

EDUCATIONAL VALUE OF MANHYIA PALACE MUSEUM ARTEFACTS

By

Abena Boakyewaa (BA Integrated Rural Art and Industry)

A thesis submitted to the School of Graduate Studies Kwame Nkrumah University of
Science and Technology, Kumasi in partial fulfillment of the requirements for the degree
of

MASTER OF ARTS IN ART EDUCATION

Department of General Arts Studies
Faculty of Fine Art, College of Art and Social Sciences

© 2008 Department of General Arts studies

JULY 2008.

DECLARATION

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

ABENA BOAKYEWAA (PG9135406)

(Student's Name and ID)

KNUST

Signature

Date

Certified by,

DR. KODWO EDUSEI

(Supervisor's Name)



Signature

Date

Certified by

DR. JOE ADU - AGYEM

(Head of Department)

Signature

Date

ABSTRACT

Manhyia palace museum artefacts have educational values and much of it is not known to the public and visitors. This study seeks to make a comprehensive research into the artefacts of the museum in order to unearth and document their educational values to the general public and the visitors to the museum. Qualitative research was used for the study and this helped the researcher to know the importance of the study especially when there was very little information or when there was no variable known. In this situation, qualitative research provided what needed to be studied and where the artefacts provided the history of Asante without written records. Some Manhyia palace museum artefacts that this study focuses on are the Akonnwa fofuo or the black stool replica, the Akrokrowa and Apakan. They are some of the solid evidence of Asante history, arts and culture that require extensive documentation and interpretation for academia. It is hoped that this study will serve as basis for further studies on Asante artefacts for the further development of this discourse within academia.

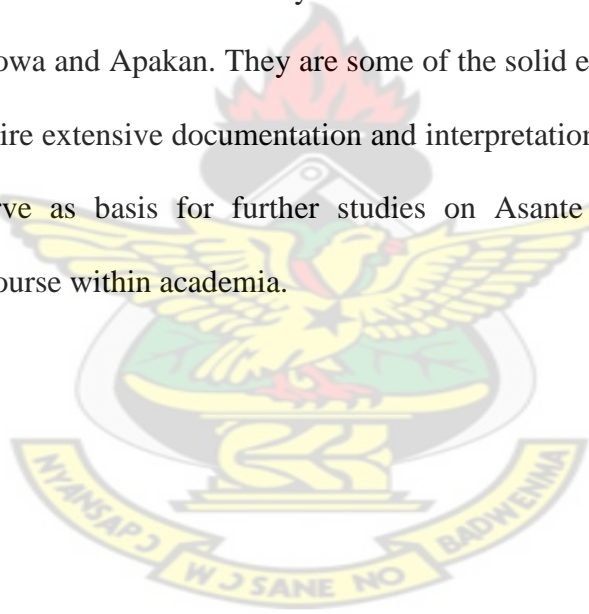


TABLE OF CONTENTS

	PAGES
Declaration	i
Abstract	ii
Table of Contents	iii
List of Plates	vi
Acknowledgements	vii

CHAPTER ONE

INTRODUCTION	1
1.1 Background to the Study	1
1.2 Statement of the Problem	2
1.3 Hypothesis	2
1.4 Objectives	2
1.5 Delimitation	2
1.6 Definition of Terms	2
1.7 Abbreviation	3
1.8 Importance of Study	3
1.9 Arrangement of Text	3

CHAPTER TWO

REVIEW OF RELATED LITERATURE	5
2.1 Definition of Education	5
2.1.1 Importance of Education	6
2.1.2 Mode of Education	7
2.1.3 Formal Education	7
2.1.4 Non Formal Education	8
2.1.5 Informal Education	8
2.2 Definition of Museums	9

2.2.1	Origin of Museums	9
2.2.2	Kinds of Museums	11
2.2.2.1	History Museum	11
2.2.2.2	Art Museum	11
2.2.2.3	Science Museum	12
2.2.4.	Roles of Museums	12
2.3	Artefact	14
2.3.1	Value of an Artefact	14
2.3.2	How Artefacts aid in Education	15
2.4	History of Asante	15

KNUST

CHAPTER THREE

METHODOLOGY	20
3.1 Research Design	20
3.2 Library Research	21
3.3 Population of Study	21
3.4 Sampling	21
3.5 Instrumentation/Research Tools	22
3.5.1 Interview	22
3.5.2 Observation	22
3.6 Validation of Instruments	23
3.7 Administration of Instruments	23
3.8 Primary sources of data	24
3.9 Secondary sources of data	25
3.10 Data Collection Procedure	25
3.11 Data Analysis Plan	25

CHAPTER FOUR

RESULTS AND DISCUSSION	26
4.1 Seko	28
4.2 Apakan (King’s palanquin)	30

4.3	Mpintin Orchestra	32
4.4	Akrokrowa	35
4.5	Guns	38
4.6	Peace pipes and Sika Akuma (Golden Axe)	41
4.7	King's Treasury /Futuo	44
4.8	Akonnwa Fufuo or Dwete Dwa or Black Stool Replica	46
4.9	Brotoa	49
4.10	Abusua Ayowa	52
4.11	Denkyemkye	54
4.12	Suriname Gifts	56
4.13	Walking Sticks, Hats and Bows and Arrows	59
4.14	Bankyiniye	62
4.15	Twenesini Drum	64
4.16	Tata Swords	66
4.17	Worosa tiri Sword	69
4.18	Coward's Sword	71
4.19	Executioner's Knife	72
4.20	Odwira Kye	74
4.21	Obi nka obi a, Obi nka obi kye	76
4.22	Mmansuo / Silver Casket	77
4.23	Atumpan or Talking Drums	79
4.24	Batakari	81

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	84
5.1 Summary	84
5.2 Conclusions	87
5.3 Recommendations	88
REFERENCES	90
APPENDIX	93

LIST OF PLATES

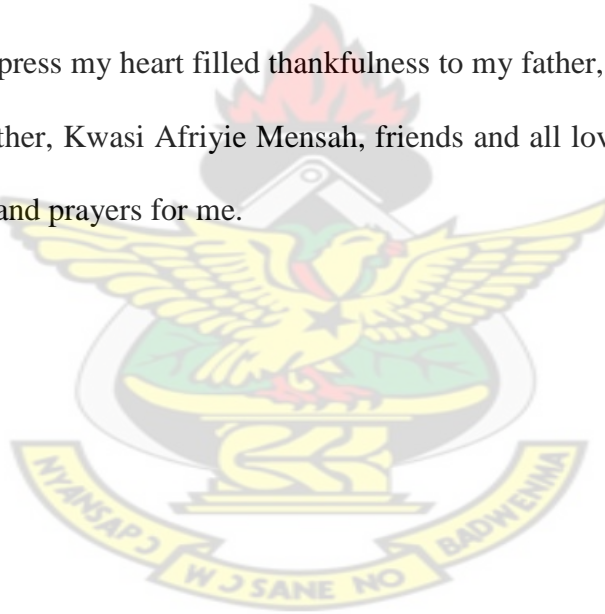
Plate		Page
Plate 4.1	Seko	28
Plate 4.2	Apakan (King's palanquin)	30
Plate 4.3	Mpintin Orchestra	33
Plate 4.4	Akrokrowa	36
Plate 4.5	Guns	39
Plate 4.6	Peace pipes and Sika Akuma (Golden Axe)	42
Plate 4.7	King's Treasury /Futuo	44
Plate 4.8	Akonnwa Fufuo or Dwete Dwa or Black Stool Replica	47
Plate 4.9	Brotoa	50
Plate 4.10	Abusua Ayowa	53
Plate 4.11	Denkyemkye	55
Plate 4.12	Suriname Gifts	57
Plate 4.13	Walking Sticks, Hats and Bows and Arrows	60
Plate 4.14	Bankyiniye	62
Plate 4.15	Twenesini Drum	65
Plate 4.16	Tata Swords	67
Plate 4.17	Worosa tiri Sword	70
Plate 4.18	Coward's Sword	71
Plate 4.19	Executioner's Knife	73
Plate 4.20	Odwira Kye	74
Plate 4.21	Obi nka obi a, Obi nka obi kye	76
Plate 4.22	Mmansuo / Silver Casket	78
Plate 4.23	Atumpan or Talking Drums	80
Plate 4.24	Batakari	82

ACKNOWLEDGEMENTS

I am very much grateful to the staff of Manhyia palace museum and the Saanaahene of Otumfuo Osei Tutu II for their time, resources, help and their interest in this study. As a matter of fact, without them this study would not have been completed and I say God Almighty richly bless them all.

My profound gratitude also goes to my supervisor, Dr. Kodwo Edusei and all the other lecturers, my course mates and all the non teaching staff of the Department of General Art Studies.

Finally, words cannot express my heart filled thankfulness to my father, Mr. Paul Mensah, sister, Patience Nyamekye, brother, Kwasi Afriyie Mensah, friends and all loved ones for their advice, encouragement, support and prayers for me.



CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Every ethnic group in Ghana has certain characteristics such as, beliefs, economic activities, social values, norms, etc. These characteristics distinguish one ethnic group from the other. Asante is one of the ethnic groups in Ghana. It is well known all over the country and the world. The Asante kingdom has a spiritual (religious) and a political leader who is known and called the Asantehene.

The Asantehene resides in a palace called the Manhyia palace. The palace is resident to a museum: the Manhyia palace museum, which is a historical museum and houses various kinds of artefacts which are under different art forms such as sculpture, metalwork, leatherwork, and textiles. These artefacts range from the regalia of the Asantehene, artefacts used by Asante's royals, gifts and other functional artefacts owned by the Asante kingdom.

For a group of people like the early Asante who did not know the art of writing, these artefacts in the museum are of great educational value in the sense that they are not just displayed for exhibition, but serve as the chronicles of the early Asante, their forms of art, religion, economic practices, political and social organisations.

1.2 Statement of the Problem

Manhyia Palace is the seat of the Asantehene who is the head of the Asante kingdom. The museum at the palace exhibits relics of both past and present kings, queens and royals of the

Asante. These exhibits have both historic and cultural connotations. Besides the historic and cultural values of the exhibits in the museum, they also have educational values. The educational values are not much known to the public. There is therefore the need to make a comprehensive research into the artefacts of the museum to unearth and document their educational values for the general public.

1.3 Hypothesis

Manhyia Palace Museum is a major resource for education on Asante history and culture.

1.4 Objectives

- To identify and describe the various art forms and artefacts in the museum.
- To find out and discuss the Educational Values of the artefacts in the museum.

1.5 Delimitation

The research was limited to the artefacts of Manhyia palace museum of Kumasi in the Ashanti Region of Ghana.

1.6 Definition of Terms

- “Seko” - a palanquin for the Asante queen mother.
- “Akore” - forked sticks
- “Asantehene” - king of the Asante
- “Apakan” - a palanquin for the Asantehene
- “Ekyee / kyekyere” - a type of palanquin for the Asantehene

- “Konkoroma” - a type of palanquin for the Asantehene
- “Mpintin” - a set of drums made up of “Mpintin toa”, “Gyamadudu” and “Donno”.
- “Mpintin toa” - a round gourd drum, a part of the Mpintin orchestra.
- “Gyamadudu” a long drum making part of the Mpintin orchestra

1.7 Abbreviation

KNUST - Kwame Nkrumah University of Science and Technology.

1.8 Importance of the Study

The study is a body of knowledge to which other researchers, anthropologists, curators, educationists, and students will refer to. They will identify these art forms or artefacts, and appreciate their educational values. Also, the documented study will serve as a brochure for the museum in future.

1.9 Arrangement of Text

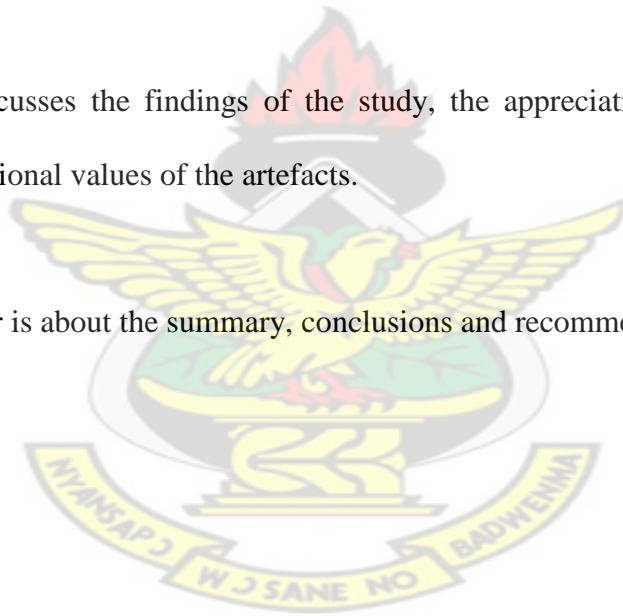
The study is grouped into five chapters. The first chapter is the introduction to the study and it discusses the background of the study, statement of the problem, hypothesis, objectives and delimitation. Definition of terms, abbreviations, importance of the study and arrangement of text are also included in this chapter.

The second chapter of this study delves into the review of related literature. The literature reviewed in the study covered the history of Asante, education, museums and history of Manhyia palace museum.

The third chapter deals with the methodology of the study which includes research design, library research, population for the study, sampling, instrumentation, validation of instruments, administration of instruments, primary and secondary sources of data, data collection procedure and data analysis plan.

The fourth chapter discusses the findings of the study, the appreciation of artefacts and the discussion of the educational values of the artefacts.

Finally, the fifth chapter is about the summary, conclusions and recommendations of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Definition of Education

Farrant (1980) defines education as the total process of human learning by which knowledge is imparted, faculties trained and skills developed. He further states that education is a society's cultural reproductive system. By education a society reproduces itself, meaning passing on its main characteristics to its next generation. Thus, education keeps a society alive.

Collins *et al.*, (1973) define Education as the method and way through which a person is brought up. The process by which a society gives instruction and training to its people mostly to its younger people purposely for the preparation of life. The discipline based on theory and practice which is studied by people who aim to be teachers and this becomes part of their professional training and different from the academic subjects they study at school.

Doyle (1973) also defines education as the process through which an individual receives a number of the physical and social abilities which are expected of him from the society into which he has been born and within which he must behave accordingly.

The artefacts of the museum transmit the philosophy, history, values, norms, and cultural practices of Asante. These artefacts ensure that the current generation of Asante does not lose their cherished values, norms, cultural, spiritual and other social practices. It is essential that generations to come are well informed of their society.

2.1.1 Importance of Education

According to the World Book Encyclopedia (2001), the following are some of the importance of education:

Education equips people with skills with which they will be able to carry out some activities like reading, sporting activities, artistic skills like drawing, painting, skills in music such as playing a musical instrument or to understand musical notes and also to have managerial skills including managing money, home management and life management. These skills make life meaningful for people. Also, education equips people with specialised skills to prepare them for the job market. In addition, education broadens the knowledge of people for them to understand better the world they live in. Finally, education makes it possible for people to adjust to changes in life. For instance, adjustment in the work place, adjustment at home, adjustment in school, adjustment at a worship center, and adjustment in health and so on (p.86 - 87).

Education enlightens a country and its people because ignorance and poverty do not promote the development of a country and with education these are easily overcome. Hence education helps the development of a country. Education helps people to understand life better and they are able to have their own philosophies and principles to govern their lives rather than to use those philosophies and principles written by other people. Education also helps people to build up facts from books (<http://www.keydegree.com> retrieved on 16th May 2008).

Through the artefacts of Manhyia palace museum the public has been educated on the history of Asante. The knowledge of the public has been broadened on the beliefs, cultural, religious, and economic practices. In addition, knowledge on the acceptable norms of the Asante, forms of art, political and social organization has also been broadened. The artefacts motivate the public to learn a skill or a trade to work with because the early Asante were not lazy but hard working. They also teach the virtue of bravery and the need to defend ones' society because at the museum the artefacts are about how the early Asante were brave and defended their society. They also learn the ability to adapt to any changes they come across in life: the artefacts in the museum educate the public that the early Asante went through different kinds of changes under their leaders and their colonial leaders. However, they were able to adjust and continued with their every day activities to come this far in fame and wealth. Furthermore, the artefacts of the museum exhibit societal values. This ensures that positive values are taught in order to purge society of negative influences that impede development in all facets of human life.

2.1.2 Mode of Education

According to Farrant (1980) there are three main Modes of Education and these are, Formal, Non-Formal and Informal education.

2.1.3 Formal Education

It is the type of learning which is carried out in specially built institutions such as schools and colleges. The things which are taught in these places are carefully structured with syllabuses and time tables. The teaching provided is supervised by an external administrative body. At the end of a formal education, certificates are awarded to the participants.

2.1.4 Non Formal Education

It is any organised learning activity which is outside the structure of formal education system. It is purposely aimed at meeting specific learning needs of a group of people like children, youth or adults in a society. It includes giving education in agricultural extension, skill training, health and family planning, educational work among youth and women and functional literacy. The learning activity of non formal education is also structured but not as the case of formal education. The non formal education is more flexible as to the places and methods of learning.

2.1.5 Informal Education

This is mostly characterised by an unconscious way of learning the things a child or person learns from his family, friends, experience and environment. It is again characterised by a more haphazard way of learning than the other forms of learning and at the end of it, no certificates are awarded. The effects of informal education are more permanent than the other forms of education. Informal education pursues its own course of education at its own pace, by its own means throughout a person's life.

The kind of education the artefacts of the museum give also come in these three modes of education. And these are: formal education, whilst visitors visit the museum they are taken through a formal system where they are given a tour guide who takes them round, gives them the historical background of the artefacts and the museum and later explains the beliefs, cultural practices and religious practices of the artefacts to the visitors. The tour guides become the teachers to the visitors who answer the questions of the visitors. Also through the museum the society receives non formal education where museums hold programmes such as health and

family planning where pictures kept by the museum are shown to the public. Finally, as people visit the museum, unconsciously they learn the accepted norms of the society and these accepted norms become part of them.

2.2 Definition of Museums

Crane (1997) opines that Museums are conventionally viewed as institutions dedicated to the conservation of valued objects and for the education of the public (p 44).

The UK [Museums Association](http://www.museumsassociation.org/) (1998) defines museum as institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society. Thus museums enable people to explore collections for inspiration, learning and enjoyment (<http://www.mer-online.org/about/index.html> retrieved on 16th May 2008).

Adande and Arinze (2002) also define Museums as institutions in the service of society and its development which communicate or educate the public through the exhibits which they acquire and conserve, about the material (i.e. cultural or natural) evidence of man and his environment (p.109).

2.2.1 Origins of Museum

Wateren (1999) gives a meaning to the word ‘museum’ as a ‘collection’ of something. He says the notion of museum springs from the passion for collecting which is deeply rooted in human nature. All civilisations, from the most primitive to the most advanced share the desire to accumulate objects that are beautiful, costly, rare or are merely curious. He further says that,

Religious communities, rulers and magnates were the first to set up collections which was opened to the public, or at least to certain members of it. He makes mention of Athenian Treasury at Delphi as the early example of such 'collections' and another early 'collection' was books, Aristotle's Library.

He continues to say that the term 'museum' arises with the 'Musaion', meaning the temple of the Muses, in Alexandria. This 'Musaion', is also known as the Great Library of Alexandria which was established in the 3rd century AD, which provided the final resting place of Aristotle's famed library. This 'musaion' was in fact a place dedicated to the muses and to study where one engaged oneself in noble disciplines. Thus, in its origins, a museum was an institution of research, a library and an academy. As time elapsed, the term museum became strongly identified with a building type. The term was also applied to the collection of objects itself. Collecting blossomed in the middle ages in great religious institutions. But collecting here was by commission, in addition to accumulation, both of objects and of manuscripts. With the Renaissance, collecting was an activity which actually reflected the meaning of the word, renaissance, rebirth. This rebirth manifested itself in collecting. Collecting became a mania. However, it was a very select mania in that connoisseurs collected for themselves and not for the general public.

The basic satisfaction of the collector's instinct progression was on time in making use of the collections of objects to suit the needs of study. As a result, museums started to open their doors to people in order to have access to knowledge through education. In modern times, the 'public' first gained access to a collection only in 1683 when the Ashmolean Museum of Art and

Archaeology was founded in Oxford and the first use of the word 'museum' in the English language to refer to a building housing artefacts was in relation to Dr Ashmole. The great push came in 1793 when the new Museum, National du Louvre, was founded with the specific intention of making it possible for the people to view the objects collected together in order to educate them. Broadly speaking, connoisseurship remained the driving force in the act of collecting and the aim of education remained only implicit (p.190-191).

2.2.2 Kinds of Museums

The World Book Encyclopedia, Volume 13 (2001) classified museums as follows:

History Museum

Art Museum

Science Museum

2.2.2.1 History Museum

This museum demonstrates the life and events of the past. The collections include documents, furniture, tools and other materials. Many cities and states have historical societies which operate history museums. Most of these museums have objects on local history. Other types of history museums include living history museums. Such museums include living history farms, historic houses and historic village.

2.2.2.2 Art Museum

This Museum preserves and exhibits paintings, sculpture and other works of art.

2.2.3.3 Science Museum

Science museums have exhibits of the natural sciences and technology. Museums of natural history exhibit displays of animals, fossils, plants, rocks and other objects and organisms found in nature. Most of them, including the National Museum of Natural History in Washington D.C. has exhibits on ecology and the evolution of human beings. A lot of museums of natural history have special exhibits of dinosaurs and other topics. The exhibits in science – technology museums give the explanations in the operations of various types of machines and industrial methods or trace the development of a particular field of technology. Visitors to the museum of science and industry in Chicago can take a guided tour through a realistic reproduction of a coal mine. The National Air and Space Museum in the Smithsonian institution in Washington D.C., does have exhibits on the history of aviation and space travel (p.938).

2.2.3 Roles of Museums

Museums encourage creativity – a museum is a place which encourages creativity in its visitors. It allows people to discover and develop their own natural intelligences (Richards, 2005).

Museums serve as the memory bank of human achievement through the collection, preservation and conservation of objects of a particular society. The objects collected, preserved and conserved contain the history, culture, religion, values and certain valued practices of that society. Since museums serve as the memory banks of societies they enrich the knowledge of people of knowing the kind of creatures which were once in existence on the earth and are extinct. Examples of such creatures are dinosaurs and mammoths and their skeletons are kept in some science museums. Also museums as memory banks help a society not to forget about its

founders. Those who toiled for the freedom of a society can be remembered by keeping their pictures, documents, things which they once used and valued, their busts in sculptures and so on.

Again museums as memory banks, keep artefacts of a certain period for a current generation to know the kind of art which was once done in past centuries e.g. of such is the art of the cave man (Pollock, 2004).

Museums promote the literacy level of people both in the museum and outside the walls of the museum through reading for information, lectures given and pleasure shown in the proliferation of images and sound on television. Videos also help a society to tell its history to its current generation. This helps a society not to reinvent the wheel of what has been done before. They help communities to stop certain unhygienic practices in order to prevent the spread of certain epidemic diseases by showing pictures, diagrams and films which are sometimes supported by the Ministry of health (Vergeront, 2004).

Museums serve as environment for free interaction among people especially among adolescents and children where they are able to ask questions, give answers and sometimes make contributions. Thus a museum is a free ground for people to air their views and sometimes becomes a “temple” for some visitors (Pollock, 2000).

The museum and its artefacts become instructional media or teaching materials for students to understand better what they have learnt in school. They serve as teaching materials which promote creativity in its visitors. Museums are also teaching materials which promote the

literacy level of its visitors in order that they can learn the history, beliefs and cultural practices of Asante. This will enable them know the accepted practices of the society. The museum and the artefacts also become a kind of teaching material which allows its visitors to interact very well by making contributions and answering questions efficiently among themselves and their tour guides.

2.3 Artefact

The Chambers 21st Century Dictionary (1996) defines Artefact as follows

- A handcrafted object e.g. a tool, a cave painting, etc, especially one that is historically or archaeologically interesting
- Anything that has been manipulated or self-consciously constructed for a specific purpose, especially if it is subsequently shown to be so.
- Something mass – produced and usually cheap.

Cambridge International Dictionary of English (1995), describes an Artefact as an object that is made by a person, such as a tool or a decoration especially one that is of historical interest.

According to Redmond (2006), an Artefact is an object made by humans, including tools, weapons, clothing, and containers.

2.3.1 Value of an Artefact

The value of an artefact lies in the educational assessment of the artefact, in terms of its historic, aesthetic, scientific, cultural, or monetary context. The historic value of an artefact refers to the

object telling people about what once happened in the life of a group of people or other creatures within a period of time. The aesthetic value refers to the beauty of an artefact in its physical appearance or its beauty lying in the function of that artefact. The cultural value of an artefact refers to how important the artefact is in the cultural or everyday practices of its people. The monetary value of an object refers to the worth of the artefact in terms of its cost when it is sold out or bought. (<http://www.mer-online.org/about/index.html> retrieved on 16th May, 2008)

2.3.2 How artefacts aid in Education

Dale (1960), states that people remember 50% of what they see and hear at the same time thus when the ‘seeing’ and ‘hearing’ all take place at the same time, it becomes possible for easy remembrance at a later time. This means that when people visit the museum they see artefacts and hear what is said about the artefacts from a museum personnel and this enables the visitors to the museum to use more of their senses to learn and this helps them to understand better and remember very well of what they have learnt. This means that artefacts are also teaching materials in education.

2.5 History of Asante

The Twi speaking Akan people occupy most of central and southern Ghana and constitute the largest ethnic group in five of Ghana’s ten political divisions. The population of Ghana is about nineteen million and approximately eight and half million people identify themselves as Akans. The Asante’s number probably three million and they form the largest and famous of the various Akan subgroups (Ross, 2002).

Fage (1969) writes that the Asante kingdom was formed from the emigration of a number of small kin – groupings from the region of Twifu and Akanny to settle around Tafo in a country inhabited by groups of Brong and Dormaa people. The early Asante states were very weak and their rulers realized the need for unity and support if they wanted to succeed in establishing in Brong and Dormaa and also to fight the Denkyiras. This was made possible because they all belonged to the same Akan clan, Oyoko. An Akwamu priest helped Nana Osei Tutu I to impress on the Asante chiefs to come together with the Golden Stool being the principal object of unity of the Asante. The Golden Stool is believed to possess the spirit of Asante and the ‘Kumasehene’, Nana Osei Tutu I was the sole guardian of it. He later became the Asantehene. By 1724, Asante had become so strong that, they were able to conquer the Bono kingdom. They developed a royal bureaucracy which enabled them to have inner strength and were able to control a lot of slave and gold trade in the Gold Coast.

Osei (1994) opines that Asante lived in clans. Those who belonged to the Oyoko and Aduana clans claim to have migrated from a hole and the rest who belonged to Bretuo, Asona, Asene, Ekuona, Agona and Asakyiri claim to have fallen from the skies. He makes reference to J.B. Danquah, who says that Asante were from Mesopotamia to Africa and they shared boundaries with the Israelites and were of the same stock before they migrated to Africa. They are also believed to be part of Ancient Ghana Empire. Asante moved southwards in search of fertile lands to farm, away from wars and to have religious freedom.

Around the 14th century, Asante migrated to Gonjaland and further moved southwards to the Adanse area purposely to farm. Their shelters were caves, under the buttresses of big trees and

on top of trees. Because of their shelters, it made them claim to have either come from a hole or from the skies. By the 15th century, their number had greatly increased and moved from Adanse to build new township. As time went on, they began to fight among themselves at the least provocation and this brought about disunity among them. Owing to this, they were easily attacked by any tribe. In addition to this, they did not have a common ruler who will have an ultimate power over them but rather clan leaders. In 1695 to 1719 (during the reign of Nana Osei Tutu I), Okomfo Anokye gathered these leaders and conjured a Golden Stool to descend from the skies, which settled on the laps of Nana Osei Tutu I and this qualified him to be the first Asantehene and the ultimate custodian of the Golden Stool. Okomfo Anokye told them that, the Golden stool contained the spirit of all Asante and this marked the beginning of the Asante kingdom. The early Asante realized the need for one common ruler. And as such, they listened to Okomfo Anokye and became united. This has enabled them reach this far in strength, wealth, power and fame. From this period, they were able to conquer their enemy states like the Denkyiras to free themselves. In addition to this they were able to expand their territory through wars and conquest.

Fage (1969) postulates that Asante came together because they all came from one clan, the Oyoko and Osei (1994) also holds the view that all Asante people came from different clans but they were able to come together.

Since the time of Nana Osei Tutu I, Asante have been ruled successfully by kings from the royal family. What qualifies one to be an Asante royal? One qualifies to be an Asante royal when his

or her mother comes from the Asante royal family. According to Osei (1994) the following are the kings who have successfully ruled Asante;

- Nana Osei Tutu I (1695 to 1719)
- Nana Opoku Ware I (1720 to 1750)
- Nana Kusi Obodum (1750 to 1764)
- Nana Osei Kwadwo (1764 to 1777)
- Nana Osei Kwame Panin (1777 to 1797)
- Nana Opoku Fofie (1797 to 1799)
- Nana Osei Kwame Asibe Bonsu (1799 to 1824)
- Nana Osei Yaw Akoto (1824 to 1834)
- Nana Kwaku Dua I (1834 to 1867)
- Nana Kofi Kakari (1867 to 1874)
- Nana Mensa Bonsu (1874 to 1883)
- Nana Kwaku Dua II (1884 to 1884)
- Nana Kwasi Agyeman Prempeh I (1888 to 1931)
- Nana Osei Agyeman Prempeh II (1931 to 1970)
- Nana Opoku Ware II (1970 to 1999)
- Nana Osei Tutu II, (1999 to date).

In 1888, Nana Prempeh I became the king of Asante and according to Boahen (2003), in 1891 the British offered a treaty of protection to Asante because of the scramble for Africa. Nana Prempeh I rejected this offer anytime the British offered this treaty. He later sent a delegation to

England to have a treaty of friendship and cooperation with the British but the British also rejected this offer and while still in England, the British launched an invasion of Asante in January 1896. When the British army entered Kumasi, the chiefs and advisers of Nana Prempeh I wanted to fight them but he resisted it. He humbly and peacefully submitted to the British but the British illegally arrested him, his family and some of his chiefs on 20th January 1896, looted the palace and desecrated the Bantama Mausoleum. Nana Prempeh I and his entourage were then deported, first to Cape Coast and then to Elmina where they were until December 1896. They were later moved to Freetown, Sierra Leone on 1st January 1897. There was an outbreak of the Yaa Asantewaa war in August 1900, because the British refused to bring their king back to them and also demanded for the Golden Stool. This war led to the transfer of the Asante royal prisoners to an Indian Ocean Island of the Seychelles. They arrived there in September 1900.

Nana Prempeh I came back to Ghana on 11th November, 1924. When he returned, he had no palace to live in and rule as the Asantehene so he stayed at Asafohene's palace. The British government then built a new palace as compensation for Asante. The old palace which the British destroyed was at Adum, Kumasi. Asante refused to have the new palace as compensation but rather made contribution and paid for it before Nana Prempeh I moved in. After Nana Prempeh I passed away, his successor Nana Prempeh II also lived in this palace. This palace was later turned into a museum on 12th August 1995 by Nana Opoku Ware II during the celebration of the silver jubilee of his ascension to the Golden Stool as Asantehene. It is now called the Manhyia palace museum which houses the artefacts of these kings and educates the public (Otumfuo Opoku Ware Jubilee Foundation, 2003).

CHAPTER THREE

METHODOLOGY

3.1 Research Design

Qualitative Research was used for this study. It was used because the research involved the study of artefacts which are used by some people within a certain social setting. Manhyia Palace is the official seat of the Asantehene and it is at this place that most of the cultural, religious and judicial practices of Asante take place. Most of these practices involve the use of artefacts which are the embodiment of the culture of Asante; some examples of these artefacts are in the museum. These artefacts symbolically and silently educate the public about what once happened in the Asante kingdom as well as the kind of people who used these artefacts.

Qualitative research focuses on phenomena that occur in natural settings that is, in the 'real world'. Qualitative research deals with the quality of a research study. According to Leedy and Ormrod (2005), qualitative research involves the interpretation and making sense out of what is seen and this makes it critical for understanding the social phenomena of the study. Qualitative research helps to define the importance of a study. When that study has very little information or when there is no variable known or when a relevant theory base is not adequate or missing, this means that qualitative research provides what needs to be studied in such circumstances. An example is that the artefacts provide the history of Asante without written records.

Descriptive research was used for the study because the discipline involved the collection of data, knowing about the historical background of the artefacts, description of artefacts and the interpretation of the findings to come up with their educational values.

The researcher took photographs of these artefacts from the museum, interviewed the staff and the Saanaahene of Asantehene to gather data for the study, described the artefacts and explained the meanings of these artefacts. Owing to the nature of the study, the researcher saw it best to use the above mentioned research methods for this study.

3.2 Library Research

Library research is the collection of data from libraries. The researcher gathered data from the following libraries: Ashanti library, Kumasi, KNUST libraries, Kumasi, and the Internet. These library exercises were done from September 2007 to December 2007. The library information was particularly used for the review of literature related to the study.

3.3 Population of Study

Population refers to all members in a study. Leedy and Ormrod (2005) state that all these members may not necessarily be a variety of people but perhaps also be objects, textual materials, and audiovisual and electronic records. The population for this study was the artefacts of the museum and their characteristics include, wood works, leather works, metal works and woven artefacts.

3.4 Sampling

According to Leedy and Ormrod (2005), Sampling is the process of selecting an entity which comprises a sample. For this study, Simple Random Sampling was used because the population was homogeneous and small and each member was accessible and gives information for the study. In simple random sampling each member of the population under study has an equal

chance of being selected. The target population for the research was all the artefacts in the museum. The accessible population was those artefacts made available for the researcher to see. Out of the Target population was the accessible population and out of the accessible population sampling was selected.

3.5 Instrumentation

Instrumentation means the instruments which were used for collecting data. For this study, the instruments used to collect data were interview and observation.

3.5.1 Interview

Interview is defined as the careful asking of relevant questions. Interviews provide information that cannot be obtained through observation, or they can be used to verify the observation used for the study Ary *et al.*, (2002). The interviewer asked relevant questions concerning the museum, artefacts and the interviewees also gave relevant information to the questions asked.

3.5.2 Observation

Ary *et al.*, (2002) say that observation is the most basic method for obtaining data in qualitative research. The Participant observation technique was adopted for the research. Observation helped the researcher to obtain an in-depth information that interview could not give beyond the description of Manhyia palace museum artefacts to the study.

3.6 Validation of Instruments

Validation means making the instruments free of any error. Validation of instruments concerns the accuracy or truthfulness of the data for the study Ary *et al.*, (2002). Therefore, the data obtained from observation and interview for the study were given to a group of academicians to read. The final instruments were proof read by the principal supervisor.

3.7 Administration of Instruments

Administration of instruments concerns how interview was scheduled and observation was done for the study. An Introductory letter from the Department of General Arts Studies was taken to the museum board for permission to be granted for the researcher to embark on the research and also to give any assistance the researcher would need concerning the research. Time for interview was scheduled and a copy of questions to be asked was given to the curator to prepare in advance. See appendix on page 94 for the research questions. The curator gave the time suitable for him for the interview with the researcher. He later took the researcher to the Saanaahene of Asantehene for him also to give assistance to the researcher. The Saanaahene was also given a copy of the questions to prepare in advance. He also gave the time that would be suitable for him. The researcher arrived at the place of interview thirty minutes before the scheduled time but the researcher had to wait for the Sanaahene two hours before he was available for the interview.

The staff who helped the researcher at the museum, brought out the artefacts which were in their show cases for the researcher to observe critically and those which were not in show cases, were

also picked up for the researcher to observe as well too. During this period of observation a short discussion ensued between the staff and researcher. So the following questions arose:

- Has the museum been insured?
- Do the artefacts have duplicates which could be exhibited in case there should be a fire out break to destroy the original artefacts?
- Have the artefacts been documented for future use?

At this period the researcher became a participant observer in the study. The data collection tools helped the researcher to gather the required data. Photo documentation on Manhyia palace museum artefacts was also done.

3.8 Primary sources of data

According to Cohen and Manion (1994) primary sources of data have been described as those items that are original to the problem understudy and may be thought of as being in two categories:

- The remains or relics of a given period. Such remains or relics can be artefacts.
- Those items that have had a direct physical relationship with the events being reconstructed.

For the study, the primary sources of data were those collected from the interview and observation.

3.9 Secondary sources of data

Secondary data are those collected from literary sources which do not bear a direct physical relationship to the event being studied Cohen and Manion (1994). For this study, the data the researcher collected from theses, books, journals and magazines are the secondary source.

3.10 Data collection procedure

An introductory letter was collected from the head of Department of General Art Studies to the curator of the museum. He took the letter to the Manhyia Palace Museum Management Committee Members for them to discuss on the importance of the study and on how the museum would benefit from the study before the researcher was given the permission to embark on the study. The researcher was introduced to the chairman and members of the Manhyia Palace Museum Management Committee and the staff of the museum. The curator asked one of the staff to assist the researcher in the taking of photographs, arrangement of artefacts, lifting of artefacts and any assistance the researcher would need in the research.

3.11 Data Analysis Plan

The data collected were assembled, described, interpreted, conclusions drawn and recommendations made.

CHAPTER FOUR

RESULTS AND DISCUSSION

Manhyia Palace Museum is a place for educating people because when people enter and come out of the museum, they come out as whole educated people by learning the history, culture, religious practices, values and norms of Asante. Hardiman and Zernich (1974) reported that it is through art that a person gains all the six domains of knowledge and experience in life to become fully educated and these knowledge and experience are:

Intellectual Knowledge and Experience

The artefacts in the museum make visitors develop critical thinking ability of the nature of man's heritage in art and also think about the artists who created the artefacts. These artefacts enable the visitors to reason and understand all the symbolic and spiritual meanings of the artefacts.

Emotional Knowledge and Experience

The artefacts communicate silently to the visitors of the museum and this gives rise to inner joy, peace, happiness and sense of belongingness.

Social Knowledge and Experience

As visitors interact with these artefacts silently they are able to express themselves to others about what they learn at the museum. Also they are able to ask the tour guides questions about the artefacts. According to Crane (1997), the experience people have from these artefacts enhances their social code of behaviour, sense of cultural literacy, the value of (art) artefacts and the past.

Aesthetic/Artistic/Creative Knowledge and Experience

The artefacts of the museum educate the public that, the art of the Asante is not ‘art for art sake’, but it is ‘art for life’s sake’ because some of these artefacts are still in use, to develop the taste of aesthetics and to have the knowledge that the aesthetic value of the Asante artefact lies in the function of the artefact. These artefacts promote a sense of creativity in the people who visit the museum.

Spiritual Knowledge and Experience

The spiritual meanings people gain from these artefacts enable them to understand the spiritual practices of Asante, examples are, their belief in God, spirits, ancestors, spiritual cleansing of the state through certain rituals, pouring of libation to ancestors to seek for their protection and guidance. And also visitors learn how Asante are able to communicate to their ancestral kings through the pouring of libation to the black stools and this explains to the public of the existence of a spiritual world.

Physical Knowledge and Experience

These artefacts educate the public of the physical strength which was required to create these artefacts hence the need to acquire some physical strength.

This chapter then captures this kind of education Manhyia Palace Museum artefacts give in the data collected, assembled, described and interpreted.

4.1 Seko (Queen's Palanquin)

The Seko (plate 4.1) is the palanquin for the Asante queen mother. In the olden days, sticks called “akore” or forked sticks were joined together to form the palanquin for her. Later carpenters made the Seko with sawn wood. The Seko is different from that of the Asantehene's own palanquin because she is not expected to stretch her legs as the Asantehene does. She is carried by four strong men on their heads.



Plate 4.1 Seko

(Courtesy of Manhyia Palace Museum, Kumasi)

The size of the Seko is 34½ inches in height and 99 inches in length. It was made in the Asante kingdom and has been in use since 1888, during the reign of Nana Prempeh I when Nana Yaa Akyaa was the queen mother of Asante.

It consists of an “asipim” (a chair) padded with foam and covered with artificial leather. The asipim is in the middle of two supports, one in front and the other behind it. A flat board is attached to the base of the front support which is also padded and covered with artificial leather. The queen mother rests her feet on this flat board. The Seko appears to have been sprayed or polished with only varnish but now, the varnish has peeled off and this suggests that it has been in use for a long time.

The materials which were used for the Seko are wood, foam, artificial leather and pins. The artist made use of the following elements of design; lines, shape; oval, cylinders, rectangles and circles. These elements are in harmony with each other.

The Seko is made in this way to suit the sitting position of the queen mother. The function of the Seko is to carry the queen mother around and to elevate her physically and symbolically among other women in the Asante kingdom.

Educational Value

Social Significance

The Seko elevates the queen mother physically and symbolically. It educates the public that, the queen mother is the mother to the whole Asante kingdom and due to this every citizen of Asante’s kingdom adores and treats her as a mother and she also demonstrates a kind of great motherly love towards them.

Political significance

It also educates the public that the queen mother has the ultimate power to nominate a new Asantehene when the stool becomes vacant and also she has the power to reprimand the king.

4.2 Apakan (King's Palanquin)

The Asantehene's Palanquin; the Asantehene's palanquin or Apakan (plate 4.2) is of two types and these are;

- **Ekyee/kyekyere;** this type of palanquin was taken to war by the Asantehene.
- **Konkoroma;** the king takes this palanquin to social gatherings like durbars, funerals and sometimes to happy gatherings.



Plate 4.2 Apakan

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a basketry product and it was made by an Asante's weaver. It has been in use since 1888, when Nana Prempeh I was the Asantehene. The size is 77 inches in length and 21 inches in height. The wooden bars are 127½ inches in length.

It is an Apakan made from rattan and covered with some fabrics and also there are two long bars made from wood which are inserted into the holes made on the Apakan. These wooden bars end in human head replicas. The human head replicas at the ends of the bars are painted black whilst the other materials are left in their original colour.

The palanquin looks real. The artist made use of elements of design like organic shapes, for the human head replicas and there are also geometric shapes; straight lines and cylindrical shapes, which are all in harmony with each other.

The original colour of the palanquin has faded. The fabrics covering the Apakan are torn and have faded. These qualities suggest that, the Apakan is very old. The human head replicas at the ends of the bars educate the public that, the Asantehene depends on his citizens for survival and these very people do carry him around. The function of the Apakan is to carry the Asantehene to durbar, funeral grounds, and war in the olden days and through the principal streets of Kumasi when the need arises.

Educational Value

Political Significance

The Asantehene is supported with the Apakan. A paramount chief can ride in an Apakan but its beauty should not exceed the beauty of the Asantehene's own. The Asantehene alone can greet people while riding in the palanquin but a paramount or sub chief cannot do that.

Physical / Symbolic Significance

The Apakan elevates the image of the Asantehene physically and symbolically. Physically, everybody sees him as the Asantehene and Symbolically that the Asantehene and his status are extraordinary.

4.3 Mpintin Orchestra

The mpintin orchestra (plate 4.3) consists of the following drums, the mpintin toa, gyamadudu and the donno. These drums are played for the Asantehene to march to their music during durbars. He does not take these drums to funerals except the "Adontenehene's funeral. "Adontenehene" is the leader of the front guard of the Asantehene. The mpintin orchestra originated from the Dagomba land. Dagomba is a place in Northern Region of Ghana. It was used to drum and sing praises to the chiefs of Dagomba. It became the orchestra of Asantehene when Asante formed an alliance with the Dagomba in 1764 when Nana Osei Kwadwo was the Asantehene and Asante defeated the Dagomba people in a war. The orchestra is used in most public activities of the Asantehene. When walking, he is accompanied by the mpintin drums. The languages of the drums tell him what to do e.g. when he is moving faster, the drums will tell him

to slow down or if there are stones or pieces of broken glass in his path, the drummers will play to tell him to be careful.



Plate 4.3 Mpintin Orchestra

(Courtesy of Manhyia Palace Museum, Kumasi)

This orchestra is a mixed media comprising leather, rattan and wood work. The Mpintin orchestra was made by the artists of Dagomba. The sizes are; gyamadudu is 40 inches in height and 44 inches around the circumference. The mpintin toa is 18½ inches in height and 74 inches round the circumference (at the protruding part) and the donno is also 28 ½ inches around the circumference and (at the bulging parts, or ends of the drum) and 19 inches in height.

They comprise the following: two tall drums (gyamadudu) made of wood and covered from brim to bottom with cloth, mpintin toa which is made from calabash and covered all round with a cloth, its top is covered with natural leather for percussion. A donno which is made of wood;

both ends of it are covered with natural leather. The gyamadudu drums have strings of nylon cords running tightly from the brim through the part of the surface leather extended round the brim, to the bottom brim in the same way. The mpintin toa also has strips of rattan attached at equal distance from brim to bottom. The donno also has strings of raffia attached from brim to bottom.

The materials used for the orchestra are natural leather, raffia, nylon cords and wood. These artefacts were left in their natural colour. The artist made use of elements of design, e.g. circles, lines, semi-cones, ellipse, cylinders, triangles and rectangles. The Mpintin toa's shape is organic because it takes the shape of the calabash which was used for it and the calabash is found in nature. These elements of design of the mpintin orchestra are in unity.

All the colours of the drums have changed owing to their exposure to the weather. These drums are an indication that Asante have the cultural practice of drumming and dancing. They also give education on the cultural practice of borrowing culture from one ethnic group to the other. This is so because the mpintin toa is typical of Northern Ghana. The function of these drums is to send messages to the Asantehene when walking in public to walk majestically and to be careful not to hurt his feet.

Educational Value

Moral Significance

These drums educate the public that it is morally best to talk to the Asantehene in public in a language he alone understands. These drums again educate the public that the Asantehene can be entertained and he also enjoys music.

4.4 Akrokrowa (Foot rest)

The Akrokrowa (plate 4.4) is the footrest for the Asantehene. The akrokrowa is of two types and these are the bigger and the smaller akrokrowa. When the Asantehene is settling disputes, or when he is in court, he uses the smaller akrokrowa only but when there are happy moments like a durbar, he uses both the bigger and smaller akrokrowa. He will always have his feet on the smaller one with the bigger one in front of the smaller one (this tells of the mood that he is in). The akrokrowa or the footrests are covered with the skin of a leopard. The skin is symbolic in the sense that, the Asantehene's nature is seen or described as that of the leopard. Thus, this is symbolic to scare people away especially bad people. He is the only one who has his feet on the akrokrowa because he goes to war and the only one whose power can pass the death sentence on someone in the Asante kingdom. The akrokrowa or the footrest for the Asantehene contains a charm to neutralise any local charm meant to harm or kill him. It is made for only him because when the seat of the Asantehene becomes vacant, the men in the royal family compete for the seat. So if one of the competitors becomes the Asantehene, there is the fear that the losers will try all possible means to harm or kill him, hence, the use of the akrokrowa. The akrokrowa in the museum is a replica of the real akrokrowa the Asantehene uses.



Plate 4.4 Akrokrowa

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a leather product which was made by an Asante's leather worker. The period for which it was made is not known and it is 6 inches in height and 28 inches in length. It is made of wood and covered with leather. Decoratively the akrokrowa leather is partly hairy and cured multi textured, green, wine - red and black.

The materials which were used for the akrokrowa are, wood, leather and pins. The artist used the following methods, thonging, gluing, pinning and stitching. The akrokrowa is real and the artist has made use of elements of design like colour, texture (smooth and fluffy), geometric shapes; triangles, ellipse, and rectangles. These elements of design even though contrast they are in harmony.

Few parts of the akrokrowa are scratched off and a leather thong is almost torn. All these qualities suggest that, it is old. It educates the public that, Asante have a great belief in protecting their Asantehene spiritually and physically.

Educational Value

Religious (Spiritual) Significance

The use of the akrokrowa educates the public on;

- The akrokrowa containing supernatural power to protect the Asantehene.
- The society comprising the spiritual and physical worlds.
- Universal susceptibility
- The need for spiritual and physical protection.

Authority Significance

The akrokrowa educates the public on the fact that the Asantehene is the only one in cultural legal theory with the ultimate power to pass the death sentence on a person or order the beheading of an offender in the Asante kingdom.

Support Significance

It is only the Asantehene who has his feet on the akrokrowa whereas the queen mother does not have her feet on one. The significance of this akrokrowa is to physically support the feet of the Asantehene in order not to allow his feet to touch the ground.

Symbolic Significance

The hair on the leather of the akrokrowa is that of a leopard. This skin symbolises the nature of the Asantehene. He is feared by all in his kingdom and even beyond and no one can easily approach his presence unless he has summoned the person to do so. Again the skin of the leopard symbolises that the Asantehene is even bigger than the leopard because he puts his feet on the akrokrowa which is covered with the skin of the leopard and this educates that the nature of the Asantehene is more than powerful and fearful.

4.5 Guns

In the olden days, the Asante kings and their warriors used swords to fight during wars. With the advent of the European influence, the kings and their warriors turned to the use of guns (plate 4.5). Nana Osei Tutu I was the first Asantehene to use guns for wars. These guns were used to fight to expand the Asante kingdom. The middle gun is the apakan “tuo” (gun) for the Asantehene and he dances with it when he is in the palanquin. The others were used to fight during wars. But today, since the Asantehene does not go to war, his bodyguards guard him with these guns.



Plate 4.5 Guns

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are metal products which were used by the Asante kings for wars. They have been in use since the 17th century to date. The guns were bought from the Dutch and Asante's goldsmiths attached the gold motifs to them. The height of the apakan tuo is 38 inches whilst the rest are also 52½ inches in height.

The guns are made of heavy metals e.g. iron. The colour of the guns is black. Attached to the guns are some golden motifs and decorative copper sheets. Parts of the black colour are peeled off revealing the iron colour.

The material which was used for the guns is metal (gold, copper and iron). The guns are creatively shaped with the copper sheets and gold motifs carefully attached to the gun. The paint was carefully applied.

The artist made use of elements of design like straight lines, geometric shapes examples are: triangles and circles as decorations on the butts, hollow cylinders of the muzzles and rectangles ending in segments of circles as bottoms of butts complete circles as mouths or muzzles of barrels of guns, colour and texture. These elements of design do harmonise with each other.

Parts of the black paint being peeled off, suggests that the guns are very old. The copper sheets also look faded due to their old condition. The early Asante fought to expand their kingdom and due to this, saw the need to possess guns to do so. The gold motives on the guns educate the public that the Asantehene sits on gold and also demonstrate the wealth of Asante.

The guns educate the public and future generations that Asante were brave. It was through these wars and conquests that they were able to expand their kingdom which dwindled to the present all – Asante's size. The conquered states like the Bono, Akim and Dagomba are now free because of the British conquest of Asante.

Educational Value

Security Significance

Today these guns are used to protect the Asantehene and his gatherings from criminal suspects because there are no more wars between Asante and the other ethnic groups in Ghana.

4.6 Peace Pipes and “Sika Akuma” or Golden Axe

History has it that, two of the Sika Akuma (plate 4.6) was made and one was given to the queen of Britain and the other was kept at the palace. It is a fact that this Sika Akuma was given to the British queen to tell her that it takes human beings to reason together to settle problems amicably, thus Asante were ready to stop fighting. The Golden Axe or the Sika Akuma (plate 4.6) is literally known to ‘cut difficult issues’. Whenever there was a problem between two chiefs, Nana Kwaku Duah I would send a messenger with this Golden Axe to the houses of those chiefs to summon them to his presence. After settling the issue peacefully, they would smoke the Peace Pipes (plate 4.6) together. After smoking, he would let the chiefs shake hands with each other to signify that, they were at peace. The “dawa” (plate 4.6) was used to take ember on to the “fenfa” (plate 4.6) before it was put into the cup of the pipes for the Asantehene, Nana Kwaku Dua I and the chiefs to smoke.

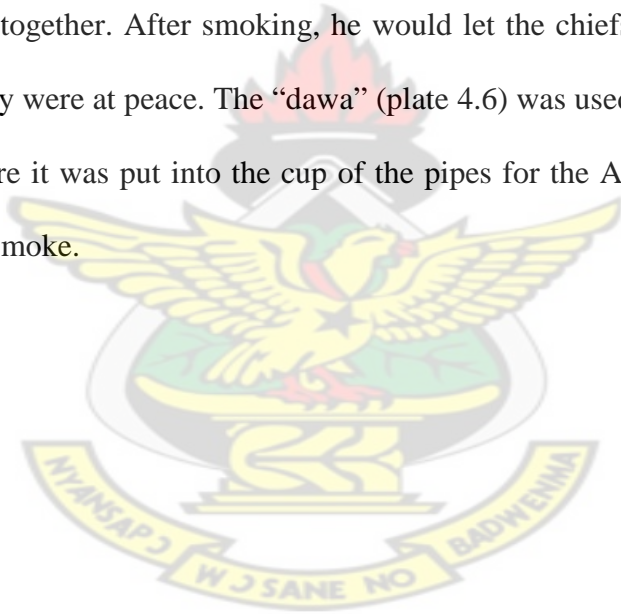




Plate 4.6 Peace Pipes and Sika Akuma or Golden Axe
(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are metal products which were made by an Asante's goldsmith. These artefacts were used during the reign of Nana Kwaku Dua I, which is from 1834 to 1867. The height of the gold smoking pipe is 51½ inches, the silver smoking pipe is 54 inches, the height of the Sika Akuma is 26 inches, the “dawa” is 18 inches in height and the “fenfa” is 23 inches in height.

There are two long metallic smoking pipes. One pipe has a gold cup and a gold end whereas the other pipe has a silver cup and silver end. There are also the peace pipes accessories which were used to carry embers to fill the cups of the Peace Pipes. These accessories are also made of silver. The Sika Akuma is made of a heavy metal and covered with a leopard skin.

The pipe with the gold cup is decorated with gold whereas the one with the silver cup is also decorated with silver. The pipes are painted partly black. The leopard skin covering the Sika Akuma is partly torn.

The materials used are, metal, colour and leopard skin. These cups are creatively cast and realistic. The artist made use of elements of design like straight lines, geometric shapes, colour and texture. There is unity among the elements of design.

The colour looks a little faded. The leopard skin on the Sika akuma is partly torn, and these suggest that they are very old. These educate people on how Asante's kings have sought internal and external peace. These items were used to bring peace between two fighting parties.

Educational Value

Moral Significance

The Sika Akuma was an object signifying obedience. It was used to summon people to the presence of the Asantehene. When it was sent to people's houses they stopped whatever they were doing and went to the palace with the exception of the sick that could choose to go or not go to the palace. The Peace Pipes were the objects for bringing peace to people. These items educate the current generation on the importance of seeking and living peacefully with other people.

4.7 King's Treasury (“Fotuo”)

The king's treasury or Fotuo (plate 4.7) was used to keep the Asantehene's money which was in the form of gold and silver. The treasury is of two types, one was used for keeping silver and the other was used for keeping gold. If he needed to give some donations or buy anything, it was from these treasuries that he would take money and it will be weighed with the scale.



Plate 4.7 King's treasury (Futuo)

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are leather and metal products. These artefacts were made by Asante's artists and were used in the 17th and the 19th centuries. The height of the big leather bag is 15 inches, the other bag is 13 inches in height, and the height of the scale is 13 inches.

There are two natural leather bags of unequal sizes. There is also a metallic scale with metallic accessories. The bags are decorated with multi coloured natural leather strips of red, black and cream patterns. Around the patterns are stitches to make the black patterns stand out.

The materials used for these items are, natural leather, paint, copper, brass and silver. The bags are neatly sewn and the leather strips have been carefully and creatively sewn to the bag. Some parts of the bags are neatly dyed and the stitches made round the black patterns are neatly done. The artists made use of straight lines, geometric shapes, e.g. triangles, circles, oval, rectangles, squares, and half circles. And there is harmony among these elements of design. The bigger bag has a lock made of gold. A part of the gold lock is broken off and the smaller bag does not have a lock. The bags are partly stained with sweat and dirt. The scales and its accessories have lost their natural colour and these qualities suggest that they are very old.

These items reflect the cultural practice of the Asantehene giving donations to people and the practice of spending wisely. These bags were used to keep the Asantehene's money which was in the form of gold and silver. The scale with its accessories was used to weigh and determine the amount of gold or silver needed by the Asantehene.

Educational Value

Financial Independence Significance

These bags were used for the safe keeping of the Asantehene's money and the Saanaahene of the Asantehene kept these bags and the money. This money was kept for his financial needs so that

when the need arose for money to be used, he would readily fall on his treasury and not go about borrowing from people because everything depends on money.

4.8 “Akonnwa fufuo” or “Dwete Dwa” or Black Stool Replica

When a new Asantehene is enstooled, a special stool which is white in colour is made for him, hence the name “akonnwa fufuo” or “dwete dwa” (plate 4.8). The name of the wood for making the stool is called ‘Sese’. He sits on it after bathing and during durbars too, it will be taken along with him and if he wants to rest, he will be given this stool to rest on. When he passes away, this stool will be blackened and it then becomes his black stool and this signifies that he has become an ancestor. The stool is then kept in the stool room. The paint which is used to blacken the stool is a mixture of sheep’s blood, egg and soothe. Soothe is carbon dioxide which is very poisonous for insects to attack the stool. The egg which is added to the mixture serves as a binding agent and the blood enhances the dark nature of the mixture. Formerly it was from these black stools that an elect Asantehene derived his stool name. When he was enstooled, he would be led to the stool room whilst blind folded to touch any stool for his stool name. The name of the Asantehene whose black stool he touched will be his ‘stool name’. But today an Asantehene elect would be asked by the elders to tell them the past Asantehene he wants to be named after when enstooled. Oral history has it that there are some peculiar marks or symbols on these stools to represent each Asantehene.



Plate 4.8 Akonnwa Fufuo or Dwete Dwa or black stool replica

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a wood product which was made by Asante's wood carver. The date it was made is not known. The size of it is 20½ inches in length and 13 inches in height. It consists of a top arc, which is shaped like the crescent moon. Under this is an oval shape support for the top part and attached to it are smaller triangular projections. Under the middle of the oval shape is a strong rectangular pillar with some smaller rectangular blocks and smaller half circular holes and there is a flat base of the stool. Attached to the stool for decoration are some silver plates which are placed at different parts of the stool. Some of the silver plates are broken off.

The materials which were used for the stool were, wood and metal (silver). The stool was creatively carved. At the middle of the top part, the artist creatively made a unique design which was the silver plate, used as an embossment. The stool consists of the following elements of

design; straight lines, colour, texture and geometric shapes like, triangles, half circles rectangles, oval, and arc. The lines used create a rhythm of movement.

Some of the silver plates are broken off and there are some cracks on the rest of the silver plates. The original colour of the stool has changed due to dirt and humidity. These qualities suggest that the stool is very old.

The top part of the stool denotes the female influence in the Asante society. The oval shape in the middle also represents the importance of women in the society and the creative ability of Asante. The small triangular projections represent the children in the society. The rectangular pillar represents the presence and support of men in the society. The smaller rectangular blocks indicate the presence of God in the society. The flat bottom support of the stool represents the stability and support of the earth.

The function of the stool is that in the olden days there were no pictures and they had no formal system of writing therefore these stools were made in different shapes to represent the different occupants of a particular stool so that their names would not be forgotten from the history of Asante.

Educational Value

Historical Significance

The black stools serve as the chronology of the various Asante kings who have successfully ruled Asante. The early Asante did not have a formal system of writing, did not have a system of

taking photographs and due to these reasons, each stool shape, pattern and marks on them were different from each other to represent each Asantehene who used it.

Religious Significance

Libation is poured on these stools to ask for blessings and protection from these ancestral kings for a new Asantehene. So the black stools are symbols of Asante's ancestral veneration.

Remembrance Significance

As libation is poured on to these stools, these various Asante kings' names are mentioned to remember them. Asante believe that the spirits of these ancestral kings live in these stools.

4.9 “Brotoa”

“Brotoa” (plate 4.9) were used for keeping the Asantehene's palm wine. One is covered with an eagle cork and the other with a fist cork. Both are symbolic in the sense that the eagle is ‘talking about’ the Asantehene as being very powerful, focused, wise and fearful. The fist is about the Asantehene as someone who has the ultimate authority and power over his subjects. “Brotoa” means bottles bought from the whites.



Plate 4.9 Brotoa

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are ceramic products which were used in the eighteenth century. The bigger white container is 20 inches in height and 36 inches around the circumference (at the bulging part of the container) and the other container is 15 inches in height and 24 inches around the circumference (at the bulging part),

The symbolic covers are gold plated. The mouth of the brown smaller container has suffered cracks. The gold plating has partly peeled off the first and the white, bigger container is stained suspectedly, with some dry drops of its former liquid contents.

The materials used for them are clay and gold. The colours were carefully and smoothly applied and the covers were also carefully plated in gold.

The eagle and the fist images are realistic. The artist made use of lines, colour, texture and geometric shapes; circles, cylinders, oval shapes, rectangles and organic shapes. The eagle and the fist are the organic shapes because these shapes are found in nature. The lines create a rhythm of movement. The colours are in harmony.

Some parts of the gold plating are peeled off, the smaller pot has its mouth broken off and the white colour on the big pot looks like stained with the wine which was put into it and these suggest that the pots are very old.

The eagle educates the current generation that, the Asantehene is very powerful, wise, focused and fearful. And also, the fist educates that, the Asantehene has the ultimate authority in his kingdom and whatever he says is final.

Educational Value

Entertainment Significance

The kings entertained themselves and visitors by drinking from these bottles. This thus educates the current generation that there are times that people should entertain themselves and make merry.

Symbolic Significance

Asante always speak symbolically or proverbially where they always liken the nature of the Asantehene to powerful and fearful creatures in the environment. He is described as the eagle because the eagle is the king of all the birds in the world. The fist also ‘talks’ about the Asantehene having the ultimate authority because when some one makes a fist, no one can open it unless, he does open it himself. This Asante description of the Asantehene educates the current generation to be observant enough to see in the Asantehene the attributes of these powerful creatures in the land.

4.10 “Abusua Ayowa”

The “abusua ayowa”, (plate 4.10) stands for unity. It educates the public that in the olden days people lived in extended family systems and they did many things together. They ate together from big bowls in separate groups of men, women and children. Whilst eating, they discussed issues troubling them and solutions were found at that time. Thus each one depended on the extended family whenever necessary.



Plate 4.10 “Abusua Ayowa”

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a pottery product and was made by an Asante’s potter. The date of manufacture is not known. The height of the pot is 7 inches and 61 inches around the circumference (around the heads) It is an earthenware bowl with “akuaba” dolls made in clay attached to it from the top to bottom with their hands joined together on the bowl. The work was given a finishing technique called antique finish for decoration.

The materials which were used for this bowl are clay and colour. The bowl was creatively thrown on the potter’s wheel and the “akuaba” dolls also creatively moulded and carefully attached to the bowl and the whole lot was allowed to dry and later fired in a kiln. The artist creatively made use of elements of design; geometric shapes e.g. oval, triangles, cylinders, arcs, spheres and lines. The textural quality of the bowl looks scratchy. There is unity among these

elements of design. The nature of the finish given to the bowl suggests it is very old and dates back to about the 17th century.

The bowl educates the public on the cultural practices of Asante eating from one common earthenware bowl. This means that they were in direct contact with nature. This bowl educates the current generation on how their ancestors lived in extended families and did many things together without division. It also indicates mutual dependency fostering total survival.

Educational Value

Unity Significance

It educates the public on the need for people to come together as one people to help one another for the betterment of the nation. It again educates that when people eat together it means there is no friction between them.

4.11 “Denkyemkye”

The “denkyemkye” (plate 4.11) is a wooden replica of a hat made with the images of three powerful animals. These are the eagle, the crocodile and the python. The Asantehene wears it once in his life time before he is enstooled or sits on the Golden Stool. These animals represent three elements in the world. They are the earth, the skies and fresh water bodies. The eagle operates mainly in the skies, the python on the land (earth) and the crocodile in fresh water bodies. This means that the Asantehene represents all these elements. And also these images make the emblem of Asante. The Fante also have a similar belief and this belief is in Obonomankoma, Odapagyan and Osono. These people were rulers of the Fante. Obonomankoma

represents the eagle and it has control over the skies, Odapagyan signifies the whale and it is the biggest animal in the sea thus Odapagyan has control over the sea and Osono stands for elephant which lives in the forest and is the biggest animal in the forest.



Plate 4.11 “Denkyemkye”

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact was carved by an Asante’s carver. The date for making the work is not known.

It consists of the abstract images of an eagle, a python and a crocodile which were all carved from one piece of wood. The height is 8½ inches and 21½ inches around the circumference. The item was left in its natural colour. Due to its exposure to human touch it has been stained with sweat and dirt.

The material which was used for the work is wood. It was left in its natural colour. The images are not very close to each other. The artist creatively used elements of design; lines, and circles.

The shapes are organic because they are found in nature. There is balance among the elements of design.

The stains of sweat and dirt, do suggest that the emblem is very old. This item educates the public on the cultural practice and behaviour of Asante comparing the Asantehene with fearful and powerful creatures found in nature. The Asante emblem is used to educate the general public on how fearful and powerful the Asantehene is.

Educational Value

Political Significance

In the Asante kingdom it is only the Asantehene who uses this emblem and it distinguishes him politically from all other chiefs and also, he has the ultimate political power and authority in his kingdom to give out certain measures and orders and an example is he is the only political figure who can give orders for a chief to be demoted or not.

Symbolic Significance

This emblem with its images symbolises the powerful, fearful and protective nature of the Asantehene. The Asantehene is revered so much that these are the creatures with which he could be compared.

4.12 Suriname Gifts

Some Surinamese brought these gifts (plate 4.12) to Nana Opoku Ware II in 1974 as tokens of a friendship of a common ancestry.



Plate 4.12 Suriname Gifts

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are wood works which were made by Suriname wood carvers. The height of the chair is $41\frac{1}{2}$ inches and 16 inches in length. The stool is $11\frac{3}{4}$ inches in height and 25 inches in length. The drum is 22 inches in height and 40 inches around the circumference.

The gift comprises a drum, a chair and a stool, all made of wood. The drum is covered with a skin at the top. These items are decorated with carved out and incised designs. The drum has some wooden spokes at the upper part around which some strings are wound and they are connected to the leather covering the drum for tightness.

The materials used for the work are wood and natural leather. These items are creatively carved and are left in their natural colour. The artist has made use of the following elements of designs;

lines and geometric shapes such as triangles, oval, sphere, cylinder and rectangles. There is balance among these elements of design.

These works are stained with dirt and this suggests they are so old and attractive as they have been touched repeatedly by people. These gifts reflect the cultural practice of Asante whereby the queen mother sits on a stool which is lower than the Asantehene's asipim. The drum also does reflect the cultural practice that the Asantehene and the queen mother are accompanied by drums in most of their cultural lives. This also educates that though the Surinamese are far from Asante geographically, they practise Asante's culture.

These works educate the present generation on the slave trade which once took place in the country. And also these works educate us on the eagerness of the descendants of slaves to trace their roots to their blood relations in Africa.

Educational value

Historical Significance

These gifts educate the public on the following;

- Some Asante were once sold to the whites as slaves.
- All the black Diaspora are the brothers and sisters of black Africans.
- The importance to the Diaspora of getting into contact with their blood relations.
- These African Diaspora are doing their best to get into contact with African relatives.

The Surinamese claim to have similar cultural practices as the Asante. And this educates that a group of people can trace their roots through oral tradition or by the similarities in their beliefs, cultural practices and even names to connect with their African relatives.

4.13 Walking Stick, Hats, and Bows and Arrows

Bows and Arrows

These bows and arrows (plate 4.13) were used by “Anumfour” to protect the queen mother. These people were brought into the Asante Kingdom by Otumfoo Osei Tutu I.

Hats

These hats (plate 4.13) were presented to Nana Prempeh II as tokens by some Northerners between 1931 and 1970.

From the curator of the museum, the researcher learnt that, these were used by Nana Prempeh II to patrol the principal streets of Kumasi as a sign of protecting his citizens. He believed that as the Asantehene he had to be the watch dog for his society



Plate 4.13 Walking Stick, Hats, and Bows and Arrows

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are leather and rattan products and they were made by some Northern region artists of Ghana and they were given to Nana Prempeh II between 1931 and 1970. The height of the walking sticks is 38 inches, the straw hat is 12½ inches in height, the leather hat is 10 inches in height, the height of the arrows is 23 inches and the height of the bow is 40 inches.

There are two walking sticks, two hats, one bow and fifteen arrows. One of the hats is made of leather and the other is made of straw. The bows are draped in leather whereas the arrows are made of rattan.

The walking sticks are covered with leather and decorated with strings of beads. The bow is draped in natural leather, the arrow holders are covered with natural leather. The arrows were left in their natural colour. The hat was made of straw and dyed red, yellow and green but they have

faded. The leather hat was decorated with the fading colours, of red, black and yellow. The materials which were used by the artist to make these artefacts were straw, leather, colour and plastic. The colours applied to the hats were creatively and carefully applied at certain points. The artist made use of elements of design like, lines and cylinders which are all geometric shapes. These elements of design are in unity.

The colours of these items have partly faded or peeled off thus indicating a very old age. These artefacts educate the public on the Asantehene being the sole physical and spiritual head for the security of his people. The bestowing of gifts upon people brings peace and harmony. These artefacts educate the public on the possibility of every tribe borrowing aspect of culture from other tribes.

Educational Value

Security Significance

These artefacts educate the public on the fact that, the duty of the Asantehene is to protect his people both physically and spiritually.

Friendship Significance

This educates the public on the importance of giving gifts to people and that gifts do bring people together towards friendship.

4.14 “Bankyiniye” (Umbrellas)

These umbrellas (plate 4.14) were used to shelter Nana Prempeh I in 1888 to 1931 when he was the Asantehene. These umbrellas are of two types and they are;

- **“Mfofoa”** which means Asante come from different places to form the Asante kingdom.
- **“Prekese Gyaakwa”**; this umbrella is always behind the Asantehene when he is going to attend a social function. It always tells people that he is approaching. When “prekese” is cooked, the smell of it travels far and no one will tell neighbours that it is “prekese” which is being cooked. So it is with this umbrella hence, the name “Prekese Gyaakwa”.



Plate 4.14 Bankyiniye (umbrellas)

(Courtesy of Manhyia Palace Museum, Kumasi)

There are two big wooden handled multi coloured umbrellas which are textile and wood products and were made by an Asante's textile artist. The umbrellas are 112 inches in height. Partly torn, their fabric canopies display red, yellow, blue, green, black and yellow ochre stripes.

The materials which were used for the work are fabric and wood. The fabrics were cut into pieces, sewn together into big fabrics and they were skillfully connected to their wooden handles respectively. The artist made use of the following elements of design; triangles and rectangles both of which are geometric shapes in harmony with each other. The wooden handles are cylindrical.

Some parts of the umbrellas are torn and 'they tell people that', these umbrellas are very old. These umbrellas educate people on Asante holding the Asantehene in high esteem. These artefacts 'tell people that' since Asante hold the Asantehene in high esteem they shelter him with great umbrellas to distinguish him from other chiefs.

Educational Value

Political Significance

These umbrellas educate the public on the fact that the Asantehene is the first citizen of Asante and is sheltered with these umbrellas to distinguish him from other people and chiefs in the kingdom.

Symbolic Significance

These umbrellas elevate the Asantehene symbolically. Thus when these umbrellas are seen from a distance, people will know that, it is the Asantehene approaching. These umbrellas ‘silently announce’ the presence of the Asantehene.

Moral (respect) Significance

These umbrellas command respect for the Asantehene. Thus when people see him from a distance, they give way to the Asantehene and his entourage to pass by. The on lookers sing praises to him.

4.15 “Twenesini” Drum

This drum (plate 4.15) was seized by the British during the Yaa Asantewaa war in 1900 and it was in 2005 that they returned it to Asante. Any time this drum was played, everyone would run to find out what was happening.

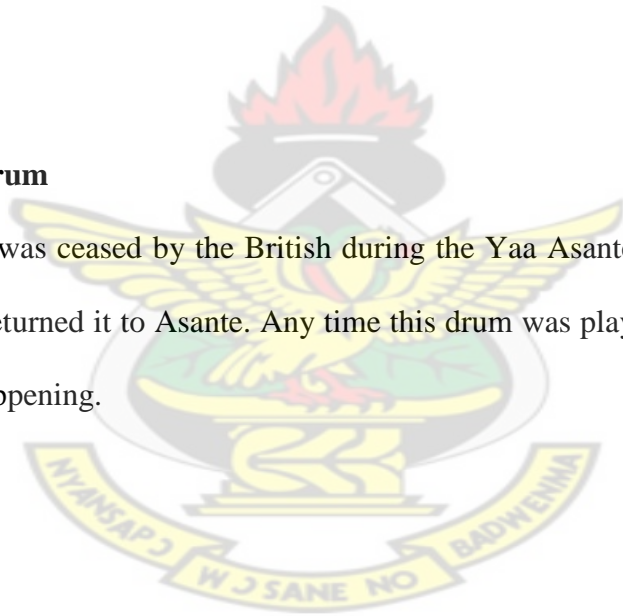




Plate 4.15 “Twenesini” Drum
(Courtesy of Manhyia Palace Museum, Kumasi)

This drum is a wood product which was made by an Asante’s wood carver. The height of the drum is 28 inches and 29½ inches around the circumference (at the bulging part).

The drum is decorated with vertical lines and the whole drum is stained with dirt and there are some cracks on it. The vertical lines on the drum are incised into the wood. The artist made use of elements of design; geometric shapes e.g. cylinder and vertical lines. The lines are in proportion and they do harmonise with the cylindrical shape of the drum.

Having been stained with dirt suggests that the drum is very old and has been in use for centuries. The drum educates the public on the fact that wars were prevalent in the early times due to the quest of Asante to expand their kingdom and to seek peace. This drum helps to educate people on the wars Asante fought especially against the British. It was used in the olden days to summon people for orders to defend the kingdom against all kinds of attackers.

Educational Value

Moral Significance

When this drum was played it never mattered who the person was and what the person was doing he would run to find out what was taking place. It was an alarm raising instrument to make people alert to emergencies.

War Significance

This educates the public that Asante were brave and they were ever ready to go to war against any enemy state in order to gain peace or to expand their kingdom.

4.16 Tata Swords

These swords (plate 4.16) are always carried by the “mprekyifuo”. These carriers are Albinos. The crab and the scorpion (Ana) motifs on the swords are symbolic of the character of the Asantehene. They were used by the bodyguards of Nana Opoku Ware I.



Plate 4.16 Tata swords

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are metal products which were made by Asante's craftsmen. They were used during the reign of Nana Opoku Ware I that is from 1720 to 1750. They are 29 inches in height.

There are five different swords. When counting from the top, the first two swords are made of some soft metal. The third sword has a black blade. The fourth sword is made of silver and the last one is made from gold. These last two swords are made in the form of an elephant tail called, "dwete mina".

The first two swords have handles in gold. The first one is decorated with the images of a crab made in gold and the head of an owl made in silver. The second sword has the images of scorpions on it for decoration. The third sword has a gold plated handle and is decorated with

two sheets of silver just at two points on the blade. The materials which were used for these swords are, gold, silver and iron and they were left in their natural colour.

The artist made use of elements of design and examples are organic shapes, such as the scorpions, the head of an owl and the crab. These shapes are called organic because they are found in nature. There are also geometric shapes such as circles, cylindrical shapes, square and lines. These elements of design do harmonise with each other.

Parts of the gold plates and sheets of gold are peeled off. These swords educate people on the importance of protecting the Asantehene from bad people. These swords 'tell people' that it is not easy for any bad person to come near the Asantehene to harm him for he is always protected by tight security.

Educational Value

Security Significance

It educates a person that, since time immemorial, the Asantehene has been protected with a very tight security that no bad person with bad intentions has been able to come near the Asantehene. The swords also educate the public on the fact that a person has to be summoned before he comes to the presence of the Asantehene and when he is going near him he has to be scrutinised.

Symbolic Significance

The crab, the head of the owl and the scorpions are symbolic. The crab is an animal which lives in a hole without attacking anyone. But the moment an intruder puts his hand into its hole to

catch it or hurt it, it will also attack the person by pinching him. The owl is believed to see things afar thus his eyes are always sensitive to things which are nearer or far from it. This educates people on the Asantehene's alertness in his kingdom. He has people who are constantly feeding him with information of the things taking place in his kingdom. The scorpions are also fearful creatures which have deadly stings. So is the Asantehene described as such. Thus when one offends or steps on his toes the fellow will be seriously dealt with.

Political Significance

Apart from the Asantehene no one can be protected with these swords and also the one who uses these swords protects his people. This means that as the Asantehene is protected by his people he also protects his people. These swords also raise the image of the Asantehene. A sword stands for both power and strength. It means that the Asantehene is in control of the kingdom politically and he is always in control of affairs.

4.17 Worosa "Tiri" Sword

This sword (plate 4.17) talks about Worosa who was a chief of Banda people in Bono, (Brong Ahafo Region). He was beheaded during a war between his state and the Asante which the Asante won. A replica of his head was made in gold and it was put on a sword, hence Worosa "tiri" sword. Worosa "tiri" therefore means the head of Worosa.



Plate 4.17 Worosa tiri sword
(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a metal product which was made by an Asante's goldsmith. It was made after Nana Osei Kwadwo had defeated the Banda people, during his reign as Asantehene between 1764 and 1777. It is 34 inches in height.

The materials which were used for it are gold, leather and iron. The handle of the sword is gold plated. The blade of the sword is put in its sheath with a part showing out. The whole work looks realistic. The artist made use of elements of design for example organic shape, for the human head. There are also some geometric shapes; circles, cylinders and angular shapes. There are also very short lines forming the hair. These elements of design do balance with each other.

The gold plating on the handle has mostly peeled off. Both the sheath and the blade have turned dark. The human head replica is partly broken off and dusty. These suggest that the sword is very old. The sword educates the public that Asante were strong and brave.

Educational Value

Spiritual Significance

The human head replica on the sword has the mouth locked with “sepo” (a small knife). Asante have great belief in the power of words. The “sepo” was used to lock the mouth of the captive in order not to allow him to cast curses on Asante.

4.18 Cowards’ Sword

This sword (plate 4.18) was used to make marks on the foreheads of warriors who ran away from battle grounds. These marks were called the ‘afena kam’. The marks distinguished them from the brave ones and after the war anyone seen with them would be dethroned if he was a chief.



Plate 4.18 Coward’s sword

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a metal product which was made by an Asante’s blacksmith. The date it was made is not known. It is 23 inches in height.

The sword is made of a wooden handle and the blade made from iron. The wooden handle is decorated with incised marks and the blade has cut out Adinkra symbols. The wooden handle is stained through handling and the black paint has partly peeled off the blade.

The metal blade was smoothly painted black whereas the wooden handle was left in its original colour. The designs on the handle and the blade are close to each other. The artist made use of elements of design; circles, cylinders which are geometric shapes and he also used an angular shape. There are also short lines and triangles. These elements of design are in harmony.

The stains on the handle suggest a very old age. The sword educates the public on Asante expecting their men to be brave. The use of the sword was to make marks on cowardly warriors.

Educational Value

Social Significance

This sword educates men to be brave to defend their families, communities and the nation as a whole because the society abhors cowardice and encourages bravery in people especially men and for that matter the sword is there to instill the spirit of bravery into men. In the Asante kingdom when a man is not brave, he is disgraced and mostly teased by people and sometimes referred to as a ‘woman’ because he is not behaving as the society expects him as man to behave.

4.19 Executioner’s Knife

The executioner’s knife (plate 4.19) is a replica of the original and it was used to execute any offender in the community.



Plate 4.19 Executioner's Knife

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a metal product which was made by an Asante's blacksmith. The date of manufacture is not known. The size of it is 21½ inches in height. The executioner's knife is made of a handle, a blade and a sheath all made from iron. The blade is rusty. The black paint which was used to paint both the handle and the sheath for decoration has peeled off.

The artist made use of elements of design like lines where these elements are in harmony with each other. Asante's offenders who committed felony or any serious crime were put to death with this sword.

Educational Value

Judicial Significance

It educates the public on the fact that Asante had their own capital punishment for offenders who committed serious crimes and felonies in the Asante kingdom.

4.20 “Odwira Kye”

This hat (plate 4.20) is worn by the Asantehene during “Odwira” festivals. “Odwira” is a festival for purification or cleansing and “kye” is a hat hence the name Odwira kye.



Plate 4.20 Odwira Kye

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a leather product which was made by an Asante’s artist. This hat has been in use since the 17th century to date. The height of it is 6½ inches and 22½ inches around the circumference (at the middle part).

The material which was used for the hat is leather. Strips of leather were woven to make the hat and left in its natural colour, which is cream. The weave has created some elements of design which are shapes; where they are irregular and do balance with each other. The colour of the hat

has faded a little. The function of this hat is to educate people that there is a period of purification for the Asante kingdom.

Educational Value

Religious Significance

This hat is worn by the Asantehene during Odwira festivals. This educates the public that in life there is a spiritual practice done to cleanse and purify the Asante kingdom of their wrong doings. Also peace, protection and prosperity are sought from God and spirits of their ancestors for their kingdom.

4.21 “Obi Nka Obi a, Obi Nka Obi Kye”

This “Obi nka obi a, obi nka obi kye” (plate 4.21) was taken away by the British during the reign of Nana Kofi Kakari in 1867 to 1874. The hat was taken away in 1874. It was later sold to an auction company. When Nana Opoku Ware II went to Britain he was offered to buy it and he did so. The symbol on it talks about living peacefully with every one in the society.



Plate 4.21 “Obi nka obi a, obi nka obi kye”

(Courtesy of Manhyia Palace Museum, Kumasi)

This artefact is a leather work of Asante’s origin. It was made during the reign of Nana Osei Kwadwo I from 1764 to 1777. It is six inches in height and eighteen inches around the circumference (at the middle part).

It is decorated with gold motives which are the “Obi nka obi a obi nka obi” designs. The materials which were used for the hat are gold, leather and colour. The hat is creatively made and painted green. Designs are made in gold and creatively attached to the hat.

The designs are close to each other. The “Obi nka obi a, obi nka obi” design is a bit abstract but with a critical look it is like two fishes in a river with each other’s head at the tail of each other.

The artist made use of several elements of design like organic shape for the abstract fish. There

are also geometric shapes like triangles, squares and circles. The elements in the composition are unified and they do balance with each other.

Some parts of the designs have peeled off and some other parts of the hat have also been stained with dirt. The hat educates the public on the fact that Asante did not just go to war but they did so when the need arose and an example is when an enemy state tried to take advantage of them, they would also retaliate. The hat educates the public to live in harmony with their neighbours

Educational Value

Peace and Harmony Significance

The hat educates people to live peacefully with each other because the symbol on the hat represents balance forces and equal strength between two people or two parties in a society. When these people or parties are aware of each other's strength and know that neither can be conquered by the other, they all try to hold their peace in order not offend the other because each is aware that the moment one party tries to initiate a fight or offend the other, the other party will retaliate.

4.22 “Mmansuo” (Silver Casket)

The Asantehene's water and food are kept in this “Mmansuo” or Silver Casket (plate 4.22) for him. Usually kenkey would be mashed and put into it so during a function when he signals that, he is thirsty or hungry, a tent will be made for him to take his water or mashed kenkey from the Silver Casket or “Mmansuo”. This Silver Casket is taken to functions only when he will sit down for longer hours.



Plate 4.22 “Mmansuo” (Silver Casket)
(Courtesy of Manhyia Palace Museum, Kumasi)

“Mmansuo” is a metal product which was made by an Asante’s goldsmith. It has been in use since the reign of Nana Prempeh II, which is from 1931 to date. It is 17½ inches in height and 38 inches around the circumference (at the bulging part).

The container is made of silver and covered with a net of nylon. The container is in its original colour. The artist made use of a geometric shape which is circle and half circle where these balance with each other. The Silver Casket always looks new because it is covered with the net.

The Silver Casket educates the public that the attendants of the Asantehene have his welfare at heart, the Asantehene does not do certain things in public and due to this, he may be hungry or

thirsty when in state, but a tent will be made for him to take his water or food without the public seeing him.

Educational Value

Social Significance

This educates the public on the matter of preventing the public from seeing the table manners of the Asantehene. For instance if the Asantehene has the habit of chewing noisily or soils himself when eating, it will be a ridicule to him and the Asante kingdom as a whole when the public should see that.

Spiritual Significance

The public is not allowed to see the Asantehene eating or drinking. The spiritual significance is that, if a person who does not like the Asantehene is around and has an evil intention of harming him spiritually, he could send some charm through the food or water he is taking and harm him.

4.23 “Atumpan” (Talking drums)

These Atumpan or Talking drums (plate 4.23) were the media used to communicate with people. These are made in the forms of a ‘male’ and ‘female’. The sound of the male is louder lower than that of the female drum. This depicts the natural set up of the society. Thus, the society is made up of men and women where men are always stronger than women. These drums were made long before 1888 but it was during this period that Nana Prempeh I ordered for them to be covered with brass.



Plate 4.23 Atumpan

(Courtesy of Manhyia Palace Museum, Kumasi)

These artefacts are wood and leather products, made by Asante's wood carvers. The heights of these are 36 inches and 69 inches around the circumference (at the middle parts). The drums are supported with thick wooden sticks and the top parts of the drums are covered with natural leather. The leather and the metal sheet coverings of the drums are broken off.

The drums were left in their natural or original colours. These drums are made of elements of design like straight lines, forming the wooden supports and the spokes at the top and cylindrical shapes forming the drums. These elements of design are in balance. Parts of the metal sheet are broken off, parts of the leather are torn, the wooden sticks and the spokes look dry and have some cracks. These qualities suggest that the drums are very old.

These drums educate the public on how the early Asante communicated with their people both far and near. And even today people are held in communication with these drums during durbars and festivals. The function of these drums was to send messages to people.

Educational Value

Communication Significance

These drums educate the public that before the advent of the Europeans with their telephones and the other communication devices, Asante had their own way of communicating with their people. These drums were the media they used to communicate with their people.

4.24 “Batakari” (Smock)

This batakari (plate 4.24) was worn by a warrior who took part in the Yaa Asantewaa war in 1900. Attached to the batakari are different kinds of talismans and charms which were antidote to nullify any charm meant to harm the warriors. There are also two imitated gourds attached to the dress. One was used for keeping poison for the warriors. The warriors took the poison to kill themselves in situations where during the battle they were seriously wounded by their opponents and could not perform very well. The other gourd was used for keeping gun powder for their guns.



Plate 4.24 Batakari

(Courtesy of Manhyia Palace Museum, Kumasi)

This batakari is a textile product which was made by an Asante's dressmaker. The size of the dress is 28 inches in length, bust is 64 inches, shoulder length (back) is 12½ inches and sleeve length (hands) is 10½ inches.

The batakari is decorated with various gourds, charms and talismans, which are both in front and behind the dress. The talismans and charms are made of leather and the imitated gourds are made of fabric. The colour of the smock has faded and is partly torn.

The materials which were used for the batakari are fabric and leather. The gourds, talisman and charms are creatively attached to the dress. Some of the charms are coloured wine - red, brown, black, and cream. The Smock is dyed black.

Some of the talisman and charms are close to each other whereas others are not. The artist made use of elements of design, which are geometric shapes (squares and circles), lines, texture, colour and these are in harmony with each other. The batakari has faded, the upper part is torn and it has some holes in it at certain parts. Some of the talismans and the batakari are stained with paint. All these suggest that, the batakari is over hundred years old.

This batakari educates the public on the fact that a brave woman once led Asante to war against the British. It further educates people that some women can also do some things that men usually do and even better.

Educational Value

Religious (Spiritual) Significance

This batakari educates the public on the Asante superstitious belief that there are always opposing spirits against them. The quest for protection or nullifying these opposing spirits, culminated in their priests making talismans and charms for them.

Social Significance

The container of suicide poison for warriors to take their lives when badly wounded by their enemies was meant to avoid disgrace. If the enemy got the wounded defenseless warrior he would seriously torture him to death or keep him in captivity. This educates the public to beware of their enemies for when one falls into the trap of an enemy, one will not be spared.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This thesis has sought to identify and describe the various art forms and artefacts in the museum and also to find out and discuss the Educational Values of the artefacts in the museum. Education is defined as the process by which a society brings up its younger generation by transmitting to them its hard won and developed norms, values, cultural, religious (spiritual) and other social practices.

The artefacts of Manhyia palace museum educate the public on the history of Asante and their beliefs, cultural practices, religious (spiritual) practices and acceptable norms. Also the public learn of the art forms of Asante, economic practices, political and social organisation through the kind of education the artefacts give. The artefacts instill into the public the need to learn a skill or a trade for economic empowerment. Again the public learn that they should be brave to defend their society. In addition, the public learn that they should be able to adjust to any changes they come across in life. Finally, the artefacts of the museum enable people know certain facts, principles and philosophies of the society so that they will know what is best to do in order not to imitate deviant behaviour of some miscreants in the society.

There are three modes of education which are formal, non formal and informal. The museum artefacts educate the public through these modes of education. Formal education constitutes the process where visitors are taken through a structured system of learning at the museum. The non-formal education is given as the kind of education which does not follow a strict structure as that

of the formal education. It meets the specific needs of the public where programmes are held in health and family planning for the society to live healthy lifestyles. The informal education is the kind of education where people unconsciously study the social, cultural, religious practices and norms of Asante and these become part of them.

Museums are defined as institutions which a society entrusts its cherished objects, documents, artefacts and relics of memory to keep and in future show them to its younger generation in order to educate them on the history, beliefs, religion and other social practices of the society. The role of museum artefacts are: encouraging creativity in people, promoting the literacy level of people, museums serve as the memory banks of the society, and they are seen as places for interaction among visitors. There are three kinds of museums and these are History, Art and Science museums. The Art museums house objects of art, History museums house objects of history and Science museums house objects of science and nature.

Artefacts are defined as objects (especially in art) made by human beings. Manhyia palace museum educate the public on the history of Asante and the nation as a whole. It again educates the public on the kind of wars Asante fought and won the extent of Asantes' power and the extent of the territory of Asante kingdom.

The history of Asante is that they came from different clans but they were able to come together as one people with Otumfuo Osei Tutu I, as the spiritual and political leader and with the help of an Akwammu priest called, Okomfo Anokye who conjured for a Golden Stool to descend from the heaven which is the soul of all Asante.

A set of questions which were set for this study and these are: When was the museum established? What led to the establishment of the museum? What is the historical background of each artefact made? When was each artefact made? Why was each artefact made? What is the symbolic significance of each artefact? Who made each artefact? Is each artefact still in use today? Is each artefact the original or replica?

This study therefore delved into the educational values of Manhyia palace museum artefact and the following are their educational values:

1. Historical Significance means some of the artefacts serve as the chronology of Asante's history.
2. Spiritual or Religious Significance means that some of the artefacts give education of the religious beliefs and practices of Asante. And also the public is educated that the Asantehene is spiritually protected with the Akrokrowa.
3. Political Significance means that some of the artefacts distinguish both the Asantehene and queen mother from other people in the Asante kingdom and also due to their political rights they alone perform certain activities and they are treated as the ultimate political figures in the kingdom.
4. Social Significance comprises some artefacts educating the public to live peacefully with each other.

5. Security Significance gives the education that the citizens of Asante kingdom protect the Asantehene and the Asantehene also protects his citizens.
6. Unity Significance means some of the artefacts educate the public to be one and defend one another or their community.
7. Judicial Significance educates the public that the Asantehene does carry out judicial activities where offenders are given punishment.
8. Symbolic Significance educates the public of Asante likening the nature of the Asantehene to certain creatures in the society and an example is, the Asante likening the nature of the Asantehene to the eagle.
9. Friendship Significance educates the public to be friends with people from different tribes.
10. Communication Significance educates the public that in the olden days the early Asante had their own media of communicating with their people.
11. Support Significance educates the public that the feet of the Asantehene is always protected with the 'Akrokrowa'.

5.2 Conclusions

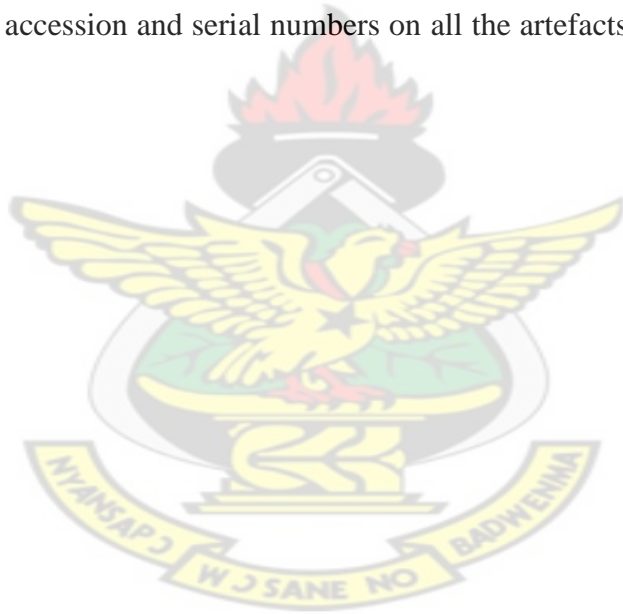
The art of Asante is art for life's sake whereby the art of the Asante cannot be separated from the Asante meaning the art of the Asante is an intergral part of their cultural practices. Women are not supposed to touch the artefacts in the museum, most especially those artefacts which were

used or are still in use by the Asantehene. There is the effect of Globalisation on the museum that is the effect of tourism and also there are changes in modern social life and these changes are having effect on some of the taboos of the palace. Tourists and visitors (whether men or women) go to the palace because of the museum. Women always go to the palace whether they are in their menses or not and owing to these social changes and the effect of globalisation, women do not harbour fear to go the palace. Formerly people could not go to the palace easily unless they were summoned to do so. If someone entered the palace without being summoned to do so, he or she would have himself or herself in trouble. The artefacts in the museum educate that the Asantehene is sacred and fearful as well as everything about him and he must be treated as such. Owing to this, Asante always liken the nature of the Asantehene to that of powerful and fearful creatures in the environment like the eagle, the crocodile, the python, the scorpion, the crab, the leopard and etc.

5.3 Recommendations

1. The researcher recommends that, the history of all the artefacts in the museum should be documented both in electronic and paper form. Also, all the artefacts should have picture documentation also in electronic or in books.
2. There should be replicas of the museum artefacts so that in case of any natural disaster or damage to any of the artefacts, there will always be replacement for them.

- 3 Show cases should be made for all the artefacts to be kept in to protect them from dust and the touch of curious visitors of the museum. This will ensure that they will always maintain their original look, beauty and colour.
- 4 Dates of acquiring the artefacts in the museum, the places where they were acquired from, who these artefacts were obtained from and their educational values should be in brief notes and should be pasted on all the show cases.
- 5 There should be accession and serial numbers on all the artefacts in the museum for easy identification.



REFERENCES

- Adande, B. A. and Arinze, Emmanuel (2002), Museums and Urban Culture in West Africa, Great Britain: Woolnough, Irthlingborough.
- Ary, Donald, Jacobs, Cheser Lucy and Razavieh, Asghar (2002), Introduction to Research in Education (6th edition), United States of America: Wadsworth Thomas Learning.
- Boahen, A. Adu (2003). Yaa Asantewaa and the Asante – British war of 1900 – 1, Accra: Sub – Saharan Publishers.
- Cambridge International Dictionary of English (1995), 2/10 Ansare Road, New Delhi 110002, India.
- Chambers 21st Century Dictionary (1996), Edinburgh: Chambers.
- Cohen, Louis, Manion, Lawrence and Morrison, Keith (2000), Research Methods in Education (5th edition), London: Routledge Falmer.
- Cohen, Louis and Manion, Lawrence (1994), Research Methods in Education (4th edition), London: Routledge
- Collins, K. T., Downes, L. W., Griffiths, S. R. and Shaw, K. E. (1973), Key Words in Education, Great Britain: Haysell, Watson and Viney Ltd.
- Crane, A. Susan (1997), Memory, Distortion and History in the Museum, www.blackwell-synergy.com Accessed on 16th May, 2008.
- Dale, Edgar (1960). Educational Media: Dale's Cone of Experience <http://teacherworld.com/pot.html> Accessed on 16th May, 2008.
- Doyle, F. James (1973). Educational Judgments (Papers in the Philosophy of Education), London: Routledge and Kegan Paul Ltd.

Fage, J.D. (1969). A History of West Africa (4th Edition), Cambridge: Cambridge University Press.

Farrant, J.S. (1980), Principles and Practices of Education (2nd Edition), Singapore: Longman Singapore Pte. Ltd.

Hardiman, W. George and Zernich, Theodore (1974), Curricular Considerations for Visual Arts Education: Rationale, Development and Evaluation, Illinois: Stripes Publishing Company.

<http://www.keydegree.com> Accessed on 16th May, 2008.

<http://www.mer-online.org/about/index.html> Accessed on 16th May 2008

Jan van der Wateren (1999).j.vanderwateren@vam.ac.uk. Accessed on 16th May 2008

Fraenkel, R. Jack and Wallen E. Norman (1996), How to Design and Evaluate Research in Education, McGraw Hill, Inc. USA.

Leedy, D. Paul and Ormrod, Ellis Jeanne (2005), Practical Research, Planning and Design, United States of America: Pearson Prentice Hall.

Osei, Kwadwo (2004), An Outline of Asante History (Part 1, 3rd Edition), Kumasi: Cita Press Ltd.

Osei, Kwadwo (2002), Asante Culture, Kumasi: Cita Press Ltd.

Otumfuo Opoku Ware Jubilee Foundation (2003), A guide to Manhyia Palace Museum, Kumasi, Ghana: Cita Printing Press Ltd.

Pollock, Wendy (2000). Adolescence: Growing up in Museums, <http://mer-online.org/publications/index.html> Accessed on 16th May 2008.

Pollock, Wendy (2004). Museums of Memory, <http://mer-online.org/publications/index.html> Accessed on 16th May 2008

Redmond, W.A (2006), "Artifacts," *Microsoft®Student2007* [DVD]: Microsoft Corporation
Accessed on 16th May 2008.

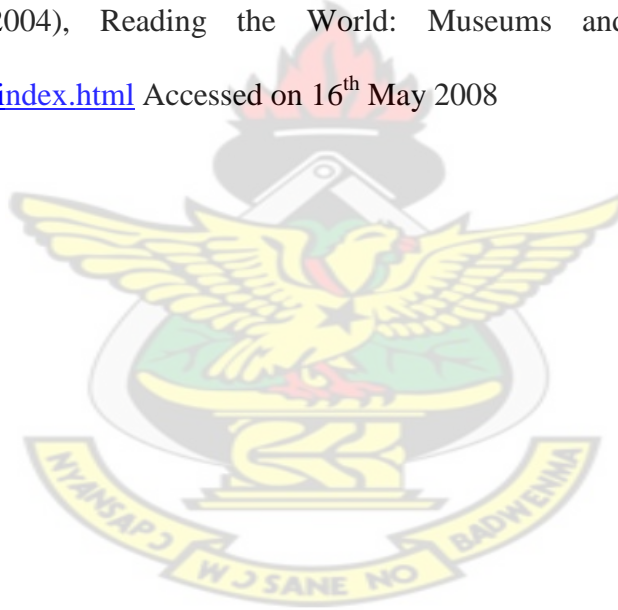
Richards, Peter (2005), Museums Encouraging Creativity, <http://mer-online.org/publications/index.html> Accessed on 16th May 2008

Ross, H. Doran (2002), Gold of the Akan from the Glasswell Collection, Hong Kong: South Sea International Press, Ltd.

The World Book Encyclopedia Inc. (2001), M volume 13, Chicago: a Scott Fetzer Company.

The World Book Encyclopedia Inc. (2001), E volume 6, Chicago: a Scott Fetzer Company.

Vergeront, Jeanne (2004), Reading the World: Museums and Literacy, <http://mer-online.org/publications/index.html> Accessed on 16th May 2008



APPENDIX

INTERVIEW GUIDE SCHEDULE FOR BOTH THE CURATOR AND SAANAAHENE OF MANHYIA PALACE MUSEUM.

1. When was the museum established?
2. What led to the establishment of the museum?
3. What is the historical background of each artefact made?
4. When was each artefact made?
5. Why was each artefact made?
6. What is the symbolical significance of each artefact?
7. Who made each artefact?
8. Is each artefact still in use today?
9. Is each artefact the original or replica?

