have been enstooled as queen mothers. Non-citizens of a community must first be adopted into the royal family and elders of the locality deliberate and propose the possibility of the individual's enstoolment to the people. (Ethnic News Watch, 1994).

There are queen mothers of varying ranks. The queen mother on the local town or village level has a lesser status than the 'paramount queen mothers,' who have lesser status than the one head queen mother in the kingdom. Each town and village is different. For instance, generally it is not allowed that the queen mother and chief in a locality should be mother and son, but in some areas, such as Juaben, near Kumasi, this is still allowed. These differences, however, 'do not alter the overall system'. Various religious beliefs and activities co-exist and are practiced side by side among the Akan. Encyclopedia of World Cultures (1995: 11-12).

Christianity has been a strong influence in Ghana since the 19th Century. Islam also has a long history among the Akan, and Akan royalty used Muslim scribes for court duties Encyclopedia of World Cultures (1995: 11-12). Yet there are many in Ghana who still practice indigenous religion. Although many Ghanaians are comfortable practicing Christianity and ancient custom together, there are those whose devotion to one precludes any adherence to the other.

The rites of passage which functioned to recognize a girl's transition to adulthood have ceased to be practiced as a result of the influences of modernization (Christianity and education, for example). These rites honored a young woman through feasting and through serving her; she was taken to the queen mother for public recognition of her new status. Although the rites are no longer performed, many individuals continue to inform the queen mother of the onset of puberty'. The queen mothers' authority has always rested (and continues to rest) in the perception, by themselves and others, that they possess knowledge and wisdom in important areas such as tradition, legal and political matters, and genealogy. Queen mothers are

still viewed as keepers of tradition and ‘king-makers’ and in their continuing role of safeguarding women's welfare, they have taken up ‘modern’ civic issues such as child care, education for women, drug addiction, and teenage pregnancy [(UNHCR, Ghana: 1999)]

2.6 Regalia

Cambridge International Dictionary of English (1995:1193) defines “regalia as an official and traditional special clothes and decorations especially those worn or carried on ceremonial occasions”.

Macmillan English Dictionary for Advanced Learners (2002:1187) explains ‘regalia as objects and clothing used and worn by members of a royal family’.

The New Oxford Dictionary of English (1998:1561) says that regalia are emblems or insignia of royalty, especially the crown scepter, and other ornaments used at a coronation. Or the distinctive clothing worn and ornaments carried at a formal occasion as an indication of status.

Kyerematen (1965) asserts that, among the regalia of Ghanaian Traditional leaders such as Kings, chiefs, particularly those of the Akan queen mothers, there is no component more prominent than ceremonial dress and jewellery.

Several authors have written on the subject of regalia in the form of books , tape recordings, internet and so on (on military orders, royal positions etc) but none has

done so by concentrating on the regalia of queen mothers in Kwawu. The topic on regalia is usually generalized.

Kyerematen (1965) discusses regalia generally on kings and chiefs as the various items of Ghanaian regalia are a mirror to the society.

Kyerematen says that among Ghanaian kings, chiefs and queen mothers, especially those of the southern Ghana, ceremonial attire is essential. A very important item is the woven silk cloth called kente. He argues that the specialty of the kente lies not only in the artistry of how it is manufactured but in the manner it is worn and the regal dignity it confers on the wearer.

He discusses that among the stools of chiefs in the south, apart from the ones used for domestic purposes, for instance bathing, dining, relaxation, there are black and ceremonial stools. He explains that black stools were originally the special personal stools used by the deceased leaders while alive and that they are preserved in their memory in stool houses.

He affirms that on certain occasions, the king or chief discards all his richly ornamental stools and chairs and sits on a cushion ('pintaa'), placed on a blanket of coarse northern cloth which is spread on the floor.

This act signifies that the king or chief is depressed and is therefore relying on the powerful; supreme God for sustenance. This act is very typical of the Ashanti king.

Busia (1968) mentions that, since the Asante King holds a unique position in the Ashanti Kingdom, he is entitled to his choice of specific regalia. There are certain Kente designs which are worn by only the Asantehene (Ashanti King).

Kyerematen is of the opinion that at state functions, the Asante king is at liberty to choose any cloth, sandals, umbrella etc and design of his taste. He adds that no one in the Asante traditional authority or set up apart from the king is allowed to have his stool adorned with gold.

McLeod (1981) explains that, the clothing of people in Asante varies considerably, according to their ranks and activities they engage in. He also says that cloth has been worn in Asante for a long time perhaps for more than 400 years. Actually each cloth serves to communicate a distinctive message and the subtleties of its significance are widely understood by the traditionally sophisticated. The most costly, complex and excellent cloths were and are of course worn by the Asante king and the most senior chiefs among most of the Akan set ups such as Kwawu, Akyem, Akwapem etc.

He also states that the most elaborate cloths were woven specially for the Asante king, members of his family and for chiefs he wants to reward and uplift.

Kyerematen points out that, in southern Ghana, fuugu or smocks which are obtained from the north, have long been used by chiefs especially on battle fields and at funerals.

Some of these chiefs have special smocks called *batakarikesie* which is worn at the beginning of their installation rites. It is also mentioned in the book that *batakari* has become a fashionable commodity in contemporary Ghana for politicians especially it is worn when they are campaigning for positions.

Kyerematen further discusses the cap or head- gears of kings and chiefs. He describes as being like the tunic which is decorated with talismans, and is sometimes embossed with gold or silver leaf. This headgear is referred to as '*kabisakye*' and is worn with the *batakari* tunic for mourning. The founder (King Osei Tutu 1) of the Asante kingdom used the '*denkyemkye*'. The wearer is accepted as the most powerful among his people hence the name '*denkyemkye*'. To date anyone who boasts to be powerful, great or strong is always reminded of the fact that he is not the wearer of the '*denkyemkye*'.

Additionally, Kyerematen mentions that, the stool of a chief who was destooled before his death is not blackened but might be retained as an extra ceremonial stool for his successor.

Ceremonial stools feature predominantly during installation; the chiefs are placed on them three consecutive times as a sign of their enthronement or enstoolment. They are also used by the chiefs when they sit in state and when they are performing rites connected with ancestral cult.

Ayensu (1997) discussed that, an Ashanti legend mentions that, at the beginning of the 17th century, Okomfo Anokye (the great Indigenous priest) brought the golden

stool from the skies. It settled on the lap of the seated king Otumfuo Osei Tutu I. Since then, the golden stool has been prized above all other items of regalia. It is believed by all Asantes that the golden stool contains the soul of their nation. It is also believed that the golden stool provides the essential link that joins all stages of their history together.

Rattray (1923) points out that, priests have their regalia which are classified as 'suman'. They include objects such as amulets, talisman, anklets and charms which to an ordinary observer are similar. According to Rattray, these objects are animated by spirits.

2.7 Palace Art

Kojo Fosu (1994) agrees that an artist selected to make an art work for the chief pays particular attention to achieve the highest level of artistic standard for the designing and the decoration of the selected object.

The reason is that the aesthetic, appreciation for the work is critically judged by the communicative messages in the physical form. This is achieved by a harmonious blending of design patterns and colours. Any deviation from this laid down convention of thematic design is not easily tolerated.

Adu – Agyem (1998) is of the view that palaces in Ghana have been a major custodian of artistic creation on both environmental and body arts. The artist creations are exhibited through the principal streets during important occasions to show wealth, royalty and power. There are other art forms which are not supposed to

be seen by ordinary persons except the royals, e.g. the black stools. Such pieces are perceived as sacrosanct.

Adu- Agyem further mentions that, art works in various palaces are collections of unique items of good craftsmanship. These were made by the most skillful craftsmen in the community who are well vested in traditions and customs of the land and they selected most expensive and durable materials. Whenever a craft piece is not executed well it suffers rejection from the public before it even reaches the palaces. This is due to the fact that the Ghanaian customs and traditions ensure and encourage stimulating aesthetic response and creativity in craftsmanship.

Adu- Agyem finally states that almost all art forms in the palaces of Ghana, whether produced for utilization purposes, personal ornamentation or for state regalia, are subjected to deliberate or meticulous decorations to communicate, to please and to stimulate aesthetically. They display excellent designs and motifs of sheer aesthetic delight. Many of such regalia such as palanquin, jewellery, stools, swords and drums have been made to carry particular messages.

CHAPTER THREE

METHODOLOGY

This chapter deals with the methods that were employed to conduct the research. The main purpose is to provide readers and researchers with the advantage of duplicating certain facts of the methodology as far as the topic is concerned. The chapter discusses the study area, research design, the library research, population, sampling, tools for data collection and their administration.

3.1 Study Area

The study is about the Kwawu traditional area. Kwawu consists of eighteen traditional towns. Kwawu is homogeneous since inhabitants have the same culture, customs and beliefs. The role of queen mothers and the regalia they employ for their position are also very similar.

In order not to have repeated overlap of data due to the reasons mentioned, the Kwawu Traditional area was divided into four equal parts and at least two towns were studied in each quadrant (See Fig. 3.1).

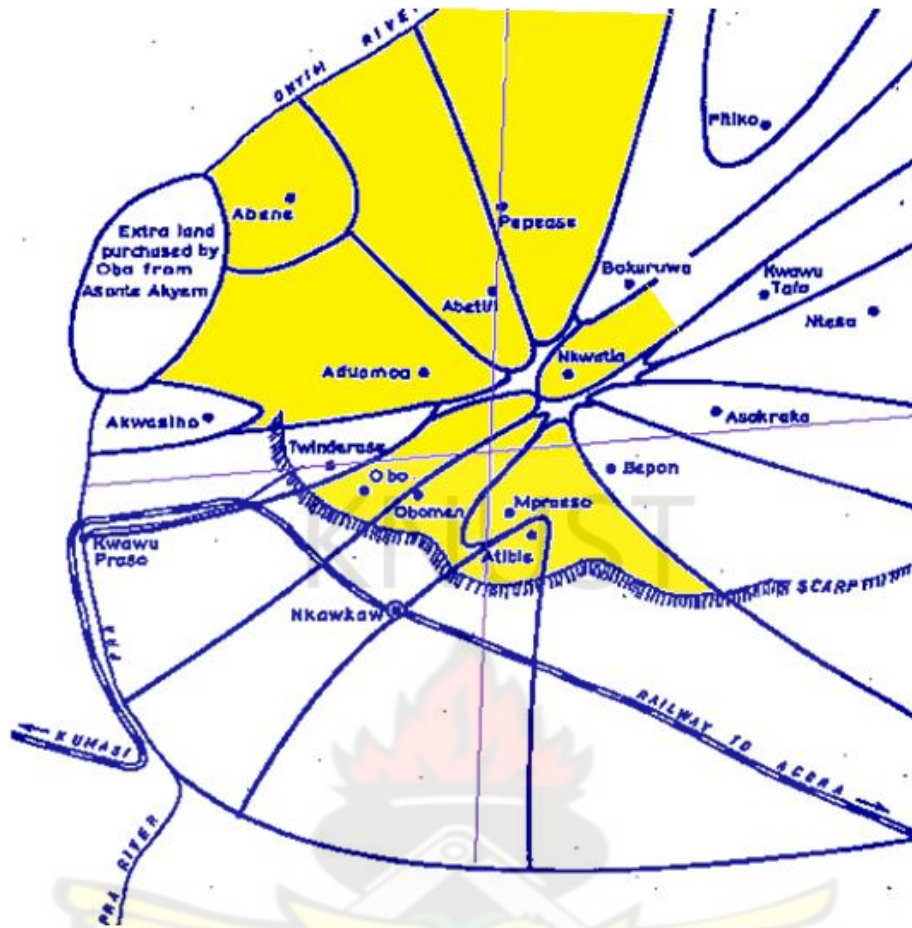


Figure 3.1 Sketch of the Kwawu Traditional Area
Source: [[http:// www.scn.org/rdi/kw-map4.htm](http://www.scn.org/rdi/kw-map4.htm)]

3.2 Research Design

The methods used for the research were descriptive and qualitative. The descriptive approach was used to describe documentation, the role of Queen mothers, the queen mothers' regalia and their related literary materials as well as the background history of the study area. The research also employed the qualitative design type of study which involved the description of observations and interviews. The research also involved the study of events whose characteristics have been appropriately described as qualitative.

Further more, the researcher gathered data by participant observation, interviews and the examination of documentary materials.

Additionally, few Queen mothers were selected out of the many to represent the whole of the Kwawu traditional area, since almost all the Queen mothers have similar characteristics.

The qualitative study type was again employed when some chiefs, elders (resource persons) were interviewed on certain unanswered questions.

3.3 Library Research Conducted

The literary material mainly constituted the Library Research. The following libraries were visited: The KNUST Libraries, Kumasi, Ashanti Library, Kumasi, the Balme Library University of Ghana, Legon, British Council Library, Accra Kwawu Adontenhene's Library, Abetifi Pepease Community Library, Pepease and Presbyterian University Library, Abetifi.

Also, the Kwawu Traditional Council was contacted for literature. In all, efforts were made to collect secondary data on documentation, Queen mothers, Regalia and Symbols among others. These were from Textbooks, encyclopaedias, dictionaries, journals, almanacs and newspapers.

In the beginning of the research, emphasis was laid on vital information on documentation and existing materials that are directly or indirectly related to Queen mothers, their regalia, Kwawu and other Akan communities.

In all, about thirty five books, five journals and five almanacs were read to support the research. But eventually, only few books that specifically discussed Akan culture, Queen mothers, Regalia, Kwawu and documentation were used for the related literature. Most of the books reviewed were by Ghanaian authors, especially writers on sociology.

3.4.1 Population

The concept of population is basic to descriptive and historical research, Chambers 21st century dictionary (1996:1080) defines population as ‘‘all the people living in a particular country or area’’.

(a) In this context Queen mothers, Chiefs, resource persons (Elders, custodians of the Kwawu culture, Registrars of the Kwawu Traditional Council) could be said to constitute a population. This was the population this research studied and hence it became pertinent to study the characteristics of the population. The Population was divided into three categories comprising:

- (i) Queen mothers of the Kwawu traditional area (Queen mothers of the Kwawu major towns)
- (ii) Chiefs of some Kwawu Towns.
- (iii) Resource persons (Elders, experts in the Kwawu culture, Registrars of the Kwawu Traditional Council and all those who are knowledgeable in the Kwawu culture).

Below are the categories with figures:

Category (a) 18 ----- Queen mother

Category (b) 14 ----- Chiefs

Category (c) 18----- Resource persons

Total 50

The total population for this research was therefore 50 respondents comprising Queen mothers aged 40-85 years, Chiefs of 55-80 years, and the age range for the resource persons (elders, knowledgeable people of the Kwawu culture and registrars of the Kwawu Traditional Council is between 50-90 years.

3.4.2 The criteria for the selection of population

The follow are the criteria used in the selection of the population

- (i) Queen mothers of recognised Kwawu towns were selected.
- (ii) Chiefs of some of these Queen mothers too qualified to be selected
- (iii) Resource persons in the form of Elders, Registrars of the Kwawu Traditional Council and other knowledgeable people of the Kwawu culture were deemed fit to be selected.

3.4.3 Sampling

The stratified random sampling technique was employed to select the eighteen Queen mothers out of the many Kwawu towns to represent all the Queen mothers in Kwawu. The purposive sampling method was also employed since the Queen mothers of the Kwawu major towns have similar characteristics. There were other respondents who included fourteen chiefs and eighteen resource persons (elders,

registrars of the Kwawu traditional council and other knowledgeable people in the Kwawu culture). In all 50 respondents were selected. The break down of the number of respondents is shown above.

3.5.0 Tools of data collection

The principal instruments designed to conduct the research were questionnaire, interviews and observation. These were used to collect the data from respondents. Informal discussions were employed at certain times to clarify some of the information. For the purpose of qualitative data collection, open form of questions which required precise answers were asked.

3.5.1 Validation of instruments

The questionnaire and the interview guide were designed and edited by the researcher, supervisor, lecturers and colleagues. The mentioned individuals read through the questionnaire before the production of the final one.

3.5.2 Interviews conducted

Interviews were conducted at work places and residence of respondents using tape recorders. Those interviewed were Queen mothers, Chiefs and elders and resource persons. The qualitative study type was employed when some chiefs and elders were interviewed on certain issues for more information.

There was a cordial relationship with the respondents in the course of the interview; therefore the necessary vital information was gathered. The languages used for the interview were English and Twi.

3.5.3 Observation

Regalia (artefacts) such as stools, kente, adinkra, ntiamu, prints, native sandals, palanquins, jewellery and other regalia were observed and photographed by the researcher at the various palaces and Queen mothers' houses. These were done to enable the researcher gather, appreciate and document data for future reference and study.

3.5.4 Questionnaire design

The Questionnaire was designed to gather the necessary data from the subjects of study which included: Queen mothers', chiefs, elders (custodians of the Kwawu culture). The questionnaire was categorised into three sections (See appendix)

- i) Section A: It demanded personal particulars of the respondents which included: Name, Stool name, Clan, duties and duration on stool, sex, age range, level of education and status.
- ii) Section B: It indicated questions on the origin of the people of Kwawu, the meaning of the name Kwawu, the historical background of the inhabitants of Kwawu, the structure of Kwawu chieftaincy institution, challenges of Queen mothers. Respondents were to direct questions unanswered to those vested in that field (resource persons).
- iii) Section C: It demanded that respondents provide regalia (materials) for mourning, durbars and festivals. Anniversaries and other joyous occasions to be photographed. The researcher requested for the source of some of the regalia and the meaning of some of the symbols on the regalia. Respondents were made to comment and suggest some experts

who were more informed in certain areas of the required information to be contacted to provide answers to unanswered questions (See appendix).

3.6 Interview Schedule

The interview guide was given to respondents within one and three weeks.

The Obomeng-hemaa (Queen mother of Obomeng) was the first to be interviewed.

Owing to the fact that she stays in Accra, part of the interview was conducted at Kantamanto, where she trades in building materials. A date was scheduled for the completion of the interview and for photographs of Regalia to be taken at Obomeng. The chief of Obomeng helped in the clarification of answers to some of the questions asked.

The next place of visit was Obo where the Queen mother had travelled abroad. The mother of the Queen mother who was present at her private residence collected the interview guide for respondents on her behalf and scheduled two weeks for the response.

The responses on regalia and origin of Kwawu were provided on the scheduled date. Old photographs of regalia were selected and new ones taken as well.

The next search was at Atibie, where there was an alleged protracted litigation among members of the royal family. This therefore affected the Queen mothers response to the interview and as such the inadequacy of data collected.

Mpraeso was the town that was visited immediately after Atibie. The Queen mother responded to only the personal particulars section and asked researcher to return three weeks later for the rest of the responses. The set date fell on Akwasidae, a major festival of the people of Kwawu. The festival had brought together chiefs, elders and all who mattered in the royal house. It therefore created a very good atmosphere for data collection.

At Abetifi, the Queen mother took the interview guide for respondents and provided the answers the following day. Nana Darku, a sub-chief was also interviewed for additional information within that same week.

The same day took the researcher to Abene, the seat of the Kwawu traditional area but unfortunately the Omanhemaa had travelled to Nkawkaw for medical treatment. This made the researcher consult the Adehyiehene (all royals chief) who was partly interviewed and scheduled two weeks after for the rest of the interview.

The Queen mother of Pepease, the last to be visited had travelled to Accra when the researcher visited her residence. The interview guide for respondents was left with the husband who was present at the time of the visit. The researcher upon telephone consultation with the Queen mother was asked to come back in two weeks for the response.

Most of the places visited were major towns where Queen mothers hold traditional positions such as Omanhemaa, Adontenhemaa, Benkumhemaa, Nnifahemaa and Kyidomhemaa.

3.7 Administration of Instruments

A total of 65 copies of questionnaire were distributed and 50 out of the number responded. One of the Queen mothers responded to the questionnaire in three weeks, one in a week and the rest responded in two weeks.

The questionnaire was interpreted to respondents who could neither read nor write and extended interviews between 3-4 hours. Some of the respondents also had to seek the help of elders who were well informed in the area of research. This in all prolonged the interviews. At times the search had to go beyond the stipulated time due to external influences like ill health and prolonged journeys. In Kwawuhemaa's case for instance, a new date had to be fixed due to her poor health. This delayed the survey to some extent.

The completed data were collected later from all the respondents.

3.8.0 Primary Source of Data

These were in the form of direct guided interview, participate observation and questionnaire with the Queen mothers, chiefs, elders and resource persons. The primary data was obtained from 18 Queen mothers, 14 chiefs and 18 elders who are well informed in the Kwawu culture, traditions and customs.

3.8.1 Secondary Data

These were collected mostly from documentary sources such as Encyclopaedia, dictionaries, books, theses, publications, internet, almanacs and so on.

3.9.0 Data Analysis

Data collected from the libraries, field palaces, museums, Queen mothers, chiefs and elders were analysed, synthesised, discussed, translated and conclusions made. The information was described and presented in the form of tables, figures and plates.

Descriptive methods were used for analysing the data including frequency tables. The data were collected and reduced to numerical values and then converted into percentages in order to analyse and interpret the results of the study.



CHAPTER FOUR

RESULTS AND DISCUSSION

This chapter is a discussion of the results and analyses of the primary data collected from the field. These include administered questionnaire and interviews conducted with Queen Mothers, Chiefs and resource persons (elders, registrars and other knowledgeable people in the Kwawu culture).

4.1 Data Analysis and Discussion

Item one and two on questionnaire [Appendix A] demanded the personal particulars of respondents. Item one specifically demanded the stool name, duties and duration on stool, whereas item two demanded the sex, age range, educational level and status of respondents.

Table 4.1 is the breakdown of responses received from respondents in [Appendix B]

Table 4.1 Sex of Respondents

SEX	FREQUENCY	PERCENTAGE
Female	30	60
Male	20	40
Total	50	100

The questionnaire data in Table 1 shows that 30 of the respondents are female and this represents 60%, 20 of the respondents are male and this represents 40%. This indicates clearly that the female respondents out numbered the male respondents.

Table 4.2 describes the age range, and frequency of respondents as follow:

Table 4.2 Age range of Respondents

AGE	FREQUENCY	PERCENTAGE
70 years and above	20	40
61-70 years	12	24
51-60 years	10	20
40-50 years	8	16
Total	50	100

The data in Table 4.2 shows that 20 respondents are 70 years and above, which represents 40%. 12 respondents are between the ages of 61-70 which represents 24%. 10 respondents are in the age range of 51-60 representing 20%. 8 respondents are between the age range of 40-50 and this represents 16%.

From Table 4.2, the modal age of respondents falls at the range of 70 years and above. This indicates that the people who responded were mainly the old folks.

Table 4.3 depicts the educational level of respondents.

Table 4.3 Educational Level of Respondents.

LEVEL	FREQUENCY	PERCENTAGE
Middle School	18	38
G.C.E.'O' Level	12	24
Teachers Training College	10	20
University	6	12
Informal	4	8
Total	50	100

Analysis of the data in Table 4.3 shows that 18 respondents are middle school leavers, this represents 36%. 12 respondents are G.C.E. ordinary level holders and

this represents 24%. 10 respondents hold teacher training certificate and this represents 20%. 6 respondents are either University degree or diploma holders representing 12% of the total respondents. four respondents have not been to school at all representing 8% of the total respondents.

Table 4.3 indicates clearly that the level of education of respondents is a little above average which is quite impressive. Most of the respondents had had formal education, therefore could appreciate essence of the research work. The data in Table 4.4 show a breakdown of responses with reference to the status of respondents.

Table 4.4 Status of Respondents

STATUS	FREQUENCY	PERCENTAGE
a. Queen Mothers	18	36
b. Chiefs	14	28
c. Resource Person (Elders)	18	36
Total	50	100

The data above shows that; 18 respondents are Queen mothers and this represents 36%. 14 respondents are Chiefs and this represents 28%. 18 respondents are Resource persons and this represents 36%. The reason for the high percentage of Traditional leaders and the elderly is that they are more knowledgeable in the traditions and culture of the Kwawu Traditional area.

4.2 Significance and Symbolisms of Queen Mothers Regalia in the Kwawu Traditional Area

4.2.1 Head gear (types, colours, significance and symbolism)

Types: Two main types of headgears were identified; these were headgears for mourning and joyous occasions.

Colour Schemes: The following colours of headgear were available, white, light blue, green, combination of blue and white and another combination of cream and yellow gold.

Significance and Symbolism:

- Black head gear is used for funerals by Queen Mothers (see plate 4.16). It signifies sorrow, meaning that the deceased belongs to history.
- Red headgear is also used for funeral. The red symbolizes blood relation. The wearing of red headgear to a funeral symbolizes that we are all related biologically in one way or the other. It is mostly used for funerals of direct relations or close friends (see plates 4.18 and 4.19).
- Blue black headgear is another accessory for funeral used by Queen mothers during funerals. This is also known as 'Brisie'. It symbolizes mourning and sorrow. It can be used in place of black.
- Brown headgear is used for funerals. It symbolizes decay and rottenness. It also symbolizes death and sorrow.

Head gear for joyous occasions: such as anniversaries, marriage ceremonies, Church service, etc.

- The white symbolizes victory, faultlessness and can be worn to ceremonies like birthdays, church service, weddings and naming ceremonies (see plates 4.5 and 4.12).
- Similarly, the light blue can also be worn to church, and other peaceful ceremonies. The light blue symbolizes the serene nature of the sky and the dim nature of the sea, hence the name sea blue.
- The Green headgear is worn to parties or get-together, naming ceremonies and so on. The green symbolizes the vegetation of a state. It represents freshness, beginnings, fertility, or newness.
- Yellow headgear: this symbolises riches and royalty of a state. It is used during grand durbars, anniversaries and other joyous occasions (see plate 4.14).

4.2.2 Beads (types, colours, significance and symbolism)

The following beads were identified:

Colour Scheme: Yellow, white, green, blue black, black, gold, red and combination of colours.

Significance and Symbolism:

- Yellow Aggrey beads symbolize royalty, riches. Good beads do not make noise, “It is interpreted as “ahwenepa Nkasa”, for royal and joyous occasions (see plates 4.14 and 4.20).
- White beads symbolize victory; joy and happiness (see plates 4.5 and 4.9).
- Green Beads: symbolizes beginnings, purity and fertility (see plate 4.8).

- Blue black Beads: Symbolizes sorrow: It is worn to funerals by widowed Queen mothers and signifies the lost of a husband or husband's relative.
- Black Beads: Is worn when someone is dead not to be seen anymore. It symbolizes history and the death of a person. It signifies that a dead person belongs to history (see plates 4.16 and 4.18).
- Combination of black and golden beads: Used for joyous occasions, symbolizes riches and royalty. Some of the beads have been designed in "Gye Nyame" symbols, this signifies Gods omnipotence (unless God), (see plate 4.6).
- Golden Plastic Beads: symbolizes royalty and riches (see plate 4.14).
- Red Beads signifies blood relation. It is worn during funerals of relatives.

4.2.3 Cloth (types, colours, significance and symbolism)

Types: Two major types of cloth were identified, which were used for joyous and sorrowful occasions.

Colour Scheme: golden yellow, red, green, black, blue and white prints, "adinkra" "adinkra" and "kente"

Significance and Symbolism: Golden Yellow, this symbolizes riches, royalty and happiness. It is used for joyous occasions such as grand durbar of festivals, anniversaries and other moments. It is used as cover or under cloth .The cover cloth is traditionally known as "Baasa nkye" (see plate 4.14). It is worn just like that without sewing. This is a sign of maturity, dignity and nobility. This style of cloth is worn by Queen mothers and other women of high esteem in the society.

- Combination of red, green, yellow and black Kente cloth of “Adwene asa” design (see plate 4.1). Symbolizing black people, (all and sundry) Red symbolizes the blood of the citizens of a state, Green symbolizes the rich vegetation of a state, Yellow symbolizes riches (Gold and Money) of the seat and the state, white symbolizes the victory, joy and achievements of the wearer of the cloth and her community as a whole.
- White Kente with black lines: This is used for occasions like thanks giving ceremonies, church service, and birth and death anniversaries. It symbolizes peace joy and tranquillity (see plate 4.7).
- Combination of pink, white and black white print design: it is made of contemporary designs and symbolizes joy and happiness, and it is worn during happy moments (see plate 4.12).
- Combination of Blue, yellow, green and red “Fatia fata Nkrumah” design. The Blue symbolizes the serene nature of the sky, The Golden Yellow represents the riches and wealth of the land, the Green stands for the vegetation of the traditional area, and the red represents the blood of the ancestors of the land. It can be worn during festivals and anniversaries.
- Crimson Red (‘Kobin’): It is used during funerals and signifies blood relation. Queen mothers wear it during the funeral of their direct relatives or close relations (see plates 4.16, 4.17 and 4.18).
- White Cloth: It is worn for joyous and happy ceremonies such as naming, marriage and other contemporary occasions. White signifies victory and happiness. Queen mothers wear white to church and this signifies the faultlessness of God (see plates 4.5 and 4.9)

- Black (Brisie): It is worn when somebody is dead and gone and signifies that the deceased belongs to history (see plates 4.13 and 4.19)
- Green velveteen cloth: This is used for joyous occasions like party, get together, reunion and other happy festivities. Green symbolizes fertility, beginnings and the freshness of the green vegetation in forest areas (see plate 4.8).
- Black and White designed cloth with 'asesedwa' Motifs (symbols). It can be used for thanksgiving service and other joyous occasions.
- Blue Black type of cloth (Brisie): This blue black Brisie is worn by widowed women in the early stages of their husband's death when the family members have yet not been informed. The Queen Mother is not an exception. It symbolizes mourning, sorrow and loss of a loved one.
- Black and White "Tikoro Mpam" designed cloth. It is worn to thanks giving services, naming ceremonies, and during counselling sessions at the traditional court by the queen mother. White signifies victory, happiness and joy.

4.2.4 Bottom rest 'atε' (types, colours, significance and symbolism)

Types identified and significance

- Combination of crimson red and white woollen material with white lace along the edges.
- White and brown striped woollen material with white frayed bias binding along the edges. It is put on a stool (Asesedwa) to soften the surface. It signifies the essence of comfortability of Queen Mothers on their stool, seat and position.

- Brown and cream striped with white frayed bias binding along the edges. Similarly this bottom rest is placed on the surface of the stool of a queen mother at church services and other solemn moments.
- Yellow Gold velveteen material has been used to make the bottom rest. It is used during grand durbars and great anniversaries to portray the riches and royalty of the state.
- Crimson red with brown lace bias binding along the edges. It is used during Funerals for the queen mother to feel comfortable in her seat during those long hours that she remains seated (see plate 4.25).

4.2.5 Palanquin “sɛko” (types, colours, significance and symbolism)

Only one was identified.

Medium: made from “odum” or brown wood.

Significance and Symbolism: It is a wooden carriage which is used to carry Queen Mothers during festivals and other grand durbars (see plate 4.24).

4.2.6 Stool ‘asɛsɛdwa’ (types, colours, significance and symbolism)

Medium: The stool is made of ‘sɛsɛ’ wood hence the name ‘asɛsɛdwa’.

Significance and Symbolisms:

These were identified: “Gye Nyame” symbol has been used to design it. “The Gye Nyame” symbolizes the omnipotence of God. (See plate 4.25).

Another sese wood made stool was identified. A hen with its chicks has been used to design the stool. It symbolizes that a Queen Mother is a dependable Mother of her

community (state). The hen with its chicks symbolizes a mother who protect and takes care of her children or a Queen Mother who cater for the citizens of her state.

Gold plated stool with “Bi nnka bi” design. It symbolizes peace or signifies peaceful co-existence (See plate 4.6)

4.2.7 Foot rests: (types, colours, significance and symbolism)

The following foot rests were identified. A tan dyed black marbled hide was used to make the jacket. The jacket is opened with a zipper and has been filled with pieces of fabric to the full. Along the edges is decorated with frayed black Bias binding.

A black and white fabric made foot rest of “Ti Koro Mpam” (one person does not go into counsel) Adinkra design. Such colours are used for occasions like weddings, naming ceremonies, thanksgiving and church services. Queen Mothers put their feet on it especially during durbars and other prolonged programmes. It signifies how important the Queen Mother is to the state she rules. It also signifies comfortability, riches and royalty of the Queen Mothers position.

4.2.8 Armlet (types, colours, significance and symbolism)

Colour Schemes: gold, silver, yellow and light blue.

Significance and Symbolism.

The following were identified:

- Gold Armlet: Gold chain has been used to make it. It symbolizes that the Queen mother is a special woman in the society. (See plates 4.1 and 4.4) It signifies her position as an elevated woman among all others in the society.

Armlet is worn on the right arm. Adinkra symbols were used to decorate the armlets. Eg. “Gye Nyame” symbol has been used to design the rectangular beaded gold Armlet. “Gye Nyame” literary means except God and symbolizes God’s omnipotence (see plate 4.2).

- Silver Armlet: A strap of silver has been used to make it. It symbolizes that the Queen Mother plays an assistance role to a chief of a society. Traditionally Gold stands for the highest royal rank whereas silver plays a second in command role in the traditional royal set-up (see plate 4.5).
- Yellow Aggrey beads Armlet: This was also identified. The yellow symbolizes riches and royalty. This is worn during anniversaries and other grand durbars to portray the riches of a state (see plate 4.14).

4.2.9 Umbrella (types, colours, significance and symbolism)

The following umbrellas were identified:

- Black Umbrella: It is used purposely for funerals by the Queen Mother. It signifies sorrow that the dead person belongs to history. It is used to prevent the Queen Mother from bad weather be it rain or harsh sunshine (see plate 4.18). The Black symbolizes history or something that belongs to the past. It is made of a wooden handle
- Red Umbrella: It is used for funerals of blood relations. Red symbolizes blood. The Umbrella is also used to protect the Queen Mother from bad weather. The Umbrella frames are made from ‘Twafo yeden’ wood with silver or gold plated handles.

- Combination of Red and black Umbrella. This Umbrella is used for funeral celebrations. The Red in it signifies blood and as such used for funerals of relatives.
- Golden yellow Umbrella with white fluffy edges: it symbolises the riches of the land (see plate 4.5). It is used for grand joyous occasions, such as festivals and anniversaries. The colours signify riches, joy, excitement and royalty of the Queen Mothers' position.
- White Umbrella: It also symbolises purity and victory. It is used for church services and anniversaries.
- Violet Umbrella: symbolises authority and royalty.

4.2.10 Bangles (types, colours, significance and symbolism)

The following bangles were identified:

- White bangles. This signifies victory, the faultlessness of God and neatness. It is used for joyous ceremonies such as wedding, naming, party, thanksgiving service etc. (see plates 4.5, 4.9 and 4.12).
- Light Blue bangles: This signifies peace, cool, calm serene atmosphere. It symbolizes peace, calm and serenity. It represents the calmness of the sea and the peaceful nature of the sky (see plate 4.14).
- Green Bangles symbolizes freshness, purity, newness beginnings, fertility and vegetation. It is worn to parties, weddings naming ceremonies and other related occasions (see plate 4.8).
- Golden Yellow Bangles: It symbolizes the riches and wealth of a state. It is worn to grand durbars of traditional festivals such as Adae kese, Akwasidae etc. It portrays the wealth and riches of a state (see plates 4.1 and 4.4).

- **Crimson Red Bangles:** It symbolizes blood. It is therefore worn to funerals of relatives and other relations. It also signifies danger and aggression.
- **Black Bangles:** It signifies sorrow and mourning. It symbolizes history, meaning the deceased is passed and gone. Two or more Bangles can be worn on various occasions. Bangles are worn on both the left and the right wrists (see plate 4.10).
- **Leaf Bangle:** It is made from traditional leaves. This symbolizes the death of a traditional leader (a king, a chief, or a Queen mother). It symbolizes mourning, sorrow and the loss of a royal (see plate 4.19).

4.2.11 Necklaces (types, colours, significance and symbolism)

Significance and Symbolism

- **Beads, Gold, Silver and Leaf made necklace (ɛdoa)** were identified. They are all worn around the neck to fit different occasions. Depending on the colour of the beads, necklaces are worn to church service, birthday party, wedding and so on. Gold necklace is worn to durbars, anniversaries, and other happy feast. Silver is worn to naming ceremonies, thanksgiving services, weddings and others (see plates 4.1, 4.2, 4.5, 4.6 and 4.7).
- **Leaf made necklace (ɛdoa)** is worn during funerals of great and prominent kings, chiefs and queen mothers. It signifies the death, funeral and burial of a great royal or traditional leader (see plates 4.17 and 4.19)

4.2.12 Rings (types, colours, significance and symbolism)

Significance and Symbolism

- Silver Rings: These are used during happy and joyous moments to fit white cloth such as marriage ceremonies, parties, thanksgiving service and other festive occasions (see plates 4.7).
- Gold rings: were also discovered. They are worn by Queen Mothers on graceful occasions such as grand durbars, festivals, school anniversaries, independence anniversaries and other festivities (see plates 4.1 and 4.2).

4.2.13 Foot wears (types, colours, significance and symbolism)

These were identified.

- Combination of golden yellow and black: It is worn on graceful occasions like grand durbar of “Aday” (Festivals), anniversaries and other functions. The sole is black; the strap is made of black and golden yellow leather with a golden knot on top to hold it (see plate 4.6).
- Black native sandals: It is worn to funerals; since black signifies sorrow and mourning. It symbolizes that the deceased belongs to history. It can also be worn casually in the house or at work place depending on what the Queen Mother does for a living (see plates 4.10, 4.16 and 4.29).
- Golden leather sandals: It is worn during graceful occasions such as grand durbars, festivals and other important anniversaries (see Plates 4.3 and 4.28).
- Combination of Silver and Black leather sandals. It is worn with white cloth for occasions like birthdays, weddings, thanksgiving services, birth and death anniversaries. It signifies victory; happiness and joy (see plate 4.27).
- Silver leather sandals decorated with green and red beads: It is worn for victorious occasions like weddings, birth anniversaries, thanksgiving service and many happy occasions (see plate 4.12).

4.2.14 Staff (types, colours, significance and symbolism)

The following staffs were identified:

- Silver plated staff with a dog on top with fire in its mouth. It is the Totem of the Aduana clan. It symbolizes that the people of the Aduana clan are originators of fire, hence the fire in the mouth of the dog.
- Gold plated staff with a snail on top was also discovered. It symbolizes peace. A snail signifies peace. It symbolizes the saying, 'Left to the Tortoise and the snail' there will be no gun shot in the bush'.
- A combination of Gold and Silver plated staff with a leopard symbol on top of it. This signifies that the staff belongs to the "Bretuo" clan. This symbolizes how smart and clear the Bretuo people are, just like their totem.
- Golden Staff with a hawk totem was also identified. It symbolizes the "Oyoko" clan. This signifies that the hawk does not hide its achievements. Just like the people of the Oyoko clan (see plate 4.22).

4.2.15 Swords "afena" (types, colours, significance and symbolism)

The following combinations of swords were identified.

- A combination of Black and Silver sword bearing the teeth and the tongue symbol ('Ese ne Tekrema'). It symbolizes peaceful co-existence. The sword itself is used to send messengers from palaces. A messenger bearing sword means he has been sent from a palace (see plate 4.23).
- It symbolizes courage. It bears the symbol of "Biribi wo soro" literally meaning something in the skies. It symbolizes hope. A state which sword bears this symbol signifies that, there is hope for many things for the state.

- Sword is used for swearing in. It is also used to send messengers on errands.

A messenger bearing a sword signifies he has been sent from a palace by a particular chief or queen mother.

- A combination of Gold and Black Sword bearing the Adinkra symbol “Fihankra”. It symbolizes security. This symbol stands for a complete house. It means that there is security at the palace protecting the states property. The sword itself is a symbol of courage.

4.2.16 Anklet (types, colours, significance and symbolism)

- Gold Anklet: A gold Anklet was discovered. It symbolizes riches in the state; the presence of gold in the soil. It is worn by special people of royal or traditional status to make them stand out among the ordinary individuals (see plate 4.3).

This Anklet signifies nobility and dignity of women who wears it among others. It distinguishes special and noble people among all others. It is worn on graceful occasions such as anniversaries, grand durbars and other festivities. Two of the Anklets are worn at a time. One on the left ankle and the other on the right ankle. Apart from Queen Mothers, fetish priestesses also wear Anklet.

4.2.17 Crown (types, colours, significance and symbolism)

Seven crowns were identified and they are as follows:

- Combination of Gold and Silver: It has been designed in a half way like ark shape. It is worn during graceful occasions like, grand durbar of festivals,

school anniversaries, independence anniversaries etc. It is stiff and firmly made like wedding crown.

- Gold Crown: Was also identified. It has been designed in an all round form. It is made in the form of chain, and flexibly made. It is also worn for graceful occasions like grand durbar of festivals and anniversaries, such as school, church, clubs, societies and independence days (see plates 4.2 and 4.4).
- Silver Crown: For weddings, thanksgiving services and other feast. It is combined with white cloth. Either Kente or Factory made cloth.
- Black and Gold Crown: For birthdays, weddings, grand durbars of festivals and other occasions. It is combined with coloured cloth.
- Black and Silver Crown: It is worn to weddings, naming ceremonies, and church services. It is used to wear white cloth.
- Leaf Crown: It is worn during the funeral of a king, a paramount chief or Queen Mother. This signifies sorrow; pain and the loss of a great traditional leader (see plates 4.17 and 4.19).
- Black Swede Strap: This is decorated with pieces of gold. It is designed in stars and crescent moon symbols. This symbolizes the moon and the star which signifies the importance and recognition of the wearer. Traditionally it is called “Osrane ne Nsoroma” meaning child of the skies. This signifies success. It is a type of crown which is worn by a recognized person. Who is seen afar by all in a society because of his or her position as a Queen Mother or a Chief (see plates 4.7 and 4.20).

4.2.18 Hair slide ‘pin’ (types, colours, significance and symbolism)

Significance and Symbolism:

- A Gold hair pin was identified. It is fixed in the “Dansinkran” (a special hair style for Queen Mothers) to beautify it. This is worn during graceful occasions. A gold hair slide was identified. It is worn during grand durbars, independence anniversaries and so on (see plate 4.3).
- Another hair slide which was identified is made of silver. It symbolizes victory, faultlessness etc. It is used for church services, thanksgiving services, weddings, naming ceremonies and so on.

4.2.19 Hair style (types, colours, significance and symbolism)

Significance and Symbolism:

It was identified that Queen Mothers wear special down cut hair style.

Traditionally it is called “Dansinkran” The elderly Queen Mothers wear black hair dye to hide their grey hair. All the edges of their hair are trimmed to carve the required shape. They wear this hair style to make them stand out of the ordinary. It makes them different from all other women (see plates 4.1, 4.3, 4.8, 4.10, 4.13, 4.14 and 4.24).

4.3 Some Kwawu Queen Mothers and their Regalia in pictures

The Regalia of the Queen Mothers in the Kwawu traditional area are of different types and are made to suit different occasions and ceremonies. They are made of fabric, metals, leather, leaves, wood and others are made of combination of two or more media.

The ornaments used for adornment in various occasions such as traditional festivals durbars, birth, death and school anniversaries, marriage and naming ceremonies,

parties are made from precious metals (gold and silver), stones (diamond and glass), pearls, plastics, shells and wood. Various regalia are patterned into symbols which have their own meanings and significance.



Plate 4.1: A queenmother adorned with gold and matching bracelet and colourful kente



Plate 4.2: A queenmother in gold crown, armlet and bead necklace

Plate 4.1 shows Nana Akumwaa Sarpomaa II, the Benkumhema of the Kwawu traditional area, adorned with gold and matching colourful Kente cloth on the occasion of her 55th anniversary on the stool as Queen mother. Her hair style appears in the shape of a moon and deeply dyed. It is traditionally known as 'Dansinkran'.

Plate 4.2 shows Nana Dawa Asiedua II (obomeng hema) in gold crown, armlet, bracelet and matching bead necklace and state cloth on the occasion of 2005 Easter grand durbar and the opening of the new Obomeng palace.



Plate 4.3: A queen mother with gold pins in her dansinkran hair style.

Plate 4.3 shows two gold hair pins in her dansinkran hair style. She is also wearing a pair of native sandals with two beautiful gold anklets to match other jewellery and cloth. And dancing Adowa gracefully with Nana Atuobi-Yiandom IV, the chief of Nkwatia Kwawu.



Plate 4.4: A queen mother in gold crown, armlet and bead necklace

Nana Dawa Asiedua Presenting a gift to the Vice President of the Republic of Ghana, His Excellency Alhaji Alui Mahamah, during the 2005 Easter grand durbar. [Plate 4].



Plate 4.5: A queen mother under a golden umbrella and seated with two other Colleagues.

Nana Akumwaa Sarpomaa II (the Benkum hema) in a conversation with other Queen Mothers in their white regalia on the occasion of her 55th anniversary on the Benkum stool.



Plate 4.6: A queen mother in a sea blue wax printed fabric



Plate 4.7: A queen mother in a white with blue striped kente cloth

Plate 4.6 shows the Obomeng hema (Nana Dawa Asiedua II) in white Kente cloth down tied around her waist with a blue cover sea blue wax print on top of it. She is majestically and comfortably seated on a gold plated stool. She is also in sateen made headkerchief together with beads made from a combination of yellow, black and brown colours. In addition, she is also wearing durable black and gold leather footwear (sandals).

Plate 4.7 shows the Kyidom hema Nana Gyafa Asuminadu II, of the Kwawu traditional area in white Kente cloth on the occasion of her 35th birthday anniversary. She is also wearing a nice black and gold head band with moon and stars Adinkra symbols.



Plate 4.8: A queen mother in a green regalia.

Nana Animaafi Agyei II, the nifa hema of the Kwawu traditional area at a get together with the citizens of Kwawu in New York. She is in a green velveteen fabric with green and yellow glass beads. This cloth can also be worn to a naming ceremony and other joyous occasions.



Plate 4.9: A queen mother in white (beads and cloth) regalia.

Nana Animaafi Agyei II in a contemporary white design wax print in a pose with her sister and the husband after their wedding ceremony.



Plate 4.10: A queenmother with her feet on a foot rest



Plate 4.11: A queenmother in an ordinary attire during her initiation ceremony

The Kyidom hema of Kwawu, Nana Gyafo Asuminadu II in white lace in a pose with her foot comfortably rested on leather made foot rest at the Pepease palace. This was snapped after a thanksgiving mass at the Pepease Catholic church for her installation on the stool [Plate 4.10].

This picture shows the initiation ceremony of Nana Abena Animwaa II, the Adonten hema of the Kwawu traditional area. She was caught in her ordinary attire after the burial of her predecessor [Plate 4.11]



Plate 4.12: A queen mother in a colourful wax printed cloth



Plate 4.13: A queen mother on a maiden visit in mourning cloth after her installation

Plate 4.12 shows a pose after church service of Nana Animaafi Agyei II the Nifa hema of the Kwawu traditional area in a colourful pink, white and blue black contemporary wax print. She is wearing a white headkerchief representing victory of her ten years as a Queen mother on the nifa stool. She is also wearing a pair of

golden leather-made native sandals with red and yellow beads on the strap, with a black locally made sole. Again she is wearing white necklace and bracelets to match. The cloth she is wearing appears in two forms a white kente cloth is tied down around her waist and fastened with a scarf or a headkerchief. The other colourful wax print on top is put on the left shoulder leaving the right hand free but covering her breast at the same time.

Plate 4.13 shows the ‘Adonten hema’, Nana Animwaa (left) and her aid (right) in a pose with Nana Abena Gyamfua the Kwawu hema (middle) at her private residence at Abene. This was snapped during her maiden visit after her installation as the new Abetifi Queen mother (Adonten hema)



Plate 4.14: Kwawu Queen mother's in their inaugural (blue and white) cloth

Some Kwawu Queen mothers in blue and white contemporary wax print design in a pose with other Eastern Region Queen mothers Association leaders during the inauguration and induction of the new officers of the Kwawu Queen mothers

Association. The sea blue depicts serenity and the white depicts victory, happiness and joy.



Plate 4.15: Initiation of Nana Abena Animwaa

Nana Abena Animwaa, is seated on a sheep skin (Nwoma) in front of the Abetifi palace covered with powder from head to toe on the eve of her initiation as a Queen mother.

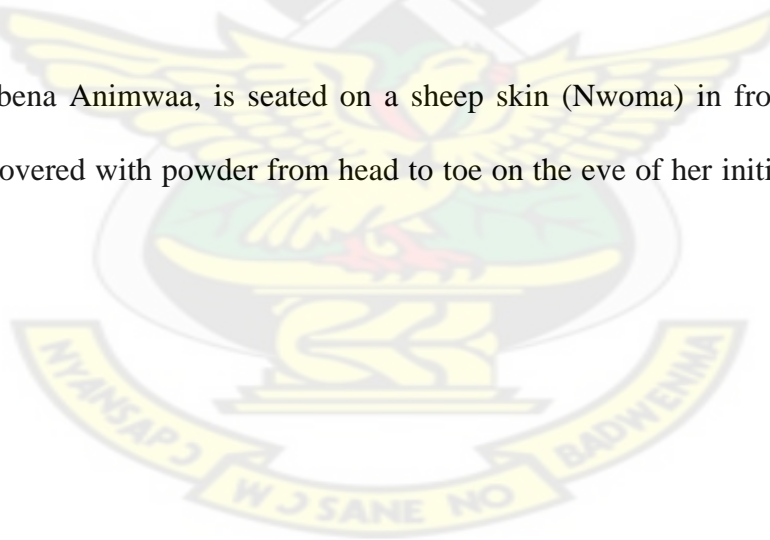




Plate 4.16: A queenmother in a red Mourning lace



Plate 4.17: A queen mother in a leaf (ɛdoa) regalia

Plate 4.16 shows Nana Agyeiwaa Dankwa II in a contemporary red lace (fabric), black headkerchief and black beads during the funeral of one of the natives of Nkwatia (her town).

Plate 4.17 shows the Queen mother of Asamankese in the Akyem–Abuakwa Traditional Area (Nana Birikoramaa II) in colourful and pronounced mourning regalia; red and black headkerchief, leaf crown, leaf necklace (ɛdoa) and a beautiful red contemporary funeral cloth (kobene).



Plate 4.18: A group of Kwawu Queen mothers' in red mourning regalia

A group of Kwawu Queen mothers in red mourning cloth (Kobene) in a queue with Obomeng hema in front with black umbrella on her during the funeral of the Nkawkaw chief (odikro)



Plate 4.19: A group of Queen mothers' in black mourning cloth

Another group of Queen mothers in black mourning cloth (brisie), red headkerchief with leaf made crown, necklace and bracelet (ɛdoa) during the funeral of Osagyefo Kuntunkununku (Okyehehene) of the Abuakwa traditional area at Kyebi.



Plate 4.20: A queen mother in a black and gold combination of head band

Nana Abena Nkirisa II, Mpraeso hema in a pose during the 2006 Easter grand durbar. She is in a beautiful gold on black head band, white cloth and gold yellow beads.

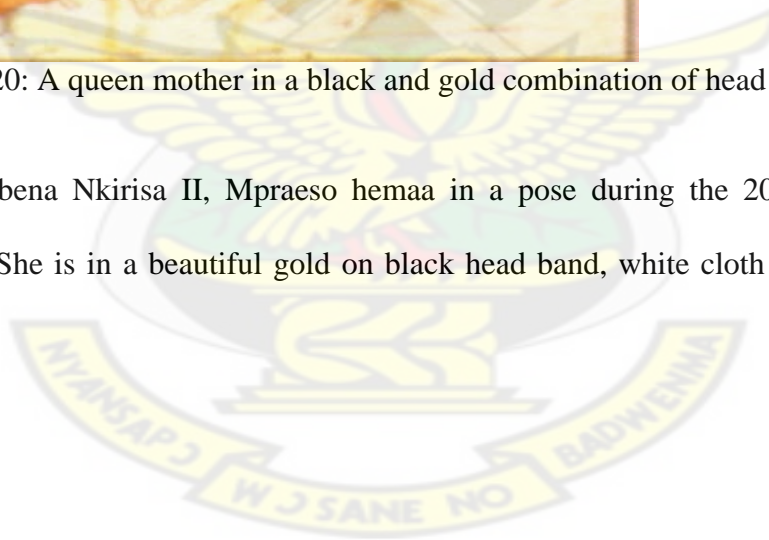




Plate 4.21: A group of drummers with their traditional drums

A group of drummers with their drums who were captured during the 55th anniversary of Nana Akumwaa Sarpomaa II, the Benkum hema of the Kwawu traditional area.



Plate 4.22: Some linguists with their state staffs

Some linguists with their state staffs captured during the 55th anniversary of the Benkum hema (Queen mother of Aduamoa) on the stool.



Plate 4.23: The Obomeng state swords

These two swords are hanged on one of the inner doors of the Obomeng palace. It is owned by the Obomeng state

Some Personal Regalia of Nana Dawa Asieduaa (Queen Mother Of Obomeng Kwawu)

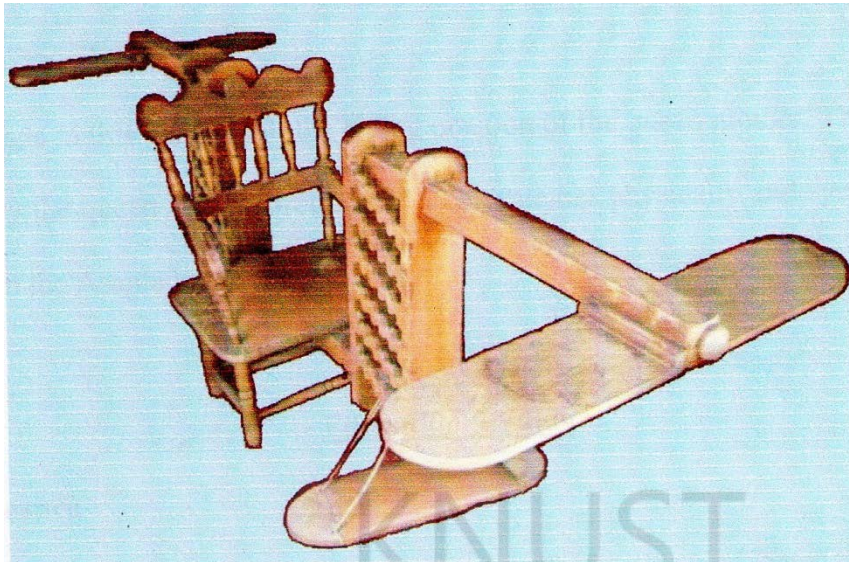


Plate 4.24 Queen mothers' palanquin (Seko)



Plate 4.25: Stool (Asesedwa): A gye Nyame designed stool on a sheep skin with a wine bottom rest (Ate) on it



Plate 4.26: Sheep skin (nwoma): It is the seat of a Queen mother during initiation.
(first seat)

Sandals (Ahenema)



Plate 4.27: Silver and black leather sandals are used to match white cloth



Plate 4.28: Gold leather sandals are used to match gold cloth and jewellery



Plate 4.29: Black leather sandals are used to match all colours and for all occasions, such as mourning and happy moments. It is also worn casually.

Table 4.5 Queen Mothers consulted

NAME	POSITION	TOWN	TRADITIONAL AREA
Nana Abena Gyamfuaa II	Kwawu hema	Abene	Kwawu
Nana Animaafi Agyei II	Nnifa hema	Obo	Kwawu
Nana Dawa Asiedua II	Ohema	Obomeng	Kwawu
Nana Akumwaa Sarpomaa II	Benkum hema	Aduamoa	Kwawu
Nana Abena Nkiris	Ohema	Mpraeso	Kwawu
Nana Agyeiwa Dankwa II	Ohema	Nkwatia	Kwawu
Nana Abena Animwaa II	Adonten hema	Abetifi	Kwawu
Nana Ama Akoma II	Gyaase hema	Atibie	Kwawu
Nana Gyafo Asuminadu II	Kyidom hema	Pepease	Kwawu
Nana Birikorama II	Ohema	Asamankese	Akyem Abuakwa

4.4 The Arts in the Study

Art is the production, expression or realm of what is beautiful. The arts are worth studying because they explain the past and describe our values and way of life. They help us to relate to our creator God and mediate among our relations and acquaintance. The arts enable us to express our emotions and improve upon our life and status in society. The Arts also provide us with occupation, ceremonial and recreational satisfaction. The arts are made up of visual and performing Arts. Visual arts refers to all the arts that can be seen, noticed and perceived by using all our senses such as hear (the ear), taste (tongue), smell, (Nose), touch (skin), and kinesthetic (muscles) this sense tells us about the movement and position of our muscles and limbs, thus the senses enable us to understand our immediate surroundings and what is happening in them.

The performing arts refer to the forms of Art that involve theatrical performance especially drama, dance, verbal art and music. As part of the current school curriculum performing Arts are handled under Music and Dance, Ghanaian Language and culture and co-curricula activities such as Drama, Music and cultural festivals.

In Art Education, much emphasis is laid on the visual Arts and these can be identified in the following disciplines:

Painting (Picture making): The art of creating a picture by applying colour in a dry form or spreading colour through liquid form onto a flat surface called support. Students apply paint to pieces such as drums, walls, stools, the interior of buildings and so on.

Graphic Design: is used to describe the visual arts of drawing, painting, print making, typographic design, advertising design, and technology of printing as a means of visual communication. Students are taught how to produce calendar, banners, posters, labels, packages, book jackets, postage stamps, sign boards, greeting cards T. shirt design, newspaper advertisements and Almanacs which are also found in the souvenir of our traditional leaders including the Queen mother of the Kwawu traditional area. A typical example is the Kwawu traditional Almanac.

Textiles: is a general term for fibers, yarns, and other materials that can be made into fabrics. Fabric produced by interlacing or fabric that is woven (kente,lace,ntiamu,nwomu,java and wax prints knitted, printed, dyed, appliqué,

quilting work are all types of fabrics that are worn by royals (Queen Mothers) during special occasions such as weddings, naming ceremonies, funerals, church service and so on. Items such as mats, costumes, rags, clothes, and umbrellas are obtained from the fabric.

Pottery and ceramics: Pottery refers to all products of the potters' art. Ceramics is the craft of making objects with baked clay, such as vases, pots, plates, tiles or sculptured articles that are made by molding or shaping moist clay and hardening it by heating in a kiln or by firing at a very high temperature.

Sculpture: the creation of three dimensional intaglio and relief work of art, which are in the form of carving (bone, stone, wood, ivory) modelling (clay and wax), papier mache (pulped paper bonded with glue) and casting (metal).

The sculptor composes his work in terms of volumes or mass, planes, contours, light and dark areas and textures. The objects produced are for functional purposes, such as religious and ordinary purposes. These include statues, statuettes, masks, furniture (seats, tables) pillars, state staffs and umbrellas and household items (jewellery, snuff boxes, milk jars, bowls and combs) some of these are found in the regalia of our queen mothers, e.g. stools, drums horns etc. The regalia are made from gold, silver, steel and wood.

Basketry: the art of using natural fibre or artificial cord to make baskets and other articles such as mats and trays. They are made by plaiting, braiding, coiling, knotting

(looping twining) and weaving (fitching and randing). They are made into hampers or macramé (decorative pieces) for some of the queen mothers.

Leather work: the art of turning (tanning) animal skins into leather and using the leather (skins and hides) to create clothes, bags belts, footwear, seats, jackets, jewelry boxes, talisman, charms and musical instruments. The Queen mothers sandals, jackets, bottom rest, suit cases are all made with either natural or artificial leather. Some of them keep their jewelry in a leather box.

Calabash Art: Calabash is half or part of a gourd. Calabash is obtained from (a gourd) the large ball shaped fruit of the gourd tree or creeping plant. The hollowed-out dried shell of the gourd fruit. They are made by carving and decorating by painting, incising, patterns, and scotching designs on them. They are carved into buttons, earrings, beads, belt hook etc. They are also made into musical instrument (maracas, gourd drums) fishing traps, hair slides and jewelry cases.

Calabash is used as food bowl and as a drinking can in most royal settings for drinking palm wine and other wine or liquor. And the Queen mothers are no exception. Calabash is used to fetch water for queen mothers, their house hold and visitors.

Architecture: the art and science of designing and constructing buildings and advising on their construction. Most Palaces and Queen mother Houses are decorated architecturally with some traditional Adinkra Symbols such as), Gye nyame,

nsoroma, fihankra and others. A typical example is the obomeng palace which is designed with bricks and Adinkra symbols.

Smithing (Jewellery and beading) : the art of repairing and fashioning of metal objects such as gold, silver, bronze, copper, steel platinum, plastic, Swede, leather, satin etc. These media are used to make rings, crown, necklaces, bangles, anklets and so on.

Most Queen mother Jewellery are designed and made by the various smiths, beadist or jewellers.

Body Art (make up): the application of cosmetics products to beautify or change the appearance of some one e.g.: lip sticks, face powder, weave-on (false hair) and so on. Queen mothers have assistants who see to their appearance in public at various occasions and functions. As part of seeing to their dressing they make them up for more beatification in the form of hair do and so on.

Costume: an outfit or clothing of a particular period or for a particular place. It can also be defined as the style of a dress peculiar to a nation. There are various forms of dressing. Each ethnic group has distinct ways of dressing for their traditional leaders and Queen mothers are no exception. They dress according to colours for various occasions based on the traditional psychological meanings of the Akan societies. Due to the traditional significance of colours and symbols, Queen mothers dress according to ordinary life, rites (birth, puberty, marriage, death) and special occasions.

Aesthetics: is the study of science of beauty. The concept of aesthetics is applied to the various forms of Arts, thus visual and performing Arts. It comprises of all the qualities that are related to beauty, especially in the arts. The qualities of the arts include vision (seeing) sound (hearing) motion (movement), taste, smell, touch, and emotion such as anxiety sadness, joy, love, fear, hope, hate, amusement. These inspire us to create or react to beautiful things. Artist ability to create, appreciate or criticize a work of art depends upon his or her perception. The ways things are perceived depend on the quality of the senses. Perception, creativity, appreciation, criticism and judgment in art are subjects, which fall under Aesthetics.

4.5 The components of Education in the study

Art education plays an important role in the development of an individual in the form of mind, body and spirit. In art education emphasis is placed on learning by understanding and learning by doing. In Ghana an individual is expected to acquire the following skills at the end of Art education.

These are: the cognitive skills: it is the aspect of the curriculum which is necessary for the development of the students thinking and general reasoning. It is also known as education of the mind or head. The second is the manipulative skills also known as the psychomotor or technical skills. Here the student uses his or her hand to do something. Other skills that are acquired by students in art education are the affective skills which are concerned with the feelings and expression of students about issues, ideas, or artifacts (items) they have made. They involve the use of the heart in activities. Affective skills educate the heart thus expression of feeling about the environment or what they observe around.

The queen mothers regalia as visual Art are also teaching media. Educationally, the visual and performing arts have played a significant role in the development of individuals. Drums are used to call attention to announcements and to enhance music at our palaces. They are also used to change lessons in our school system. Students are taught drum language and how to use drums in traditional music. As part of the cultural studies (Ghanaian language and culture) students are taught on how to play drums and dance traditionally in the form of Adowa, kete, agbadza, apatampa etc. They are also taught, poetry recital, and drama (miming) as part of the extra curricula activities in school.

The singing periods (lessons) are used to teach student songs like choral, patriotic, carol, gospel, hymns, and marching song and many others. Just as drums are used in the palaces so are they used in schools to enhance music, drama, and dance. Drums can be used as prelude or interlude. During drama, students at times act as queen mothers (role-playing) whereby both students and teachers can refer to the various regalia in the study and use it as a guide in dressing. Such as wearing the “dansinkran” hair style with thick black hair dye, “Baasankye” style of wearing cloth over an under cloth, royal (native) sandals, jewellery (Gold, silver or beads).

The study will also provide them on how to choose colours to suit occasions, since the school curriculum discusses colour symbolism.

Better still, the study of art education will help develop the intellectual social, physical behavioural, spiritual and the artistic domain of an individual. The rationale

for the teaching of art is based on the relationship between art and the individual, art and the society, and art and culture.

Art education creates an awareness of one's (student's) environment or surroundings. It also makes an individual self-reliant in the society and also contributes to the transformation of the culture. Art education encourages personal development and promotes transmission and transformation of society. Art education informs students on their cultural heritage and its contemporary manifestations. This enables them to identify the cultural needs of their societies and find solutions to them.

Art is a major means of transmitting our cultural heritage to the younger generation. The beliefs, values and symbolism of the people of Kwawu are manifested through the regalia of the Queen Mothers in the traditional area.

To be precise, regalia, are produced by the traditional artists such as carvers, jewellers, traditional textile designers and so on.

In the change and growth in art education, great emphasis is on the teaching of Art skills such as disciplines of foundations of art education, Art therapy, Curriculum studies in art, Educational research, Aesthetics and Criticism, Sociology of Art Education, Philosophy of Art Education, African Art in Education, Practical studio work and art production in the art education programmed at the KNUST- Kumasi.

A student can experience aesthetic qualities in the environment through variety of approaches, such as reading, writing and watching are all ways of responding to aesthetic qualities in objects or events. Also composing and performing are all channels of producing objects or events which contain aesthetic qualities. Responding and producing are also channels into the aesthetic experience.

In the African setting the artefacts embrace the aesthetic and theoretical aspects of life. Every artefact (regalia) is a social object and a cultural product. It expresses the beliefs, values and life styles of the people in the Kwawu traditional area and the various groups in the Akan setting. Aesthetic and functional qualities are usually found in a given artefact.

Art Education is composed of history and sociology, appreciation and criticism. Students are therefore exposed to the cognitive and affective approach of study and this will enable them to appreciate and judge an art piece. This may include description of work analysis of its component, then meaning and interpretation. Akans express their cherished ideas and values of life in Adinkra or graphic symbols which are normally found on the royal regalia.

Students need to study and understand the concepts which underline the Ghanaian artistic expressions and motifs and the meaning of the artefacts (regalia). Considering a carved snail and tortoise linguist staff, the student should understand the significance of the linguist staff, its role in the office of the royal administration.

The significance of the tortoise and the snail is peaceful co-existence. It is a symbol of peace in a state or an environment. These should be explained to students. Students' response to artefacts enables them acquire emotional (affective) growth as well as critical thinking (thus the skill of knowledgeably discussing an artefact or regalia). This enables students to build their cognitive skill. Students' exposure to philosophy aims and values of most symbols will enable them come out with their own creation of symbols, emblems, crest of local and national levels of their communities. By so doing students become creative and impart their creative skills in the society.

In a nutshell, Art education generally aims at the socio-cultural development of the contemporary cultural heritage and personal development.

4.6 The relevance of the study in the teaching and learning of Art Education.

The research:

1. Tells the location and history of Kwawus
2. Provides photographs and profiles compiled on queen mothers which can serve as learning and teaching material and can also be useful for Almanacs magazines and calendars
3. Serves as a research and resource material for both teachers and learners of Art Education (philosophy, sociology and history)
4. Is a source of information for tourists who are interested in visiting the Kwawu traditional area.
5. Discusses the significance and symbolism of colours and can serve as a guide to teachers and learners.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The survey showed that there is a dearth of documented records on the regalia and profile of Queen mothers in the Kwawu Traditional area. This may be due to the unwillingness of some Queen mothers to give out information. Many respondents were in favour of the documentation on the regalia of Queen mothers.

This may be partly due to the fact that they see these elevated women with special roles in the traditional hierarchical set up and the Ghanaian society as a whole.

The major objective of this research was therefore to conduct documentation on Queen mothers at the Kwawu Traditional area, as historical and sociological studies and as a reference material.

5.2 Main Findings

The research revealed that:

- ☐ wine or red mourning cloth (kobene) are worn by the Queen mothers when the mortal remains of a dead person is still in state where as black cloth (Birisie) is worn after burial.
- ☐ Queen mothers wear leaf regalia in the form of crown, necklace, bracelets and anklets during the funeral of Chiefs, Queen mothers and other royals.
- ☐ Queen mothers have three types of stools (black stool, ceremonial stool and ordinary stool)

- ❑ The Kwawu Queen mother whose original hair style is ‘dansinkran’ now wear headkerchief, beads and crown at times, because of the interaction and influence of other cultures like Ewes, Gas, Krobos and Europeans.
- ❑ Queen mothers who use to wear silver ornament now wear gold and other colours of jewelry to suit various occasions.

5.3 Conclusions

The research has revealed that the regalia of Queen Mothers’ in the Kwawu Traditional Area have not been given enough documentation.

The research has also brought to bare that Queen Mothers’ seems to have been relegated to the background, they continue to play active role in the society.

The research has revealed that Queen mothers are originators of the chieftaincy institution and also work hand in hand with the chiefs.

This research has brought to light the old adage that ‘behind every successful man there is a woman’. Similarly, behind every chief or King there is a Queen Mother. It has revealed some cultural values within the chieftaincy institution.

The research is not just an effort to add to the achievements of historian publications but it is also to serve as a reminder to writers that much is expected of them on the issue of Queen mothers.

It is believed that this research will help achieve its purpose to educate the citizens of Kwawu, Ghana and the world as a whole, to motivate and influence our Queen mothers in their day to day activities.

5.4 RECOMMENDATIONS

It is recommended that:

- (1) The Kwawu Traditional Council should provide support and attention to publications on the profile of Queen mothers and the projects they undertake.
- (2) Some of the roles played by Queen mothers should be brought to the lime light by institutions like the media for appreciation and acknowledgement from the society.
- (3) The significance and symbolism of Queen mothers regalia should be given wider publicity to educate the younger generation and the general public about our cultural values and traditional systems of governance by the office of the Minister of Chieftaincy and Culture through research and publications.

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Queen Mothers' regalia in the K

REGIONAL PARTICULARS OF RE

little about yourself?



.....

s applicable to you

Female []

- $$\begin{bmatrix} 1 & 0 \\ 0 & 1 \end{bmatrix}$$

61 – 70 years []

70 years and above []

(c) What is your educational level?

Middle School []

G.C.E. 'O' Level []

S.S.C.E []

Teachers/Nurses Training []

Polytechnic []

University []

None []

(d) Status

Queen Mothers []

Chiefs []

Resources Persons (others) []

Which area can you provide me with the requisite information?

B. THE ORIGIN OF THE PEOPLE OF KWAWU

Where do the inhabitants of Kwawu come from?

Ashanti

Akwamu

Bono

Akyem

What is the meaning of Kwawu?

How is the chieftaincy institution in Kwawu structured?

What are some of the problems the Queen mother faces in the Kwawu Traditional Area?

Is it possible to direct me to someone who could furnish me with information on questions you were not in a position to answer?

C. REGALIA

What are the regalia that the Queen mother uses in her day to day activities?

Mourning regalia

Regalia for durbars

Regalia for festivals etc.

Others

What term is given to how Queen mothers' cloth is worn?

What name is given to the Queen mothers' hair do?

Why do you wear that hair style?

How many types of stools do you have in your possession as a Queen mother?

What are the uses of these stools?

Who originated or invented these regalia (origin, source, age)?

How did they find their way to Kwawu?

What materials are used for their preparation?

What items are used for their decoration?

What is the significance of these decorations?

On what occasions are these worn?

What is their significance?

Can I have a look at the regalia?

Can you outline the value and symbolism of each of the regalia?

Are some of the regalia only used by Kwawu Queen mothers?

What are these variations?

Can you direct me to someone who can furnish me with information on questions you were unable to answer?

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APPENDIX B

Interview guide for Chiefs, Queen mothers, Resource persons

1. How long have you been in this position? For how long have you been a Queen mother or interacted with the Queen mothers of the Kwawu Traditional Area.
2. Can you briefly tell me about any regalia for Queen mothers in the Kwawu Traditional Area?
3. Kindly mention the meanings, functions and suggest recommendations of the following Queen mothers regalia.
 - a) Head gear/Head band.....
 - b) Cover cloth (Baasa nkye).....
 - c) Sleet (Down cloth, or long skirt).....
 - d) Sandals
 - e) Arm Band
 - f) Wrist Band
 - g) Stools (seat)
 - h) Foot rest
 - i) Staff
 - j) Umbrella
 - k) Bodua
 - L) Kingdoms.....

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