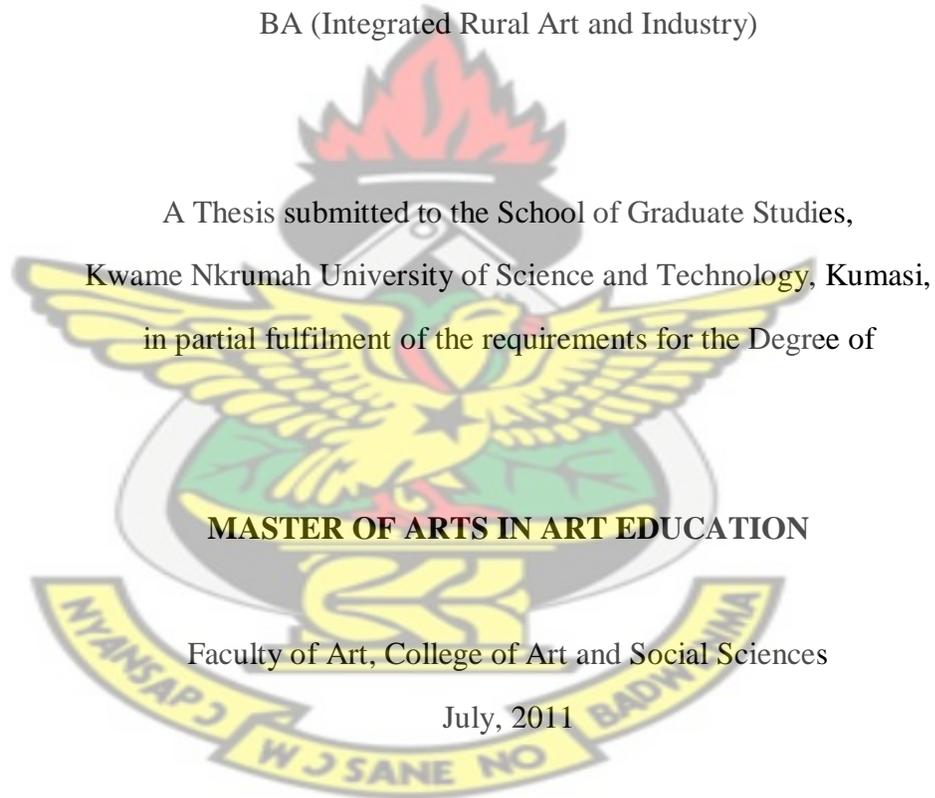


**THE PHILOSOPHICAL AND SYMBOLIC MEANINGS OF ART FORMS
AT SHRINES AND CHURCHES IN GHANA
A CASE STUDY IN THE CENTRAL REGION**

By

KNUST
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DECLARATION

I hereby declare that this submission is my work towards the MA degree 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 acknowledgment has been made in the text.

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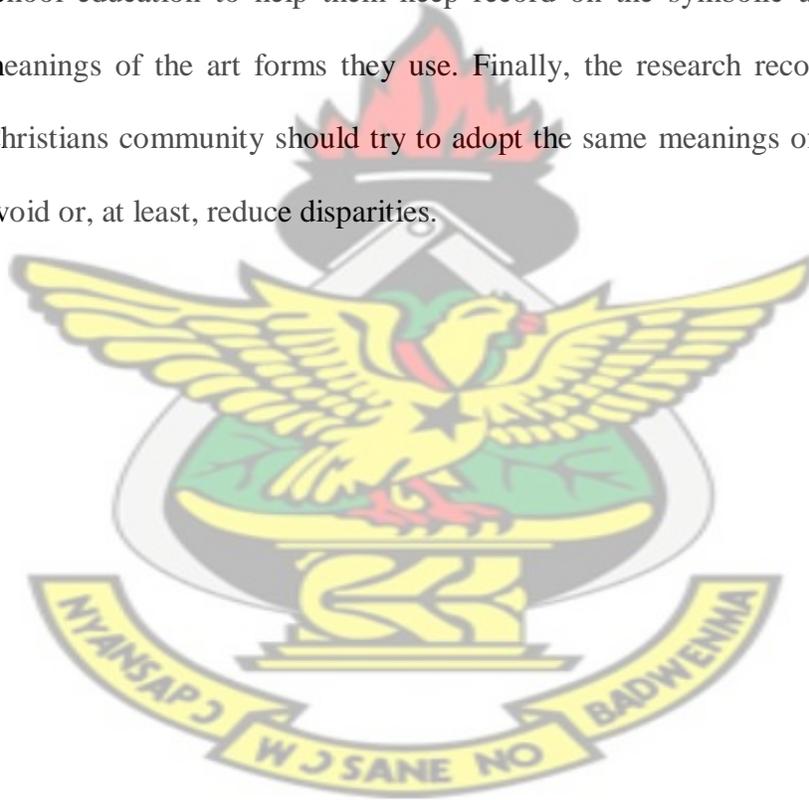
ABSTRACT

The thesis investigates the various art forms at shrines and churches, the materials used to produce them, what part they play in the worship, the philosophies behind them, their symbolic meanings, similarities and differences in them.

Many visual art forms exist in shrines and churches. An empirical observation by the researcher indicates that, whereas the art forms at shrines are considered unholy by many Ghanaians, about 70% of whom are said to worship in the churches, the ones at the churches are considered sacred. The study focuses on selected art forms at shrines and churches and categorises them according to the symbolic, philosophical meanings behind them. The problem the thesis seeks to solve is to identify similarities and differences in symbolic and philosophical meanings of the art forms employed at both places of worship. The main objectives of the research were: to find out the philosophical and symbolic meanings of the art forms, the roles these art forms play in the worship, and the similarities and differences in these art forms at shrines and churches.

The descriptive, survey method with interviewing and questionnaire administration were employed to gather the data for the research. The sample population of the research constituted 20 leaders of all the identified shrines and churches, 50 members from all the five identified shrines and five churches the researcher visited. The researcher employed the technique of purposive sampling and simple random sampling.

The similarities in function of the art forms at the shrines and churches in the Central Region are similar with slight differences. It therefore implies that the art forms at the shrines and art forms at churches serve almost the same purposes. The research discovered that a challenge is posed to the few school-educated elite of the Traditional worshipers in particular to embark upon serious research and proper documentation of the art forms at the shrines. The research also recommends that the leaders of Traditional worship should be given formal school education to help them keep record on the symbolic and philosophical meanings of the art forms they use. Finally, the research recommends that the Christians community should try to adopt the same meanings of the art forms to avoid or, at least, reduce disparities.



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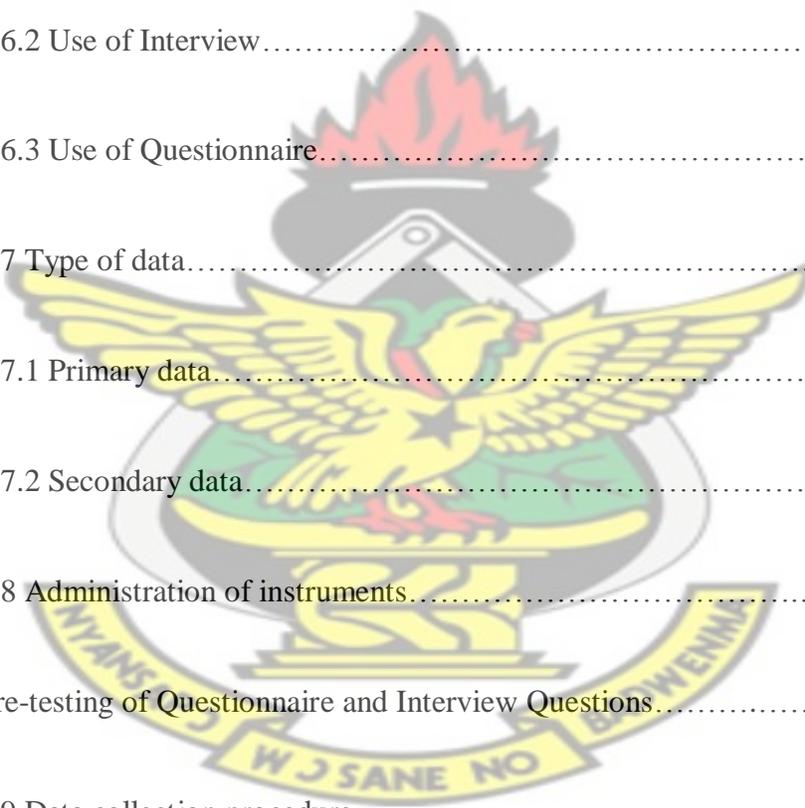
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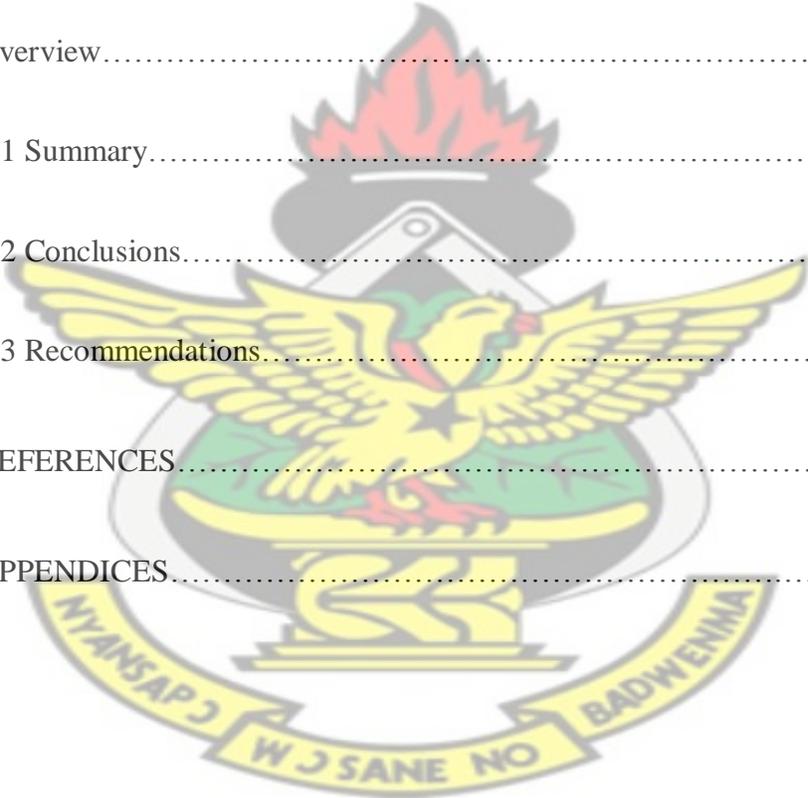
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CHAPTER ONE INTRODUCTION

1.1 Overview

This chapter covers Background of the study, Statement of the problem, Objectives, Research questions, Delimitation, Definition of terms, Importance of the study and Organization of the rest of the text.

1.2 Background of the Study

Art- is the process of expressing in concrete form or events, human emotions and aspirations, ranging from the simple joys of being to complex philosophical expressions. The word “religion” comes from an ancient Latin word that means simply "to tie things together”. Of the three main related religions in Ghana- African traditional, Christianity and Islamic religion. African traditional and Christian religions use visual art forms while Islam forbids the use of many of the visual art forms. Art forms appear in the pottery, weaving, carving, and painting of many cultures. Visual arts can inform and deepen our spiritual life. There is hardly any rite of our modern Christian religion which does not have counterpart in Traditional religion. Traditional and Christian arts are intended to uplift the mind from the mundane and temporal to the spiritual and eternal. Religious art is sacred art produced in an attempt to illustrate, supplement and portray in tangible form the principles of religion. It may be simply decorative, or it may have symbolic meaning. It can be an object to be venerated not for what it is but for what it represents.

1.3 Statement of the Problem

The research investigated the various art forms at shrines and churches, the materials used to produce them, those who made them, the part they play in the worship, the philosophies behind them, the symbolic meanings, and the similarities and differences in them. The information gathered will be used to educate the general public. In this country there are been two major groups of religions, these are the indigenous religion (African Traditional Religion) and

foreign religions (Christianity, Islam, Buddhism and others). These foreign religions exist side by side African traditional religion.

The history of religion in Ghana reveals that, before the advent of Islam and Christianity to Ghana, all the peoples of Ghana subscribed to African Traditional Religion in one form or the other. However, with the introduction of the foreign religions, individuals and families began to give up the Traditional Religion in favour of Islam or Christianity. As at the time of this research, it was found that, there are Ghanaians who still believe and indulge in the various Traditional religion of worship, while others believe in Christianity, Islam, Buddhism and others. There are also Christians who believe and practise African Traditional Religion alongside.

Apart from Islam which does not recognize art forms in the mosque, shrines and churches use art forms which help them in their worship. There is much symbolism and philosophy in the actions and objects that one sees at shrines and churches. The research discovered that, most Churches use art forms. Nonetheless, many Christians condemn the art forms at the shrines, although those same Christians admire the art forms when they are used in the churches.

1.4 Objectives

The research was conducted along the following objectives:

- 1.** To find out the name and morphology of art forms that are used at five shrines and five churches in the Central Region of Ghana.

2. To examine the philosophical meanings of art forms at five shrines and five churches in the Central Region of Ghana.
3. To examine the symbolic meanings of art forms at five shrines and five churches in the Central Region of Ghana.
4. To find the period or time the art forms are used at five shrines and five churches in the Central Region of Ghana.
5. Find out the makers or manufacturers of the art forms at five shrines and five churches in the Central Region of Ghana.
6. Find out the materials used in making the art forms at five shrines and five churches in the Central Region of Ghana.
7. Find out the role played by the art forms at five shrines and five churches in the Central Region of Ghana.
8. Find out the similarities and differences in the art forms at five shrines and five churches in the Central Region of Ghana.

1.5 Research Questions

- What are the philosophical and symbolic meanings of art forms at shrines and churches?
- What are the similarities and differences of art forms at shrines and churches?

1.6 Delimitation

The project investigated five (5) different shrines dotted along the Kasoa-Elmina coastline and at Agona Swedru and five (5) different churches.

The researcher limited the research to shrines and churches that use art forms in the Central Region.

1.7 Limitations

The researcher experienced a number of challenges and setbacks during the research, some of which were:

1. Sometimes the interviews were scheduled to suit the interviewee but the candidates did not always cooperate.
2. Lack of financial resources to visit the remotest parts of the area under review restricted the movement and modus operandi of the researcher. The attitude of some traditional priests, too, hampered the progress of the research. For example, some of them demanded money before giving out the needed information.
3. Most of the traditional priests the researcher interviewed did not allow photographing since they claimed that the gods did not allow photographing anything involving them.

1.8 Definition of Terms

Art form: A creative activity or type of artistic expression that is intended to be beautiful or thought-provoking.

Church: A building set aside for public worship.

Philosophy: Is a reflection on human experience in search of answers to some fundamental questions.

Shrine: A place hallowed by its association with a sacred object or person or a shelf for a religious image.

Symbol: Something that stands for or represents something else, especially an object representing an abstraction.

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1.9 Importance of the Study

- This research will help clear the mind whether the art forms in shrines and churches serve the same purpose or not.
- It will be used to educate the general public on the philosophic and symbolic meanings, similarities and differences of the art forms at shrines and churches.
- It will serve as a reference material to researchers.

1.10 Organization of the rest of the Text

The remaining chapters of the thesis are organized as follows:

Chapter Two discusses literature related to the study. Chapter Three describes the Methodology used in the study. In Chapter Four, the findings are presented and discussed in relation to the research questions. Finally Chapter Five gives the Summary, Conclusions, Recommendations and areas for further research.

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2.1 Overview

This chapter provides literary sources that show that Ghanaians are widely known to be overly religious, and each group of persons have their own religious system with a set of beliefs and practices. It shows that religion permeates all the departments of life so fully that it is not always easy or possible to isolate it. It

also reveals that art is used to glorify religion and it is one of the most effective languages of religion. It demonstrates that one of the traditional ways in which art has been valued is in its religious significance, and that Paintings and sculptures depicting gods and goddesses make their images meaningful.

2.2 Visual Art Forms

The definition of art is controversial in contemporary philosophy. Whether art can be defined has also been a matter of controversy. The philosophical usefulness of a definition for art has also been debated. Contemporary definitions may be categorized into two groups. One distinctively modern, conventionalist, sort of definition focuses on the institutional features of art, emphasizing the way art changes over time, modern works that appear to break radically with all traditional art, and the relational properties of artworks that depend on works' relations to art history, art genres, etc. The conventionalist definition makes use of a broader, more traditional concept of aesthetic properties that include more than art-relational ones, and focuses on the pan-cultural and trans-historical characteristics of art. The researcher looks at this definition in the context of different peoples.

Tolstoy (1898) defines art as: that human activity which consists in one human consciously conveying to others, by certain external signs, the feelings he has experienced, and in others being affected by those feelings and also experiencing them. The work of art must seize upon you, wrap you up in itself and carry you

away. It is the means by which the artist conveys his passion, the pain passes, and the beauty remains. There is the falsely mystical view of art that assumes a kind of supernatural inspiration, a possession by universal forces unrelated to questions of power and privilege. In this view, the channel of art can only become clogged and misdirected by the artist's concern with merely temporary and local disturbances.

Proust (2010) defines art as: a selective re-creation of reality according to an artist's metaphysical value-judgments. An artist recreates those aspects of reality which represent his fundamental view of man's nature. The artist's mind is a copy of the divine mind, since it operates freely in creating the many kinds of animals, plants, fruits, landscapes, countryside, and awe-inspiring places. Where the spirit does not work with the hand there is no art. Although nature commences with reason and ends in experience, it is necessary for us to do the opposite, that is, to commence with experience and from this to proceed to investigate the reason.

As Michelangelo said, "True art is made noble and religious by the mind producing it. ... The true work of art is but a shadow of the divine perfection. ... A man paints with his brains and not with his hands." Egunor (1992) defines art as: "the study and creation of things in forms, texture, lines and colour which gives pleasure to the mind and satisfies our sense of beauty". The philosophy of art seeks to answer this very interesting and complex question. It further considers definitions of beauty, taste, symbolism and representation. The relationship between the individual artist (their ideas) and the larger collective (audience,

culture and universe) may also be explored in the philosophy of art. Our ideas of art have changed over the centuries.

2.3 Meaning of Symbols, Symbolism and Philosophy in Visual Arts

2.3.1 Symbols

Gilbert (1998) considers symbols as: “images or signs that represent something else, because of convention, association, or resemblance”. No matter what meaning a symbol may take as listed by Gilbert above, the fact still remains that symbols are abstracted versions of ideas. They are also indirect means of communication. They bear literal or proverbial meaning in the Ghanaian and African context. For example, the linguist bears a staff which has a proverbial symbol at the top. The nature of any symbol also depends on the attitudes and general outlook on the life of the clan. For example, a bird with the head turned backwards picking something from behind (the Sankofa bird). This indicates that there is nothing wrong in returning to fetch something that has been forgotten, left behind or thrown away. We can always correct our mistakes. Another symbol is three human heads carved together, which literally means the ideas of three or more people put together produce better results than one person’s ideas. Its proverbial meaning is that one must learn to consult others before taking a decision for a group. The people of Liberia and the Ivory Coast use the Dan Ngere mask as a channel of communication with their high god (Zian). Another good example is the ‘Pomdo’ figure carved from soapstone. The Kissi people of Guinea

keep this figure in their rice farm to protect the crop and to make the farm prosperous.

Moyeart (2004) defines symbol as: Something such as an idea, object, conventional or non conventional that is used to represent something else. It could be abstract or not. Abstract symbols are symbols that do not depend on their concrete material substance. These are abstract entities that are capable of abstracting themselves, freeing themselves, purifying themselves from their possible concrete substance. This implies that an object can be described as a symbol of something else if it seems to represent it because it is connected with it in a lot of people's mind. For example, indigenous Ghanaian pottery is made in particular forms that communicate specific messages. A pot in a globular form is a symbol of purity. It signifies all things that are sacred and pertain to God. The choice of symbol does not matter. The art of communicating with names may be approached from two sides, that is, in concrete or abstract. The real name of a person can be replaced at any time rendering it abstract. It ceases to be abstract, however, when the link between the reference and the referent, between the name and the person makes it impossible to change it once it has been given.

Tillich (1896) sees characteristics of symbols as:

- 1) Symbols have one characteristic in common with signs; they point beyond themselves to something else. The red sign at the street corner points to the order to stop the movements of cars at certain intervals. A red light and the stopping of cars have essentially no relation to each other, but conventionally they are united as long as the convention lasts. The same is

true of letters and numbers and partly even words. They point beyond themselves to sounds and meanings.

- 2) It participates in that to which it points: the flag participates in the power and dignity of the nation for which it stands. Therefore it cannot be replaced except after an historic catastrophe that changes the reality of the nation which it symbolizes. An attack on the flag is felt as an attack on the majesty of the group in which it is acknowledged. Such an attack is considered blasphemy.
- 3) It opens up levels of reality which otherwise are closed for us. All arts create symbols for a level of reality which cannot be reached in any other way. A picture and a poem reveal elements of reality which cannot be approached scientifically. In the creative work of art we encounter reality in a dimension which is closed for us without such work.
- 4) Unlocks dimensions and elements of our soul which correspond to the dimensions and elements of reality. A great play gives us not only a new vision of the human scene, but it opens up hidden depths of our own being. Thus we are of our own being. Thus we are able to receive what the play reveals to us in reality.
- 5) Symbols cannot be produced intentionally. They grow out of the individual or collective unconscious and cannot function without being accepted by the unconscious dimension of our being. Symbols which have an especially social function, as political and religious symbols are created

or at least accepted by the collective unconscious of the group in which they appear.

- 6) Symbols cannot be invented. Like living beings, they grow and they die. They grow when the situation is ripe for them and they die when the situation changes.

In summary, a symbol is something that represents something else, either by association or by resemblance. It can be a material object or a written sign used to represent something invisible.

2.3.2 Symbolism

Symbolism originated in France, and was part of a 19th-century movement in which art became infused with mysticism. French Symbolism was both a continuation of the Romantic tradition and a reaction to the realistic approach of impressionism. Adams (2002) explains Symbolism as: “the systematic use of symbols or pictorial conventions to express an allegorical meaning. Symbolism is an important element of most religious arts and reading symbols plays a main role in psychoanalysis”. People express their ideas or qualities in symbolic forms like ceremonial swords, masks, objects of worship, the stool in the Akan society. This represents the soul of the society. It serves as a symbolic link between the common people in the society and their heads (i.e. the chief of the village or town, or the head of state). Tillich (1896) considers symbolism as: “an artistic and poetic movement or style using symbolic images and indirect suggestion to

express mystical ideas, emotions, and state of mind”. For example, the Africans, however, symbolism is deeper, and more involving. It has value and it is functional.

2.3.3 Philosophy

Pence (2000) believes that Philosophy, science and art differ principally according to their subject matter and also the means by which they reflect, transform and express it. In a certain sense, art, like philosophy, reflects reality in its relation to man, and depicts man, his spiritual world, and the relations between individuals in their interaction with the world.

Durant (1961) makes us understand that Philosophy means and includes five fields of study and discourse: logic, aesthetics, ethics, politics, and metaphysics. According to him, logic is the study of ideal method in thought and research: observation and introspection, deduction and induction, hypothesis and experiment, analysis and synthesis. Such are the forms of human activity which logic tries to understand and guide. Aesthetics is the study of ideal form, or beauty; it is the philosophy of art. Ethics – Is the study of ideal conduct and highest knowledge of good and evil, the knowledge of the wisdom of life. Politics – It is the study of ideal social organization (it is not, as one might suppose, the art and science of capturing and keeping office); monarchy, aristocracy, democracy, socialism, anarchism, feminism. These are the dramatis

personae of political philosophy. Metaphysics (which gets into so much trouble because it is not, like the other forms of philosophy, is an attempt to coordinate the real in the light of the ideal). It is the study of the “ultimate reality” of all things: of the real and final nature of “matter” (ontology) of “mind” (philosophical psychology), and of the interrelation of “mind” and “matter” in the process of perception and knowledge (epistemology).

Solomon (1997) asserts that, Philosophy is a style of life, or life of ideas or the life of reason. Philosophy takes our heads out of the cloud, enlarging our view of ourselves and our knowledge of the world, allowing us to break out of prejudices and harmful habits that we have held since we were too young or too naïve to know better. To say that philosophy is “critical” is not to say that it is negative or nihilistic; it is only to say that it is “reflective”. It looks at and thinks about ideas carefully, instead of unthinkingly accepting them. He again states that, philosophy is an art, the art of criticism and argumentation as well as the art of conceptual system building, or perhaps, the art of creating comprehensive and edifying visions, new ways of thinking.

2.4 Historical Overview of Shrine Art Forms and Church Art Forms

Tillich (1896) says: “man’s ultimate concern is expressed symbolically. Everything which is a matter of unconditional concern is made into a god. If the nation is someone’s ultimate concern, the name of the nation becomes a sacred name and the nation receives divine qualities which far surpass the reality of the being and the functioning of the nation. The nation then stands for and symbolizes the true ultimate, but in an idolatrous way”. He adds, “Religiously speaking, God

transcends his own name. This is why the use of his name easily becomes an abuse or a blasphemy. God is the basic symbol of faith. All the qualities we attribute to him- power, love, justice, are taken from finite experiences and applied symbolically to that which is beyond finitude and infinity”. Religious symbolism is the use of text, images, procedures, or actual physical objects to represent an idea or belief. The most common example is the use of objects to symbolize the faith itself, as in the use of a cross to represent Christianity, or the Star of David to represent Judaism.

2.4.1 Historical Overview of Shrine Art Forms

To Trotter (1987), religion comes from an ancient Latin word that means simply "to tie things together." Religion is the human quest for coherence and meaning in the understanding of the world. Art does not have biblical subject matter to be "religious." Any felt passion or insight about the world, expressed with power, ought to be considered religious art”.

Paul Tillich, a Christian theologian, suggested that a work of art could have religious subject matter and still be an irreligious statement. On the other hand, a work of art on a non-biblical subject could be expressed with such power that it would be a profoundly religious work. These statements may seem contradictory, but let us look at them carefully. Tillich believed that just stating a religious theme was not adequate. A religious painting of this type would seem to carry the entire religious message. The experience of the viewer would be limited to his

knowledge of the particular religious scene. On the other hand, a treatment of a common event in human life and experience, so touched by human sense that its power still grips the viewer, is unmistakably a "religious" event. It ties things together.

2.4.2 Art in Traditional African Religion and Symbolism

As said earlier, art is used to glorify religion. Art, as one of the most effective languages of culture, has been integrated into the fabric of the society to play its own part, with the artists creating in traditional freedom just as do artists of other cultures of the world.

Antubam (1963) believes that: "Traditional religions occupy the whole person and the whole of his life. Religion in African societies is written not on paper but in people's hearts, minds, oral history, rituals and religious personages like the priests, rainmakers, officiating elders and even kings". The red colour is a spiritual colour and has a very powerful religious significance. It is the colour of the cloth used to adorn the table in the shrine. Among the Benin, Yoruba and Igbo in Nigeria, for example, the red colour is worn by the chief priest of the local shrine whenever he is at the shrine performing his duty or at the King's palace or any public place where he is called to perform rituals or sacrifices to the gods. This colour is significantly marked out for the *Eze muo* or *Dibia*, "the spiritual king or the native doctor", respectively.

2.4.3 Historical Overview of Church Art Forms

Christian art is intended to uplift the mind to the spiritual. It can be an object to be venerated not for what it is but for what it represents. Christian art is sacred art produced in an attempt to illustrate, supplement and portray in tangible form the principles of Christianity, though other definitions are possible. Most Christian groups use or have used art to some extent, although some have had strong objections to certain religious images, and there have been major periods of iconoclasm within Christianity. Images of Jesus and narrative scenes from the Life of Christ are the most common subjects, and scenes from the Old Testament play a part in the art of most denominations.

According to Tolstoy (1898), “Before the Edict of Milan (313), which made Christianity the Roman Empire's state religion, Christian art was restricted to the decoration of the hidden places of worship, such as the catacombs and meeting houses called *titulae* (converted private houses). Most early religious artists worked in manner that was derived from Roman art, appropriately stylized to suit the spirituality of the religion”. He adds, these artists chose to reject the ideals of perfection in form and technique. They rather sought to present images which would draw the spectator into the inner eye of their work, pointing to its spiritual significance. An iconography was devised to visualize Christian concepts. The first Christians don't see in art a way of expressing beauty, but one of transmitting their faith and beliefs as well as to teach them. He continues that, after the fourth century, under imperial sponsorship, Early Christian architecture flourished throughout the Roman Empire on a monumental scale. Buildings were of two

types, the longitudinal hall - basilica, and the centralized building - a baptistery or mausoleum.

The exteriors of Early Christian buildings were plain and unadorned and the interiors contrarily, were richly decorated with marble floors and wall slabs, frescoes, mosaics, metal works, hangings, and sumptuous altar furnishings in gold and silver. Early Christian illuminated manuscripts are of an unusually high quality. Freestanding Early Christian sculpture is rarely seen. Early Christian bas-reliefs survive in abundance in marble and porphyry.

Williams (2004) asserts that, Early Christian art survives from dates near the origins of Christianity. The oldest surviving Christian paintings are from the site at Megiddo, dated to around the year 70, and the oldest Christian sculptures are from sarcophagi, dating to the beginning of the 2nd century. The largest groups of Early Christian paintings come from the tombs in the Catacombs of Rome, and show the evolution of the depiction of Jesus, a process not complete until the 6th century, since when the conventional appearance of Jesus in art has remained remarkably consistent. Until the adoption of Christianity by Constantine, Christian art derived its style and much of its iconography from popular Roman art, but from this point grand Christian buildings built under imperial patronage brought a need for Christian versions of Roman elite and official art, of which mosaics in churches in Rome are the most prominent surviving examples. Christian art was caught up in, but did not originate, the shift in style away from the classical tradition inherited from Ancient Greek art to a less realist and otherworldly hieratic style, the start of medieval art.

To Freeland (2001), the Renaissance saw an increase in monumental secular works, but until the Protestant Reformation, Christian art continued to be produced in great quantities, both for churches and clergy and for the laity. The Reformation had a huge effect on Christian art, rapidly bringing the production of public Christian art to a virtual halt in Protestant countries, and causing the destruction of most of the art that already existed. Artists switched to secular genres like portraits, landscape paintings and, ironically, subjects from classical mythology, now more acceptable subjects than saints. In Catholic countries, production continued, and increased during the Counter-Reformation, but Catholic art was brought under much tighter controls by the church hierarchy than had been the case before. From the 18th century the number of religious works produced by leading artists declined sharply, though important commissions were still placed, and some artists continued to produce large bodies of religious art on their own initiative.

2.4.4 Christian Symbolism

Encarta (2009) asserts that, the altar has been ascribed deep religious and symbolic significance. It has been considered a holy and revered object, a place hallowed by the divine presence, where contact and communication with deities and other spirits could be achieved. So sacred was its power, often protected by taboos that it served, at times, as an asylum for those seeking refuge. At the heart of all altar symbolism lies the idea that it is the center or image of the universe.

Particularly in India, the cosmic significance of the altar was fully explored. The ancient sages saw its different parts as representing the various sections of the universe and concluded that its construction was a repetition of creation. The altar, as a heaped-up mound of earth, also symbolized the sacred mother; its very shape could be compared with the body of a woman.

Grabar (1968) asserts that, After Christianity had become the official religion of Rome and secrecy was no longer necessary, certain images such as the fish, the cross, the Lamb of God and the Good Shepherd continued to have symbolic importance in art and liturgy. Explaining a work of art, which may be understood as interpreting the work, involves discouraging the meanings and also stating the relevance of these meanings to our lives and to the human situation in general.

There are many more symbols used in religion. For example, in Christianity the sacraments (Holy Communion, Baptism, Ordination and Marriage) are symbols of spiritual change in the participants. In the Holy Communion, the bread and wine are symbolic of the body and blood of Jesus, which are themselves also symbolic of the salvation of the recipient. Other Christian symbols include the Dove (symbolic of the Holy Spirit), and the sacrificial Lamb (symbolic of Christ's sacrifice). Holy Water, water blessed by a bishop or priest and prescribed for use in the liturgies of some Christian churches. The ceremonial use of water, a natural cleansing agent symbolizing interior purification, can be found in many religions from ancient times to the present.

2.5 Functions of Ghanaian Symbolism, African Symbolism and Philosophy

2.5.1 Functions of Ghanaian Symbolism

Antubam (1963) asserts that, symbolically, the Ghanaian regards death as belonging to the left, having to do with the material life, and being, therefore, female in conception. It is also associated with all that belongs to the reactionary past, old age, black earthliness and dirt as the inevitable ultimate end of the transitory union of flesh and soul. Libation and the giving of food to the departed are tokens of fellowship, hospitality and respect; the drink and food so given are symbols of family continuity and contact. He again states that, the beauty of colour cannot lie only in the visual value of it, but also in its significant traditional meanings. For example, the colour white is associated in nature as colour of white cotton, egg shell and white clay (kaolin). Symbolically, it means joy, victory, happiness, virginity, and the faultlessness of God. Grey also associated in nature as the colour of ashes, symbolically means pity, shame, blame hypocrisy, unreliability, unpredictability and degradation. All people, irrespective of where they may be, evolve peculiar symbolic ideas about colour, which are often revealed in their traditional practices of everyday life and in casual.

2.5.2 Functions of African Symbolism

Antobam (1963), states that, contemporary anthropological studies interpret funeral customs as symbolic expressions of the values that prevail in a particular society. This approach is strengthened by the observation that much of what

occurs during a funeral is determined by custom. Even the emotions exhibited during death rituals can be dictated by tradition.

According to Audi (1999), he says, in terms of the society, the symbolic significance of death is most forcefully depicted in the funerals of rulers. Especially in cultures where the tribe or nation is personified in the ruler, such funerals often reach the proportion of a political drama in which the whole nation is at stake. The ruler's burial is not simply a religious event; it is an occurrence with great political and cosmological consequences. The pyramids of Egypt, for example, became both a symbol and a proof of royal authority. Because the Pharaohs were the living embodiment of societal permanence and of spiritual and temporal authority, these elements were all threatened at their death. The participation of their successors in the funeral rites provided assurance of continuity. Among the Shilluk people of the Sudan, the funeral rituals for monarchs were related to cultural ideas about the nature of monarchy and the political order and to the maneuvering for power that takes place upon the transfer of authority. He adds, colour has symbolic meaning in the African cultures and each colour conveys peculiar information when worn or displaced at significant places or situations. The black colour is a symbolic colour for funerals in almost all parts of Africa. It is the official mourning cloth at funerals especially the one that involves a person who died at unripe age. The white colour is a symbol of purity and joy, which is usually worn at the funeral of an old member of the society. The differences in colours of cloth at funerals convey different messages.

He finally concludes that, the one who dies at an unripe age is in the land of the spirits, which may cause the person's spirit appear to the relations in form of a ghost in the land of the living. No one wants to see the ghost of his dead relative because of the unpleasant consequences that come with it. The death of the aged member, on the other hand, is welcome death, and the living make merriment to commemorate the deceased and rituals are performed to herald his easy passage to the land of the ancestors. Oftentimes, where the dead lived a good life and were loved by many, the members wish the departed not only easy passage to the ancestral world, but show the readiness of the ancestors to welcome him into their world again.

Encarta (2009), states that, the cross, as a basic design motif, appears in the pottery, weaving, carving, and painting of many cultures. It may be simply decorative, or it may have symbolic meaning. The tau cross, for example, was a symbol of life to the ancient Egyptians. When combined with the circle (as in the crux ansata), it stood for eternity. For most ancient peoples the Greek cross was a metaphor for the four indestructible elements of creation (air, earth, fire, and water), thus symbolizing permanence. The swastika, with the ends of its cross bars bent to the right, was common in both the Old World and the New World. It originally represented the revolving sun, fire, or life and later, by extension, good luck.

2.5.3 African Philosophy

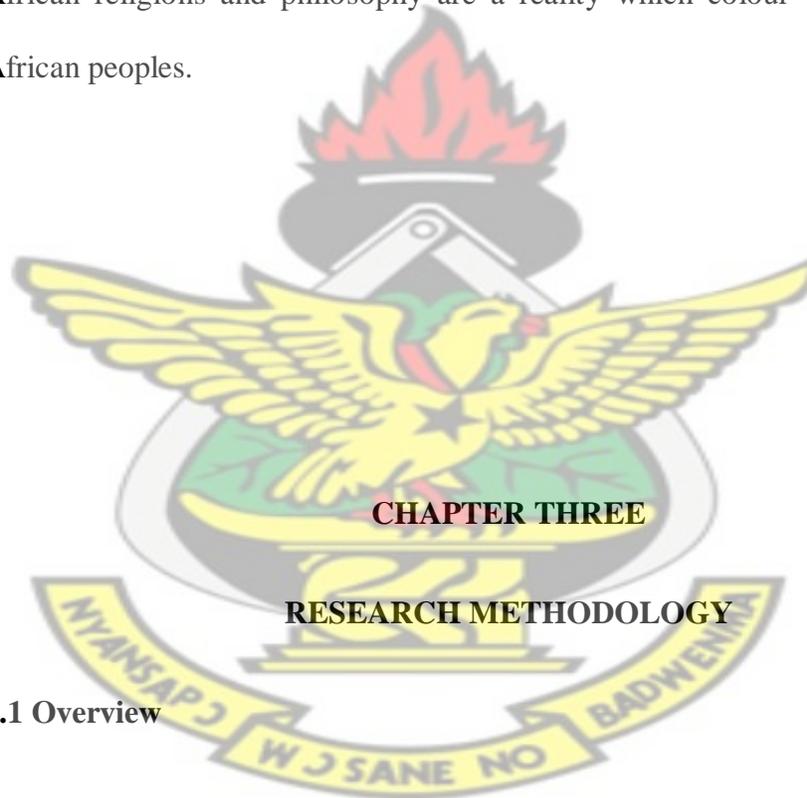
Titus, Smith and Nolon (1986) explain philosophy as “a group of perennial problems that interest people and for which philosophers always have sought answers. Philosophy presses its inquiry into the deepest problems of human existence”. Some of the philosophical questions raised in the past have been answered in a manner satisfactory to the majority of philosophers. Many questions, however, have been answered only tentatively, and many problems remain unsolved.

Mbiti (2010) asserts that, African religions and philosophy have been subjected to a great deal of misinterpretation, misrepresentation and misunderstanding. In Christian, Muslim and even Buddhist missionary circles they have been condemned as superstition, satanic, devilish and hellish. In spite of all these attacks, traditional religions have survived, they dominate the background of all African peoples, and must be reckoned with even in the milieu of modern social change.

Pence (2000), refers to African philosophy as the understanding, attitude of mind, logic and perception behind the manner in which African peoples think, act or speak in different situations of life. Because traditional religions permeate all the departments of life, there is no formal distinction between the sacred and the secular, between the religious and non-religious, between the spiritual and the material areas of life. Wherever the African is, there is his religion: he carries it to the fields where he is sowing seeds or harvesting a new crop; he takes it with him to the beer party or to attend a funeral ceremony; and if he is educated, he takes religion with him to the examination room at school or in the university, if he is a

politician he takes it to the house of parliament. Although many African languages do not have a word for religion as such, it nevertheless accompanies the individual from long before his birth to long after his physical death.

Pence (2000), sees philosophy of one kind or another is behind the thinking and acting of every people, and a study of traditional religions brings us into those areas of African life where, through word and action, we may be able to discern the philosophy behind. This involves interpretation of the information before us. African religions and philosophy are a reality which colour the whole life of African peoples.



CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Overview

The previous chapter talked about the related literature for the purpose of providing a background for this study. This chapter talks about methodology for the data collection processes for the study and has been sub-headed as follows: Research Design, Library Research, Population for the Study, The Sample size, the Data Collection Instruments, Type of Data, Administration of Instruments,

Data Collection Procedure, The Data Analysis Plan and Synthesizing of the Results.

3.2 Research design

Qualitative research design was used for the research: the descriptive and survey methods were used after considering the nature of the research. The classification aspects of descriptive research were catered for in the thesis as symbolic and philosophical meanings of the art forms were uncovered. They were then categorized into the relevant subject areas.

3.3 Library Research

Information was sourced from the Kwame Nkrumah University of Science and Technology (KNUST) Kumasi Main Library, where books were consulted at the Undergraduate Section, the Ghana Collection Section, the Reference Section and the Ground Floor. Information was also sourced from the Library's E-Resource and some Internet cafés. The libraries of the Faculty of Art and that of the Post Graduate Library of the Department of General Studies were also consulted. Other libraries consulted were the libraries of the University of Education, Winneba (North and South campuses), University of Cape Coast and Ghana

Library Board, Cape Coast. Other useful textbooks, newspapers, magazines, periodicals, journals and unpublished theses were consulted,

3.4 Population for the study

The population of this research involved all the leaders of the Shrines and the Churches and the worshippers of these two religions in the Central Region.

3.5 The Sample

The sample population of this research constituted 20 leaders of all the identified shrines and churches, 50 members from all the five identified shrines and five churches the researcher visited. The researcher employed the technique of purposive sampling and simple random sampling.

3.5.1 Purposive Sampling

This type of sampling technique was used to select the leaders of the shrines and churches because the researcher wanted certain information from the leaders of the shrines and churches under review.

3.5.2 Random Sampling

Five persons from each of the selected Shrines and Churches were randomly selected to represent the population.

3.6 Data collection instrument

3.6.1 Survey

Personal interviews and questionnaires were used. The interview and questionnaire method were found most appropriate and within the means of the researcher.

3.6.2 Use of Interview

The bulk of the data for the research was obtained through direct interviews, by means of which the respondents gave confidential information crucial to the research. The interviews were conducted at the shrines and in the churches where all the relevant art forms could be found. The interviews were carried out in both English and Akan languages (Fante) as appropriate, since there were both literate and non-literate persons in the sample population. The researcher used the unstructured format of interviewing and open ended questions. This created a

warm atmosphere between the respondents and the researcher, and it produced a platform for soliciting the information.

3.6.3 Use of Questionnaire

A questionnaire was used to support the interviews because it reduced the likelihood of biased errors that could have resulted from the personal characteristics of the persons interviewed. Some of the answers required consulting personal documents or other people. It was therefore adopted in order to elicit a higher response rate. Ample time was allowed to give room for consultation. The researcher went from house to house, church to church, shrine to shrine and presented the questionnaire personally to the respondents.

3.7 Types of data

3.7.1 Primary data

These constituted all the data that were collected and used to directly answer the research questions. The data was collected through observation and interviews.

3.7.2 Secondary data

This included all related literature that was acquired or collected from books, letters, newspapers, articles and unpublished thesis. This secondary data served as primary information for the review of related literature.

3.8 Administration of instruments

Pre-testing of Questionnaire and Interview Questions

Pre-testing was done in Winneba, the researcher's home town. The people there were known to him, and he could interview the stakeholders more freely than he could elsewhere. The interview offered an opportunity for a thorough discussion. If a question was not properly answered, the researcher had a chance of asking the question again for a more credible or appropriate response. The open ended format of interview was used. This made possible a more detailed discussion. To ascertain reliability in the answers, the questions were either restated or sometimes asked in different ways or repeated at another time to check for consistency in answers. The questionnaires were also pre-tested in Winneba. In all, 10 copies were distributed, and two of them were retrieved, after three weeks had elapsed. Among the reasons for the poor response was that many of them were partially or completely non-literate, and some thought it was a waste of time. The questionnaire was therefore restructured.

3.9 Data collection procedure

3.9.1 Conducting of Interviews

The conducting of actual interviews was done in two phases. The first phase was conducted at the shrines. This lasted four weeks. The second phase took three weeks. In all, five shrines and five churches were visited covering the length and breadth of the region under review.

The shrines surveyed were:

- Nana Bentum's Shrine at Winneba
- Uncle Ebo's Shrine at Otabanadze in Mfantseman East
- Kweku Atta's Shrine at Ekupon in Ejumako Enyan Denkyira District
- Komfo Akua's Shrine at Anomabo in Mfantseman West
- Komfo Ama Ewirba's Shrine at Elmina in Komenda Edina Eguafo Abrem District

The churches surveyed were:

- The Anglican Church in Winneba
- The Twelve Apostles Church in Kormantse
- The Mosama Disco Christo Church in Swedru
- The Cherubim and Seraphim Church in Winneba
- Elshadai Church in Ekumfi

In each of the shrines and churches visited the leaders were interviewed based on the language the person preferred. Due to the low literacy levels of the people who kept the shrines, all the interviews were done in the local language (Fante). Some of the heads of the churches preferred the local language. Only two heads of the churches spoke English: Father Aaron of the Anglican Church and Prophet Lawrence Mbir of Cherubim and Seraphim. In seven out of the 12 cases, the interview was digitally recorded. In the remaining cases, the persons being interviewed were not comfortable about digital recording, therefore the recording was done in handwriting.

A total of 50 questionnaires were distributed. Seven of the questionnaires, representing 14% of the total number of questionnaires administered, were returned with the required data. Thirty-four of the distributed questionnaires could not be retrieved. Nine of the retrieved questionnaires were returned unanswered.

3.10 Data Analysis plan

To facilitate the analysis of the data, the tapes used in recording the interviews were named for easy identification. These were played back and translated into English from Fante. The relevant points of the interview were then extracted and re-arranged in accordance with the research objectives and their order of

arrangement. Charts were subsequently prepared from the arrangement of the interviews and questionnaires. The charts were then analyzed and interpreted.

3.11 Synthesizing the Results

The results were categorized and described and backed with explanations, pictures and illustrations. Conclusions were arrived at from the analyses and relevant suggestions made.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

Overview

This section deals with the results of the interviews conducted. The data covers seven different aspects of the art forms. A similarities, differences and conclusion of the art form are given in addition to the table. These are: the description of the art form, philosophical meaning, symbolic meaning, period or time used, manufacturer, materials used, and the role that art form plays in the worship. The interviews concentrated on the philosophical and symbolic meanings of the art forms used at the Shrines and Churches in the Central Region of Ghana. The responses to the interviews have been summarized in tables 1-15.

Table 1: Shows the object of worship by both the Traditional worshipers and Christian worshiper and is followed up with a summarized write-up showing similarities in meaning given to the symbol, the differences in meaning given by both groups of worshipers, and a conclusion on the observations made.

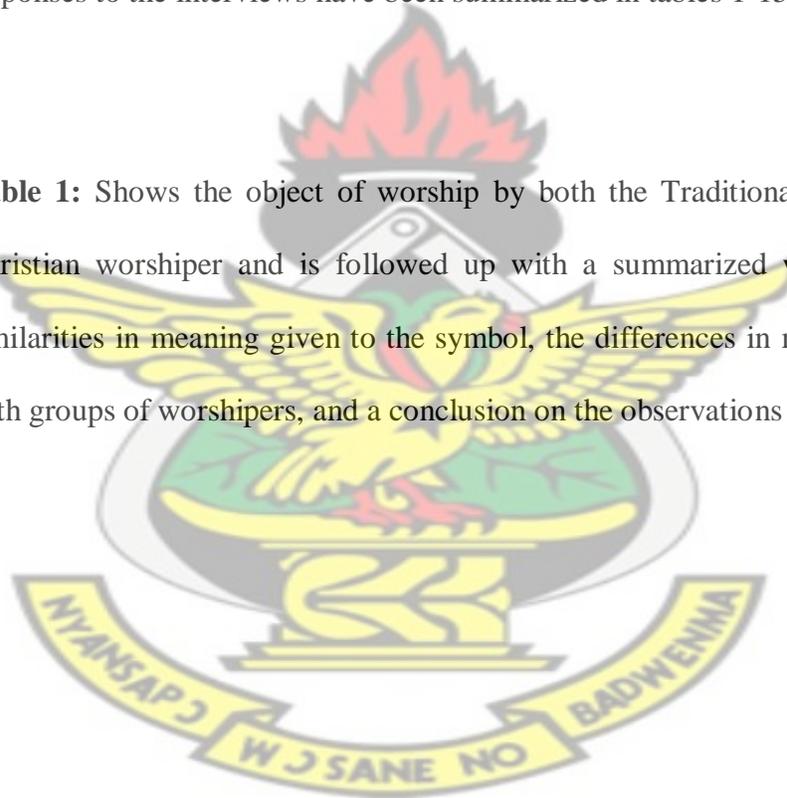


Table 1 **The objects of worship**

| | | |
|--|------------------------------------|---|
| | NANA BENTUM'S SHRINE AT WINNEBA | CHERUBIM AND SERAPHIM CHURCH AT WINNEBA |
|--|------------------------------------|---|

| | | |
|--------------------------------|---|---|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | <p style="text-align: center;">THE GOD OF WORSHIP</p> <p>It is a statuette of a human being with one hand raised (about 30cm tall)</p> | <p style="text-align: center;">CRUCIFIX</p> <p>A cross bearing the effigy of Christ either as suffering Savior or risen Lord.</p> |
| PHILOSOPHICAL MEANING | <p>It tells the people that the gods manifest themselves through physical objects.</p> | <p>It tells the congregation the actual meaning of the Christian life. God asked Moses to make a cross so that when anyone looked up to it would be saved from the snakebite.</p> |
| SYMBOLIC MEANING | <p>The presence of the gods.</p> | <p>Jesus is with us. Christ is here. Jesus Christ suffered for man. Christ's redeeming love. It also represents a power or mantle to fight evil.</p> |
| PERIOD/TIME USED | <p>When someone visits the Shrine for consultation.</p> | <p>Throughout the year. In some Churches it must be covered during Lent.</p> |
| MANUFACTURER | <p>Special people, that is only impotent males.</p> | <p>Any ordinary artisan. Special people trained by the Church (in some cases).</p> |
| MATERIALS USED | <p>Pieces of cloth and other components which were not disclosed.</p> | <p>Wood, cement, nails, and paint.</p> |
| ROLE PLAYED IN THE WORSHIP | <p>The main object of worship.</p> | <p>There is always one on or near the Altar to show reverence. A spiritual weapon for protection.</p> |

Similarities: Both the Traditional worshipers and the Christians worship God through something. While Traditional worshipers worship through the small gods

(abosom), Christians worship through Jesus Christ. Symbolically, Traditional worshippers believe that the shrine shows the presence of the gods, while the church believes that the crucifix depicts that Christ is with us. Table one shows the objects of worship.

Differences: While worshippers at the Shrines worship the gods through objects, the churches worship God through Jesus. While the shrines use the object when someone comes for consultation, the churches use the effigy of Jesus Christ on all occasions. While the shrines use special, sexually impotent males to produce their objects of worship, any person may produce the effigy of Jesus Christ, although in some instances specialists are employed. Whereas some of the materials used to compose a shrine are not disclosable, according to the priests in charge, all the materials used to produce the effigy of Jesus Christ, according to the custodians, could be disclosed and were made known to the researcher.

Conclusion: Both the shrines and the churches have their objects of worship and symbolism. However, the time used, producers and the materials used to produce them were found to be different.

Table 2: Shows the seat of the Priestess and the Bishop's chair by both religions and is followed up with a summarized write-up showing similarities in meaning given to the symbol, the differences in meaning given by both groups of worshippers, and a conclusion on the observations.

Table 2 **The seat of the Priestess and the Bishop's chair**

| | KWEKU ATTA'S SHRINE AT EKUPON | ANGLICAN CHURCH AT WINNEBA |
|-----------------------------------|---|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | THE PRIEST'S STOOL A wooden stool with sheep skin beneath and on top of the seat, used by the priest. | BISHOP'S CHAIR (CATHEDRAL) A special wooden chair with a lamb at the back with a cloth used as shade. It is positioned behind, or to one side, of the Altar. |
| PHILOSOPHICAL MEANING | 'Tsenase' meaning 'staying' or 'stability'. | It is one of the three most important places in the celebration of Mass. It indicates the rank and function of the user. |
| SYMBOLIC MEANING | The seat of the gods, presence of god. | Signifies that he is the leader of the congregation and a good shepherd. |
| PERIOD/TIME USED | When priest wants to communicate with the gods and when someone comes for consultation. | Any time the bishop comes to the church to conduct a church service. |
| MANUFACTURER | Any ordinary artisan. Specialist. | Any artisan. |
| MATERIALS USED | Wood (odum) and sheep skin. | Redwood, metal and cloth. |
| ROLE PLAYED IN THE WORSHIP | It tells everybody around that the priest is on duty. It provides rest for the priestess. | It tells the congregation that the leader of the church is around. It provides rest for the priest after he has been on his feet for some time. |

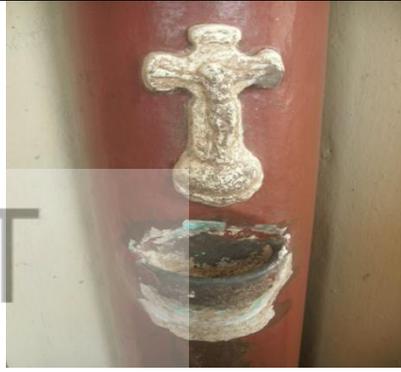
Similarities: Both seats are used by the Priestess or Bishop only, when they want to do service. They are both made of wood. They serve as a resting object for the Priest and the Bishop.

Differences: Philosophically, the shrine seat shows stability and church seat shows the position of the bishop. While the shrine seat signifies the presence of the gods, the church seat signifies that the Bishop is the leader of the congregation. The shrine seat is made by both specialists and any skilled person, the church seat can be produced by any skilled person.

Conclusion: The above observations suggest that, whereas the time of use of the seats, the materials used in making them and the role they play are about the same, the philosophy, meaning of symbolism and the producers are not the same.

Table 3: Shows Akor and the Stoup by African Traditional religion and Christian religion and is followed up with a summarized write-up showing similarities in meaning given to the symbol, the differences in meaning given by both groups of worshipers, and a conclusion on the observations.

Table 3 Akor and the Stoup

| | NANA BENTUM'S SHRINE AT WINNEBA | ANGLICAN CHURCH AT WINNEBA |
|--------------------------------|---|---|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | AKOR This is the Fantse name of a clay pot containing water, and bottles of schnapps that is attached to the stool. It is stationed at one place. | THE STOUP This is a small basin placed within a niche just outside the door, or immediately beyond the door within the church building. |
| PHILOSOPHICAL MEANING | As a witness which represents the presence of the gods. | Before you enter and leave the church you need to be clean. |
| SYMBOLIC MEANING | Presence of the gods. | Purification, sanctification. Baptism of congregants before entering and upon leaving the church. |
| PERIOD/TIME USED | Any time someone comes for consultation. | Anytime one enters the church. |
| MANUFACTURER | Specialists (Traditional priests) who collect eggs before and after production. | Special architect. |
| MATERIALS USED | Clay pot, water from the Ayensu and Ntakorfa river gods and schnapps. | Building materials and water. |
| ROLE PLAYED IN THE WORSHIP | The gods manifest themselves in the water. It is also regarded as a medicinal agent. | It sanctifies the members before and after the worship. |

Similarities: Both of them are used by the members as well as the priest. They are also used when the worshipers go to the shrine or church. They are made by specialists. Both of them are used for holding water.

Differences: Philosophically and symbolically, while the stoup is used for cleansing the body and for spiritual purification, the ‘Akor’ is used as a witness for the presence of the gods.

Conclusion: The observation suggests therefore that the users, the time of use, the producers and the components are the same. But the philosophy and symbolism are varied.

Table 4: Shows Ndawa and the Altar bells from the two religious groups and is followed up with a summarized write-up showing similarities, differences in meaning given by both groups of worshipers, and a conclusion on the observations.

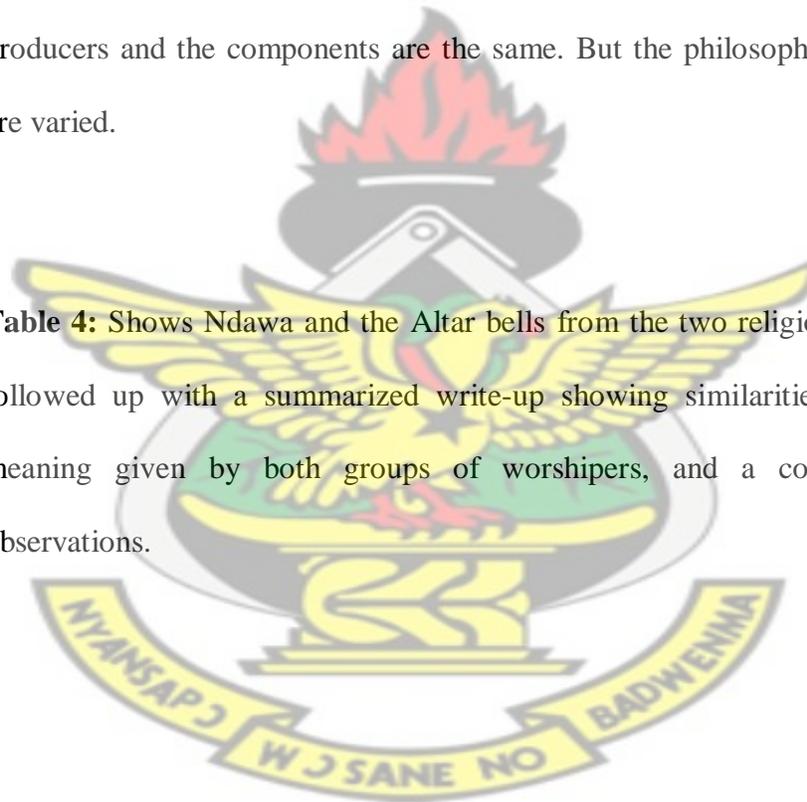


Table 4 Ndawa and the Altar bells

| | KOMFO AKUA'S SHRINE AT ANOMABO | CHERUBIM AND SERAPHIM CHURCH AT WINNEBA |
|--------------------------------------|---|---|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | NDAWA They are pair of locally made gongs made of iron or mild steel. | ALTAR BELLS It is four Western bells joined together and held by one handle. |
| PHILOSOPHICAL MEANING | Means of communication between the gods and worshippers. | It calls for attention so that the congregation will focus on the celebration of the Eucharist. |
| SYMBOLIC MEANING | Presence of the gods. Knocking to solicit the attention of the gods. | Reverence, the presence of God and His angels. |
| PERIOD/TIME USED | When someone comes for consultation, when the priest visits another priest, she sounds the bells for the priest to know that another priest is looking for him or her. | Any time Mass is celebrated. |
| MANUFACTURER | Any blacksmith. | They are usually imported, but may be fabricated by any competent artisan. |
| MATERIALS USED | Iron or mild steel. | Brass. |
| ROLE PLAYED IN THE WORSHIP | It calls for attention. | It draws the congregation's attention to the impending event for them to concentrate. |

Similarities: Both of them are used when they (shrine and church) perform a ritual, such when someone comes for consultation, when the Mass is celebrated. They may be produced by any competent local artisan and the material used is metal. Both of them are used to call for attention.

Differences: Whereas the shrine gongs have a coarse and uneven appearance, the church bells have refined looks. The shrine gongs shown to the researcher were in a pair; the church bells were a quartet. The shrine gongs shown to the researcher were made of iron; the church bells were made of bronze.

Conclusion: The observation suggests that they both serve the same purpose.

A summarized write-up showing similarities, differences in meaning given to the symbols of Asafua and the Cassock, given by both groups of worshippers.

Similarities: Both the 'Asafua' and the 'Cassock' are worn only by the priest and as a symbol of identification and protection. At the shrine it is used for the rituals and in the church, the priest does it for his pastoral duties. The Asafua and the Cassock can be sewn by both specialists trained by the shrine and the church and any ordinary dressmaker.

Differences: The materials used for the 'Asafua' is prescribed by the gods, but the cassock can be any good material.

Table 5 Asafua and the Cassock

| | NANA BENTUM'S SHRINE AT WINNEBA | ANGLICAN CHURCH AT WINNEBA |
|-----------------------------------|---|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | ASAFUA A cloth worn by the Traditional priest around his or her waist. | CASSOCK Full-length gown with sleeves worn by servers and priests before they go to the Altar. The colour of the Bishop's cassock is purple. |
| PHILOSOPHICAL MEANING | The skirt represents the clothes of the gods because the gods cannot and should not be naked. | It was used by the priest in the Old Testament for identification. It reminds the leader to be humble. Before the crucifixion of Jesus Christ, he was dressed in a scarlet robe (The Bible: Matthew 27:28) |
| SYMBOLIC MEANING | It shows the presence of the gods and it is the clothes of the gods. | White cassock depicts the resurrection, which heralds the victory that Jesus has won for Christians. As symbol of protection, it covers all parts of the body. |
| PERIOD/TIME USED | When performing rituals and during festivals. | At any formal pastoral occasion, such as all church services and on Fridays. |
| MANUFACTURER | Specialists for the raffia skirt. Any tailor or seamstress for the cloth skirt. | Competent dressmakers trained or preferred by the church. |
| MATERIALS USED | Raffia, cowries, cloth, small bells and any other material prescribed by the gods. | Gabardine, polyester, cotton and red calico. |
| ROLE PLAYED IN THE WORSHIP | It is worn to cover their nakedness when the gods are present. | Spiritual upliftment, for identification in rank and function. |

A summarised write-up of conclusion on the the art form, the philosophy, the symbolism, time of used, producers and the role it plays in the worship by the two religious groups.

Conclusion: It suggests therefore that, the art form, the philosophy, the symbolism, time of used, producers and the role it plays are the same. The difference is in the materials used to produce them.

A summarized write-up showing similarities in meaning given to the symbols of Ntsentan and the Girdle, the differences in meaning, conclusions and the table given by the two groups of worshipers.

Similarities: They are both a symbol of identification and spiritual readiness. They are both produced by specialists.

Differences: While the 'Ntsentan' is worn by the Traditional priests of a community and 'Asafo' company, the girdle is worn by all the priests of the church. While the 'Ntsentan' is worn only when the gods are present, the girdle is worn during any pastoral duty call. The materials used to make the 'Ntsentan' and the church girdles vary.

Conclusion: The observation suggests that while the symbolism and the producers are similar, the art form, the philosophy, the time used, the materials used and the role played are not the same.

Table 6 Ntsentan and the Girdle

| | UNCLE EBO'S SHRINE AT OTABANADZE | ANGLICAN CHURCH AT WINNEBA |
|--------------------------------|---|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | NTSENTAN It is a white calico with cowries and bells attached to it. | GIRDLE The priest girds himself with the girdle made of a heavy cord of linen, wool or silk worn around the waist. |
| PHILOSOPHICAL MEANING | Those who qualify to use the 'Ntsentan' are the Traditional priests of a community and 'Asafo' groups. It identifies them as 'Asafo' priests. | Its design is derived from a traditional dress worn by the ancient Jews. For identification in rank and function. |
| SYMBOLIC MEANING | The presence of the gods. | Holiness, purity, spiritual readiness. |
| PERIOD/TIME USED | They wear it when they are expecting the presence of the gods. | Any formal pastoral occasion, such as church services and occasions like Easter, Christmas, wedding and burial services. |
| MANUFACTURER | Male specialists. | Specialists, dressmakers trained by the church. From the dress market. |
| MATERIALS USED | Calico, raffia, cowries, and any other materials prescribed by the gods. | Linen, cotton, wool or silk, and any other appropriate materials. |
| ROLE PLAYED IN THE WORSHIP | It serves as identification in rank and function. | It reminds the priest to be ready for his pastoral duties. It completes the priest's costume. |

Table 7 Pokua and the Chalice

| | KOMFO AMA EWIRBA'S SHRINE AT ELMINA | ANGLICAN CHURCH AT WINNEBA |
|--------------------------------|--|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | POKUA (CUP) Carved coconut in the form of a cup, used for libation. It is attached to the 'Akor'. | CHALICE The word is derived from its Latin root, <i>calyx</i> meaning <i>cup</i> . It is a metal cup used to administer the communion wine. |
| PHILOSOPHICAL MEANING | The cup of the gods. It was used by our forefathers; that is the reason why we use it. | In the Bible David said: "I will take cup of salvation and call upon the name of the Lord" (The Bible: Psalm 116:13). |
| SYMBOLIC MEANING | The eternal life of the gods. It also means prayer. | It represents the innocent blood of Jesus Christ, that is commemorated in the Last Supper (the Eucharist). |
| PERIOD/TIME USED | Any time the priest or priestess offers libation to the gods. | Any time the church celebrates Mass; every quarter in a year and on Christmas and Easter Sundays. |
| MANUFACTURER | Ordinary people, such as coconut sellers. | Imported from overseas or made by artisans who specialize in silver, bronze or brassware. |
| MATERIALS USED | Coconut shell. | Precious metals like silver, brass, bronze, sterling silver, gold, or gold-plated metal and plastic. |
| ROLE PLAYED IN THE WORSHIP | It helps in making libation to the gods. | It reminds the congregation about the sufferings of Jesus Christ, for cleansing of the congregation. |

A summarized write-up showing similarities in meaning given to the symbols of Pokua and the Chalice, the differences and the conclusions given by both groups of worshipers.

Similarities: Both the 'Pokua' and the Chalice are used to serve the divinities. Symbolically they both represent a external life. They are both used during the divine service.

Differences: While the 'Pokua' traces its history from ancestry, the chalice traces its history from the Bible. While the 'Pokua' is produced by ordinary people, the Chalice is produced by specialists. The 'Pokua' is made of coconut shell; the Chalice is made of metal.

Conclusion: The observation suggests that, the art forms, symbolisms, and the time used are the same but the philosophy, materials used and the roles they play are different.

Table 8: Shows Beads and the Stole by both religions and is followed up with a summarized write-up showing similarities in meaning given to the symbol, the differences in meaning given by both groups of worshipers, and a conclusion on the observations.

Table 8 Beads and the Stole

| | KOMFO AKUA'S SHRINE AT ANOMABO | ANGLICAN CHURCH AT WINNEBA |
|-----------------------------------|---|---|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | BEADS It is a string of hollow objects worn by the priest around the neck, the wrist and the waist. | STOLE It is part of the priest's vestment; a long narrow scarf worn around the neck and shoulders by deacons, priests and bishops. |
| PHILOSOPHICAL MEANING | It indicates his or her position as a Traditional priest. | The Book of Isaiah says God carries his kingdom on his shoulders. (The Bible: Isaiah 9:6) |
| SYMBOLIC MEANING | It identifies them as Traditional priests. | Dignity and power of the holy priesthood, the yoke of the Lord and authority. It also represents the authority of the minister. |
| PERIOD/TIME USED | Different beads are worn on specific occasions. | At all formal pastoral duties. It is worn at Mass, while administering the other sacraments and when preaching. |
| MANUFACTURER | Any bead maker. | Specialist dressmaker. |
| MATERIALS USED | Glass and thread. | Gabardine or any good material. |
| ROLE IT PLAYS IN THE WORSHIP | It identifies them as the Traditional priest. | It represents the congregation. All the members cannot go to the altar so the priest wears it to represent the whole congregation at the altar. |

Similarities: Both the beads and the stole are worn around the neck and serve as a symbol of identification.

Differences: The beads are worn throughout the year, and the stole is used during any pastoral duty. The beads are produced by any bead maker while the stole is produced by specialists. Additionally, the materials used are not the same.

Conclusion: The observations above suggest that, while they are both worn at the same place and have the same symbolic meaning, the art form, the philosophy, the time, materials used and the role they play are different.

A summarized write-up showing similarities in meaning given to the symbol of Schnapps and the Communion wine, the differences in meaning and is followed by the table and conclusion.

Similarities: Both the schnapps and the communion wine are alcoholic beverages and they are both served during the two religious ceremonies.

Differences: The schnapps is shared by the priest(s) and the gods, while the communion wine is shared by the officiating ministers and the congregation. Whereas the schnapps is obtained from the market, the communion wine is prepared by the church and also sold in shops. The raw materials used in preparing schnapps and the communion wine are sometimes the same and sometimes not the same.

Table 9 Schapps and the Communion wine

| | KWEKU ATTA'S SHRINE AT EKUPON | ANGLICAN CHURCH AT WINNEBA |
|-----------------------------------|---|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | BOTTLES OF SCHNAPPS It is a bottle containing hot drink. | COMMUNION WINE It is used to serve the Communion. |
| PHILOSOPHICAL MEANING | It is the drink of the gods. | It offers members of the congregation life and strength; it strengthens their union with Jesus Christ. |
| SYMBOLIC MEANING | Symbol of communication with the gods. | The Blood of Jesus Christ; the life of Christ, as blood is life. |
| PERIOD/TIME USED | Anytime someone comes for consultation. | Whenever the congregation meets. |
| MANUFACTURER | Whether imported or of local origin, schapps is obtained from the local market. | Communion wine is either imported or obtained from the local market. However, to serve it to the congregation, it is prepared by persons trained by the church. |
| MATERIALS USED | Local and foreign wines distilled into local or foreign schnapps. | Fruit sources. |
| ROLE PLAYED IN THE WORSHIP | It is used to pray to the gods, that is, it is a medium of communication between worshippers and the gods. | It reminds the Christians of the atoning sacrifice of Jesus Christ. |

Conclusion: The observations suggest that, the constituents and the time used are the same but the philosophy, symbolism, materials used and the role they play are different.

Table 10 Emena tsir with some prepared herbs and the Holy water vat and Sprinkler

| | KOMFO AKUA'S SHRINE AT ANOMABO | ANGLICAN CHURCH AT WINNEBA |
|--------------------------------|---|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | <p>EMENA TSIR WITH SOME PREPARED HERBS</p> <p>Emena tsir means "broom head". It is a broom made with midribs of oil palm leaflets, bound together at the base with a strip of calico. A gourd bowl is filled with water which is blessed by the priest.</p> | <p>HOLY WATER VAT AND SPRINKLER</p> <p>The vat is filled with water that has been blessed. A sprinkler is provided with which the officiating minister may sprinkle people and objects.</p> |
| PHILOSOPHICAL MEANING | The gods consider all human wrongdoing as means of defilement; the gods therefore, use water to cleanse their worshippers from their defilements. | In the Bible, the prophet Ezekiel said: "I will sprinkle you with water and make you clean from all your idols and everything else that has defiled you" (The Bible: Ezekiel 36:25) |
| SYMBOLIC MEANING | Symbols of cleansing and further purification. | Symbol of purification or purging, spiritual cleansing. |
| PERIOD/TIME USED | When performing rituals, initiation rites and during festivals. | During every church service and during special occasions. |
| MANUFACTURER | It is made by shrine specialists only. The gourd bowl may be obtained from the open market. | The Holy water vat is usually imported but may be made locally by a competent coppersmith. |
| MATERIALS USED | The midrib of the leaflets of the oil palm tree. A quantity of these is held together at the base with calico of any colour preferred by the gods. A gourd bowl. The herbs are known only to the priest and his initiates, likewise the method of preparing the purification water. | Metal, plastic and wood. |
| ROLE PLAYED IN THE WORSHIP | Among the few uses divulged to the researcher, this special broom is used to search for and scan the soul of someone who comes for consultation. | For purification, to drive away evil spirits. As a visual aid to help worshippers to deem themselves spiritually empowered. |

A summarized write-up showing similarities in meaning given to the symbols of Emena tsir with some prepared herbs and the Holy water vat and Sprinkler, the differences in meaning and conclusion made.

Similarities: Both the “Emena tsir” the church Holy water vat and sprinkler are used to sprinkle water on worshipers. Symbolically they are all used for spiritual protection. The two are used whenever there is a performance, initiation, healing and other services.

Differences: While the shrine broom (Emena tsir) is produced by specialists, the Holy water vat and sprinkler can be bought from the open market. The shrine sprinkler (Emena tsir) is made from the midrib of the leaflets of the oil palm tree and bound together with calico. The church Holy water vat and sprinkler can be made out of wood, plastic and metal.

Conclusion: The observations indicate that, although the shrine gourd bowl and broom sprinkler are used for similar purposes, and the symbolisms and the time used are about the same, the philosophy, materials used and the roles they play are different.

Table 11: Shows Bonsam dua and the Rod by the religions and is followed up with a summarized write-up showing similarities in meaning given to the symbols, the differences in meaning given by both groups of worshipers, and a conclusion on the observations.

Table 11 Bonsam dua and the Rod

| | KOMFO AKUA'S SHRINE AT ANOMABO | CHERUBIM AND SERAPHIM CHURCH AT WINNEBA |
|-----------------------------------|--|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | BONSAM DUA A stick with thorns on it. | THE ROD A wooden or metal rod used by the prophet and spiritual father of the church. |
| PHILOSOPHICAL MEANING | It gives the priest extra power to fight the spiritual enemy. | Whenever the Israelites were in distress, God ordered Moses to use a rod in his hand, and the rod performed miracles. |
| SYMBOLIC MEANING | Presence of the gods. | Spiritual powers. |
| PERIOD/TIME USED | During festivals. | Anytime, and also when traveling. |
| MANUFACTURER | Specialized persons. | Specialized persons trained by the church. |
| MATERIALS USED | 'Bonsam dua', literary "tree of the devil". | Iron and wood. |
| ROLE PLAYED IN THE WORSHIP | It gives the users special powers. | It is used to obtain power from God when it is pointed upward. |

Similarities: Both the 'Bonsam dua' and the rod possess spiritual powers. They are both produced by specialists. At both shrine and church, they are also used by the priest and not the other worshipers.

Differences: The ‘Bonsam dua’ of the shrine is used during festivals, but the church rod is used on all worship occasions. While the ‘Bonsam dua’ is always made of wood, the church rod can be of metal or wood.

Conclusion: The observation indicates that, although the ‘Bonsam dua’ and the church rod have some commonalities but the philosophy, the symbolism, the materials used and the role they play are not the same.

A summarized write-up showing similarities in meaning given to the symbol of Calabash gourds, the differences in meaning, conclusion and followed by the table.

Similarities: The calabash gourds are used any time the shrines and the churches are in session. They are both obtainable from the market.

Differences: The shrine calabash gourd is used for libation, the church calabash gourd is used as playing instruments. Also the shrine calabash gourd symbolises prayer, and the church calabash gourd symbolizes spiritual upliftment. Finally, while the shrine gourd is used single, the church gourd is used in combination with seeds and thread.

Conclusion: The observations suggest that, the art forms, the time used and the materials used are the same, the philosophy, symbolism and the role they play are not the same.

Table 12

Calabash gourds

| | KOMFO AKUA'S SHRINE AT ANOMABO | TWELVE APOSTLES CHURCH AT KORMANTSE |
|-----------------------------------|--|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | GOURD A calabash gourd bowl used for libation and other customary rites. | GOURD A gourd decked with seeds or beads used as a musical instrument, also known as <i>maraca</i> , a word of Portuguese origin. |
| PHILOSOPHICAL MEANING | A calabash gourd bowl is seen as a cup for the gods. | It was said in the Old Testament of the Bible that the congregation should praise the Lord with instruments. |
| SYMBOLIC MEANING | A calabash gourd provides a means of prayer to the gods. | Music played with maracas accompaniment is said to provide spiritual upliftment. |
| PERIOD/TIME USED | When libation is being offered. | Anytime the congregation worships. |
| MANUFACTURER | Gourds are obtainable from the local market. | Gourd rattlers are obtainable from the local market. However, members of the congregation who know how to make them may be commissioned to make them for the church. |
| MATERIALS USED | Calabash gourd. | Calabash gourd, seeds, or beads and thread. |
| ROLE PLAYED IN THE WORSHIP | For libation. | For spiritual upliftment. |

The table shows white and red calico.

Table 13 White and red calico

| | NANA BENTUM'S SHRINE AT WINNEBA | ELSHADAI CHURCH AT EKUMFI |
|--------------------------------------|--|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | KOOGYAN AND KRADA Red and white calico costume of the priest. | RED AND WHITE CALICO Red and white calico costume worn on special days. |
| PHILOSOPHICAL MEANING | The choice of the gods. The red colour depicts seriousness. White depicts purity. | To commemorate an episode during the trial of Jesus Christ when “they stripped off his clothes and put a scarlet robe on him” (The Bible: Matthew 27:28) |
| SYMBOLIC MEANING | The red cloth is a symbol of the blood of animals required in the purification rituals. The white is symbol of purity. | It represents the suffering of Jesus Christ. |
| PERIOD/TIME USED | During festivals and any other days. The red cloth marks priests under training; the white calico and black cloth are worn by the masters. | The red calico on Fridays and the white calico on the other days. |
| MANUFACTURER | Any tailor or seamstress. | Any tailor or seamstress. |
| MATERIALS USED | Red and white calico. | Red and white calico. |
| ROLE PLAYED IN THE WORSHIP | Protective clothing. | Spiritual upliftment. |

A summarized write-up showing similarities in meaning given to the symbol of White and red calico, the differences in meaning and conclusion made.

Similarities: Both dresses are sewn by ordinary tailors or seamstresses and the materials are white and red calico.

Differences: Philosophically, while the shrine believes it is the choice of the gods, the church traces its roots from the Bible. Symbolically, while the shrine uses them to differentiate masters from apprentices, the church says it represents the sufferings of Jesus Christ. The shrine wears it all the days, the church wears it on special days. Finally, while the shrine uses it as protective clothing, the church thinks it gives spiritual upliftment.

Conclusion: These observations indicate that the art forms, the producers and the materials used are the same, but the philosophy, symbolisms, the time used, and the role they play are different.

A summarized write-up showing similarities in meaning given to the symbols of Afɔ r mokyia and the church Altar, followed by the table, the differences in meaning and conclusion.

Similarities: Both of the shrine hearth and church altar are used as a point of contact between the deities and the worshipers. Symbolically, they both represent the presence of the deities. They are both produced by specialists.

Table 14

Afor mokyia and the church Altar

| | KOMFO AMA EWIRBA'S SHRINE AT ELMINA | ANGLICAN CHURCH AT WINNEBA |
|--------------------------------|---|---|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | AFOR MOKYIA (HEARTH FOR SACRIFICE) An arrangement of three clay pots forming a hearth for cooking. | CHURCH ALTAR A stone or wooden table where the most important part of the Mass, the Eucharistic prayer, takes place. |
| PHILOSOPHICAL MEANING | It was used by our ancestors to prepare food to serve the gods. | In ancient's times, an altar was a platform on which sacrifices were offered. Is a point of focus for worship, a holy place prepared for prayers. |
| SYMBOLIC MEANING | Presence of the gods, preparation of food for the gods. | Symbol of sacrifice, suffering and resurrection of Christ, home of the Holy Spirit. |
| PERIOD/TIME USED | During festivals: when the worshipers prepare food for the gods. | During all church services. |
| MANUFACTURER | Specialists' producers of 'Akor'. | Specialists trained by the church; any good artisan. |
| MATERIALS USED | Clay, wood obtained from three species of tree, chewing sponge, red palm oil and kerosene. | Wood, stone, cement and a cloth covering it. |
| ROLE PLAYED IN THE WORSHIP | It helps in the worship. | It draws the minds of the congregation on what Christ has done for mankind, so that everyone will focus on Christ. Without an altar there could not be a church service because it is a holy place from where the priest conducts the church service. |

Differences: The 'Afɔr Mokyia' is fire hearth, the church Altar is a table or platform. The 'Afɔr Mokyia' traces its roots to the ancestors of worshipers; the church Altar traces its origins from the Old Testament of the Bible. While the 'Afɔr Mokyia' is used only during festivals, the church Altar is used on all worship occasions.

Conclusion: These observations suggest that, the uses, symbolism and the producers of both shrine hearth and church altar are the same, but the art forms, the philosophies, the time used, materials used and the role they play are different.

A summarized write-up showing similarities in meaning given to the symbol of Plates for the gods and Wafers bowl, the differences in meaning and is followed by the table and conclusion.

Similarities: The plate of the shrine and the wafers plate of the church are used to serve ritual food. Both of them are obtained from the market.

Differences: The plates for the gods are used to serve the gods only, but the wafers plate is used to serve the congregation. The shrine plates symbolize the promise of food security by the gods, and the wafers plate represents the body of Jesus Christ. The shrine plates are use two weeks before Christmas, but the wafers plate is used during every Mass.

Table 15 Plates for the gods and Wafers bowl

| | NANA BENTUM'S SHRINE AT WINNEBA | ANGLICAN CHURCH AT WINNEBA |
|-----------------------------------|--|--|
| ART FORM |  |  |
| NAME OF ART FORM / DESCRIPTION | PLATES FOR THE GODS Ceramic ware used to serve the gods. | WAFERS BOWL A plate in which the wafers are served. |
| PHILOSOPHICAL MEANING | The plate serves as places of meeting between worshipers and the gods. | It represents the Last Supper, reminding participants of their union with Jesus Christ and offering Christians spiritual strength. |
| SYMBOLIC MEANING | They symbolize the promise of the gods to provide food security for the worshipers. | The wafers bowl symbolizes the body of Jesus Christ, like the wafers themselves. |
| PERIOD/TIME USED | Two (2) weeks before Christmas when the Traditional priest is required to serve food to the gods. | Every day the worshipers celebrate the Eucharist. |
| MANUFACTURER | This type of ceramic ware may be imported or obtained from the local market and consecrated for the purpose. | Wafers bowl may be imported or obtained from the local market and consecrated for the purpose. |
| MATERIALS USED | Ceramic materials. | Metal, ceramic materials or plastic. |
| ROLE PLAYED IN THE WORSHIP | It shows respect in serving the gods in plates and not on the floor. | It reminds participants of the atoning sacrifice of Jesus Christ. |

Conclusion: These observations suggest that the usage and the producers of the church wafers plate and the shrine plates are the same, but their philosophies, symbolisms, the time used, materials used and the roles they play are not the same.

IMPLICATION FOR ART EDUCATION

The Ghanaian culture has varied and valuable artifacts, which is pregnant with educational elements. The rationale for teaching of art are based on the relationship between art and the individual, art and the society and art and culture. Each of these provides the basis for determining the goals of a quality art programme at given levels of instruction NAEA, (1977:3).

The names and descriptions of the art forms, and the philosophies and symbolic meanings gathered on these art forms so far show that the various artifacts could be used as medium or resources for art education. Art education is the area of learning which based upon the visual, arts—drawing, painting, sculpture etc. (Yates, 2001). Knowledge of some folk-art techniques is usually passed from one generation to the next by example, often without verbal explanations... (Wahlman, 2001). The art forms gathered could be categories into six disciplines: Sculpture, Textiles, Pottery and Ceramics, Metal work, Beads work, Calabash work.

Sculpture

The god of worship, the Crucifix, the Priest's stool at the shrine, the Bishop's chair, the Stoup, *Pokua* and Church Altar could be used as instructional resources in sculpture to enlighten the art students about the kind of art forms used for religious purposes. This could be done by showing images of such art forms to the students in other for them to appreciate how they are used.

Textiles

The *Asafua*, the Cassock, *Ntsentan*, the Girdle, the Stole, *Koogyan* and *Krada*, red and white calico are the textiles products used at the shrine and churches. These art forms could also be used as a medium in teaching and learning artistic composition, highlighting the careful use of elements of design such as line, space, colour and shapes as well as principles of design peculiar to textiles art forms.

Pottery and ceramics

The *Akor*, *Afor Mokyia* and plates for the gods are products from pottery and ceramics. The student could be led through the process of making these art forms. The production of these art forms will increase the person's intellectual, social, behavioral, physical, spiritual and artistic development. Learning in the arts nurtures active engagement, disciplined and sustained attention, persistence, and risk-taking (Critical Links, 2002).

Metal work

The *Ndawa*, Altar bells, Chalice, Holy Water Vat and Sprinkler, the Rod, and the Wafers bowl are artifacts from shrines and churches in the central region that constitute metal work. The education implication would also help in preserving the intrinsic values and forms of artistic expression in the process of presenting it in a new context so that its artistic merits are highlighted. This will preserve the moral and aesthetic values of these art forms for future generations.

Bead work

Beads from the shrines are worn by the traditional priest. This artifact could be considered as a social object and a cultural product. It expresses the belief, values and life styles in the Ghanaian setting. In the Ghanaian setting, the artifact embraces the symbolic and theoretical aspects of life. Symbolic, aesthetic and utilitarian qualities are usually integrated in this artifact. These qualities constitute the content for study.

Calabash work

Calabash work from both the shrine and the church are sources of artifacts used at shrines and churches in the central region. This could be used as teaching and learning materials to students, parents and the general public about the calabash and gourd work used at the shrines and churches.

The findings show that the philosophies and symbolic meanings gathered from the art forms at shrines and churches would help transmit, promote and preserve the culture of the nation, as children, youth, and adults learn about art in community based institutions and organizations such as museums, local arts agencies, recreation centers, and places of worship among many other possible venues.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

This chapter summarizes and draws conclusion on the findings of the research. It also makes suggestions and recommendations based on the conclusions. Eight objectives were identified; which, when thoroughly delved into will help solve the problem. The research gave a comprehensive description of a variety of art forms, and finding out the philosophical and symbolic meanings, producers of the art forms, materials used to produce them, the time they use those art forms and the roles these art forms play in the worship.

As regards the importance of the study, the research will help determine whether the art forms at Shrine and Church serve the same purpose or not. The findings can be used to educate the general public about the philosophic and symbolic meanings, similarities and differences in the art forms at Shrines and Churches and finally serve as a reference material to other researchers. This research was carried out through direct interviews with the sample population. It was supplemented with the administration of questionnaires personally carried to the respondents and were later collected again by the researcher himself.

5.1 Summary

A sample of 30 art forms were collected and documented. The art forms were arranged as follows: a) Name of the art form and description, b) Philosophical meanings, c) Symbolic meanings, d) Period / time used, e) Manufacturer, f) Materials used and g) The roles these art forms play at the Shrine or Church. The interviews conducted involved five different Shrines and Churches along the coastal belt of the Central Region. Specific questions were used for the test to make sure the responses were authentic and meaningful.

Twenty people were interviewed in all the selected Shrines and Churches in the Central Region of Ghana. Responses were similar, with additional information revealing more about the symbolic and philosophical meanings of the art forms. The philosophical and symbolic meanings of some of the art forms like the Crucifix, the god of worship, the Bishop's seat, the Stool etc. were explained. The respondents showed considerable interest in the topic and they responded positively.

The findings of the research have given some elucidation on the similarities and differences in the art forms at Shrines and Churches. The research therefore concludes that the art forms at Shrines and Churches in Ghana have some similarities and differences in terms of symbolic meanings, philosophical meanings, time used, manufacturers, materials used and the roles these art forms play in the worship life of the patrons. The similarities in function of the art forms at Shrines and Churches in the Central Region were found to be similar with

slight differences. The concluding observation, therefore, was that the art forms at Shrines and Churches serve almost the same purpose.

5.2 Conclusions

The research concludes that:

In all the five Shrines and Churches surveyed, art forms of similar morphology were found in use. Almost all cases, the philosophical meanings of the art forms at the surveyed Shrines differed from the meanings at the Churches. In addition to that, the symbolic meanings of the art forms at the surveyed Shrines differed from the meanings at the Churches.

The research discovered that, the period of use of eight of the art forms reviewed were the same at the shrines and churches surveyed, and the period of use of seven of the art forms reviewed differed at the shrines and churches. The research also discovered that, in five cases, the art forms were imported for the Shrines and for the Churches surveyed. In four cases, the art forms were made by specialists for the Shrines and Churches surveyed. In the remaining six of cases, the art forms could be made by ordinary artisans and were available on the local market. The research found that the art forms at the Shrines and Churches under review were made of the following materials: wood, copper, brass or bronze, iron, stone, cement, ceramics materials, seeds, beads, paints, gourd, fruit sources, plastic, cloth, other fabric materials and water.

Finally, the research discovered that five of the art forms studied played similar roles at the shrines as well as at the churches surveyed. It was discovered further that, 10 of the art forms played roles that differ between shrines and churches.

In view of the above findings, it was found out that the symbolisms and the philosophies of the art forms were developed from the beliefs of the worshipers. For instance, the Traditional worshippers believe in the existence of Creator God or Supreme Being, as well as the existence of the lesser gods or deities. However, whereas the Traditional believers rely on the lesser gods and deities, the Christians rely on the Supreme Being directly.

It was also found out that the symbolic and philosophical meanings of the art forms at the shrines are being forgotten. This is because the older generations who are custodians and practitioners of Traditional religion are dying off without passing on their knowledge, to the younger generation.

A number of reasons were assigned to this unfortunate development. One foremost reason that was given was that, Traditional Religion had failed to modernize and continued to propagate its practices in ways considered by school educated persons as outmoded and antiquated. For example, Traditional Shrine buildings, the furniture, the utensils and the general cultural practices at the Shrines are not attractive to the elite of Ghanaian society. Christianity, on the other hand, continues to attract the elite and the youth because its buildings, furniture, utensils and general cultural practices continue to demonstrate dynamism, conforming with temporal change.

Another factor that was discovered to be posing a serious obstacle to the growth of knowledge in the Shrine culture, which contributes to the decline of knowledge in the symbols, philosophies, meanings and applications, is the low level of school education of the managers of the Shrines. By contrast, the research discovered that the levels of school education of the managers of the Christian faith in Ghana, generally, and of the Churches that were surveyed in this research, in particular, were much higher than those of the managers of the Shrines.

5.3 Recommendations

Based on the results of the research as contained in the foregoing discussion, the research makes the following recommendations:

The few educated elite of the Traditional worshipers should embark upon serious proper documentation of the art forms at the shrines. It is recommended that, at least the leaders of the Traditional worshipers should be given formal school education, to help them keep record on the symbolic and philosophical meanings of the art forms used.

To avoid the current disparities in meanings of the art forms, Christians should endeavour to dialogue, so as to arrive at almost the same meanings. The Shrines, Churches and stakeholders, Non Governmental Organizations should mount public education on the philosophical and symbolic meanings of art forms at Shrines and Churches in Ghana.

The Government, Shrines, Churches and stakeholders, Non Governmental Organizations should encourage scholars who wish to undertake research on documentation of the art forms. Ghanaian schools and churches should embark on a drive to educate pupils, students and Church members on the Shrine and Church symbols.

The Government of Ghana should intensify its nationwide cultural education on Shrine and Church symbols.



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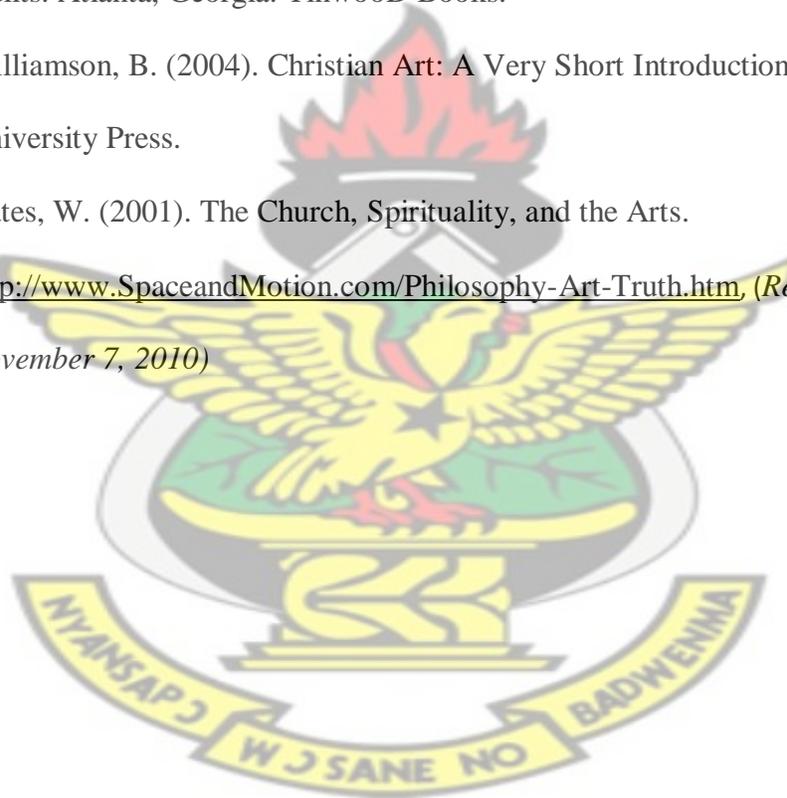
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APPENDIX C

INTERVIEW GUIDE

RESEARCH INTERVIEW QUESTIONS ON PHILOSOPHY AND SYMBOLIC MEANINGS OF ART FORMS AT CHURCHES AND SHRINES IN GHANA

(A CASE STUDY IN THE CENTRAL REGION)

STATUS/TITLE: (Church Priest, Traditional Priest, Member of the
Congregation, Member of the Traditional Worship)

CATEGORIES OF ART FORMS USED

- I. What art forms do you use in the church or shrine.....?
- II. Please mention the image made in the art form (is it human being or animal)?
- III. What is the title of this image?
- IV. What does the image stand for?
- V. What is the literal meaning(s)?
- VI. What is the symbolic meaning(s) of this art form?
- VII. Which part(s) of the art form bears the symbolic meaning(s)?
- VIII. What is the philosophical meaning(s) of this art form?
- IX. Which part(s) of the art form bears the philosophical meaning(s)?
- X. Please kindly describe the art form.

PERIOD/TIME USED

- I. During what period(s) or time do you use this art form (is it during Baptism, Communion Purification, Sacrifice etc.)?
- II. Kindly explain how they are used.

PRODUCERS

KNUST

Who are the producers of this art form (are they specially appointed artisans, any traditional artist, the users of the art form themselves or ordered from somewhere)?

MATERIALS

What are the materials used to produce this art form?

EDUCATIONAL IMPLICATION

Why do the Christians and Traditional worshipers used these art forms in their worship?

What role(s) does this art form play in the worship?

QUESTIONNAIRE

QUESTIONNAIRE ON PHILOSOPHY AND SYMBOLIC MEANINGS OF
ART FORMS AT CHURCHES AND SHRINES IN GHANA (A CASE STUDY
IN THE CENTRAL REGION)

STATUS/TITLE: (Church Priest, Traditional Priest, Member of the
Congregation, Member of the Traditional Worship)

CATEGORIES OF ART FORMS USED

I. What art forms do you use in the church or shrine?

.....
.....

II. Please mention the image made in the art form (is it human being or
animal)?

.....
.....

III. What is the title of this image?

.....
.....

IV. What does the image stand for?

.....
.....

V. What is the literal meaning(s)?

.....
.....

KNUST

VI. What is the symbolic meaning(s) of this art form?

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

VII. Which part(s) of the art form bears the symbolic meaning(s)?

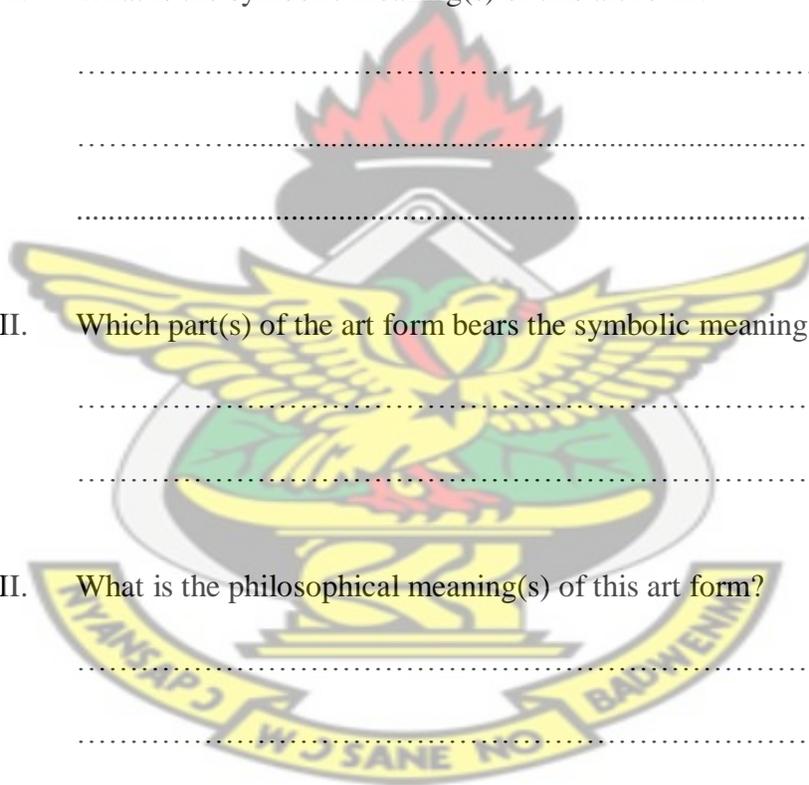
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VIII. What is the philosophical meaning(s) of this art form?

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

IX. Which part(s) of the art form bears the philosophical meaning(s)?

.....
.....



X. Please kindly describe the art form

.....
.....

PERIOD/TIME USED

KNUST

I. During what period(s) or time do you use this art form (is it during Baptism, Communion Purification, Sacrifice etc.)?

.....
.....

II. Kindly explain how they are used

.....
.....

PRODUCERS

Who are the producers of this art form (are they specially appointed artisans, any traditional artist, the users of the art form themselves or ordered from somewhere)?

.....
.....

MATERIALS

What are the materials used to produce this art form?

.....
.....

EDUCATIONAL IMPLICATION

Why do the Christians and traditional worshipers used these art forms in their worship?

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What role(s) does this art form play in the worship?

.....
.....

