Kwahu Cultural Values: Their Impact On The People's Art

BY

Emmanuel Yaw Adonteng

(BE.D. IN ART)

KNUST

A thesis submitted to the School of Graduate Studies, Kwame Nkrumah University of Science and Technology in partial fulfillment of the requirements for the Degree of Master of Arts in African Art And Culture on July, 2009.

July, 2009

© 2009 Department of General Art Studies

DECLARATION

I hereby declare that this submission is my own work towards the MA (African Art and Culture) and that, to the best of my knowledge, it contains no materials previously published by another person nor material which has been accepted for the

award of any other degree of the University except where due acknowledgement has been made in the text

EMMANUEL YAW ADONTENG (20045462)

…….……..	……	……
Student Name & ID	Signature	Date

Certified by:

DR. O. OSEI AGYEMANG

……..	……	……
Supervisor's Name	Signature	Date

Certified by:

DR. JOE ADU-AGYEM

……..	……	……
Head of Dept Name	Signature	Date

ACKNOWLEDGEMENTS

First and foremost, I express my gratitude to God Almighty for the love, kindness and protection accorded me and also enabling me to write this thesis. I also want to extend my heartfelt gratitude and appreciation to those who extended the love

and support needed most in making this thesis a reality. I also register my sincere thanks to the authors whose books and articles I cited as sources of references.

My utmost thanks go to Dr Opamshen Osei Agyeman, my supervisor and a lecturer of the college of Art, KNUST, KUMASI for his assistance, guidance and encouragement. I am grateful to Dr Ben K. Dogbe, a senior lecturer who taught me in the African Art and Culture section and who discussed some of the problems of the thesis with me.

I also thank the following people for lending me some books which were helpful to me; first and foremost Mr and Mrs Humphrey Kofi Buabeng (Scripture Union, Kumasi), Mr Prince Kwame Wiafe (CEO-Rockia Group), Mr Ebenezer Acquah, lecturer, University of Education, Winneba(UEW), Mr Kofi Duku, lecturer (UEW), Mr Isaac Opoku Mensah (UEW), lecturer and Mr Senior Noble Eshun, head of the Visual Art Department at Osei Tutu Senior High School Kumasi, Mr and Mrs Victor Ampadu Wiafe (Atibie), Opanin Yaw Kumah, Atibie, Nana Frempong (Obomeng), Okyeame Kojo Ameyaw (Obomeng), Nana Anomboasi, former tutor Mpraeso Senior High School, Opanin Kofi Mensah (Okunini) Mpraeso, Okyeame Yaw Baah (Mpraeso), Opanin C.K Odame (Atibie), Mr Oware Antwi, former DCE's secretary, Atibie, Mr Ofosu, assemblyman Atibie, Mr Jerry Amoafo, Kwahu South District Assembly, Mr Asante (Kwahu Traditional Council), Bepong.

This acknowledgement would be incomplete without specifically acknowledging the following important personalities, who, without their assistance I would have stuck somewhere, especially the Omanhene(Paramount Chief) of Kwahu Traditional Area, Daasebre Akumoah-Boateng II, Nana Ampadu Daaduam (the chief of Mpraeso), Nana Obeng Akrofi (the chief of Obomeng), Nana Mireku Nyampong (the chief of Asakraka) and all the chiefs of Kwahu.

I express my regards to my family, especially my dear late father Ex-Warrant Officer Emmanuel Kofi Adonteng who in diverse ways communicated with me on phone by giving me the necessary information needed for the thesis and also went round to gather information from friends and resource persons for me. My Mum, Madam Deborah Adowa Ansaa (Momie), Irene, Ivy, Roberta, Erasmus, Isaac Abuaku Adonteng and my dear wife, Winifred Bassaw for their moral support and assistance.

I extend my appreciation to my course mates at KNUST, Agnes Obesi, David Kumah, James Adjei, Mamy Magdalene Steven, Gifty, Victoria, John etc.

I also commend these personalities for their support and assistance: Mr Alexander Kofi Buabeng (KNUST), Mr Holy Kwasi Agbolosoo and family, Mr and Mrs Owusu Daniel, (Asiakwa), Mr Christopher Oware (KNUST) Mr and Mrs William Chanor (Mpraeso Senior High School), Mr Gyamfi (Photographer, Accra Girls Senior High School), for lending me his digital camera for the project, Patricia C. Tuffour (UCC) Cape Coast. I once again commend all and sundry who contributed in making this thesis a reality. May the Almighty God richly bless you all and replenish whatever you spent.

ABSTRACT

This research is aimed at creating awareness on Kwahu cultural values: its impact on the people's art for the betterment of the Kwahu traditional area and the

nation at large. Information and other details were drawn from chiefs and authorities of the Kwahu land, Institutions, professionals in the field of art, citizens with knowledge about the history of Kwahu and some current occupants of the land.

The research is categorized into five chapters, comprising of an introduction, related literature review, methodology, discussion and analysis of data and findings and recommendations. In order to achieve the objectives of the study, the research examines Kwahu cultural values as a tool or determinant to community and in a broader scope national art development. The paper also outlines some of the impact Kwahu cultural values have or play on the art of the people and again suggests possible measures to improve and make Kwahu cultural values a preferred option to enhancing the quality of art of the people and life as a whole.

In a nut shell, a combination of several research methods, approaches and techniques were employed in the success story of the research amidst the expertise of the sample population who by virtue of their status are literate and understand what makes and constitute the culture of the people in relation to achieving the goals this research seeks to address.

TABLE OF CONTENTS

PAGE

Title page i

Declaration ii

Acknowledgements iii

Abstract v

Table of contents vi

List of plates xiv

List of tables xviii

List of figure xix

CHAPTER ONE 1

1.0 INTRODUCTION 1

1.1 Statement of the Problem 1

1.2 Importance of the Study 2

1.3 Objectives of the Study 2

1.4 Hypothesis 2

1.5 Delimitation 2

1.6 Geographical Background of Kwahu 3

Location and Size 3

1.7 Vegetation 3

1.8 Drainage 4

Relief 4

1.9 Climate 5

1.10 Population 6

1.11 Historical Background of Kwahu 7

1.12 District Capitals in Kwahu 10

1.13 Towns in Kwahu 11

KNUST

1.14 Villages in Kwahu 11

1.15 Organisation of Chapters 15

CHAPTER TWO 16

2.0 REVIEW OF RELATED LITERATURE 16

2.1 Culture 16

2.2 Cultural Values 17

2.3 Art 18

2.4 Religion 19

2.5 Visual Arts 19

2.6 Body Art 21

2.7 Performing Arts 21

2.8 Verbal Art 22

CHAPTER THREE 23

3.0 METHODOLOGY 23

3.1 Introduction 23

3.2 Location of the study 23

3.3 Research design 24

3.4 Library research conducted 24

3.5 Other available facilities used 25

3.6 Populations for the study 25

Target 25

Accessible population 26

3.7 Sampling 26

Purposive sampling 27

Convenience sampling 27

3.8 Instrument for data collection 27

Interview 28

Observation 28

Questionnaire 29

3.9 Documentation 30

Types of data 30

3.10 Pre test 31

3.11 Data collection procedure 31

3.12 Data analysis plan 32

CHAPTER FOUR 34

4.0 PRESENTATION AND DISCUSSION OF FINDINGS 34

4.1 Introduction 34

4.2 Kwahus way of Life 34

4.3 Language / Dialect (Language as an identity) 35

4.4 Influence of language on art 37

4.5Food (Identification/ Identity through food) 41

4.6 Influence of meal/food on art. (identity) 43

4.7 Agriculture (depicts hardworking nature of Kwahus as a cultural value) 46

4.8 The influence of agriculture on art 48

Timber and Lumbering 49

4.9 Pottery as a vocation in Kwahu (art and craft as a means of identification) 51

4.10 Influence of pottery as a vocation on art. (Identification) 53

4.11 Medicinal Values (Sound health as a cultural value) 57

4.12 Influence of healing on art. (sound health as a cultural value.) 58

4.13 Architectural Design depicting hardworking as a cultural value in Kawku 60

4.14 Influence of architectural design on art (promoting hardworking) 65

4.15 Clothing as an identity, beauty; a cultural value in Kwahu 66

4.16 Influence of clothing on other art forms 67

4.17 Beliefs revealing Worship as a cultural value In Kwahu 69

Belief in Spiritual Beings 70

Bruku Shrine 70

Tigare Shrine 71

Atia Yaw Shrine 71

4.18 The influence of worship on art 72

4.19 Moral Values promotes humility, respect, honesty, kindness as a cultural value in Kwahu 74

4.20 Influence of moral values on art among kwahus 75

Dance 79

Drama 81

4.21 Economic Aspect (Hardworking seen as cultural values in economic activity) 82

4.22 Influence of trading activities on art (economic life of kwahus) 83

Minerals 85

Clay Minerals 86

Hunting And Fishing 86

Traditional Catering Services 86

4.23 Education (wealth, respect, knowledge) 87

Formal Education 89

4.24 Influence of education on art 91

4.25 Social Life of the People 92

Birth: blessing as a cultural value in birth 92

4.26 The influence of birth on art 94

Naming Ceremony (*Abadin To)* *95*

4.27 Influence of naming ceremonies on art 99

Puberty Rites among Kwahus 99

Puberty for Girls 100

4.28 Influence of puberty for girls on art (respect) 100

Marriage (Togetherness, unity, love, Trustworthy, Respect) 101

4.29 Changes in Traditional Marriages among the Kwahus 106

Divorce 107

Types of Marriage 108

Traditionally Recognised Marriage (*Adehyeware*) 108

Suitor/Courting *(*Mpena Warε*)* 108

Next Of Kin's Marriage *(Kuna Aware)* 109

Slave Marriage *(Afena Aware)* 109

Awowa Aware 109

Bethrotal Marriage *(Asiwa Aware)* 110

Ayεtε/Nsiananmu 110

Polygamy 110

4.30 Influence of marriage on art (blessing) 111

Death and Funeral Ceremony (as a sign of respect) 111

Rituals for the Dead (Respect/ Togetherness) 112

Preparation of the Corpse 113

Pre-Burial Mourning 113

Burial 114

Mourning after Burial 116

The Funeral Day 116

Types of Death 118

Natural Death *(Owupa)* 118

Accidental Death 118

Suicidal Death 118

4.30 How Kwahu People Handle the Dead 118

Minor / Children 119

Death of a Wife 120

Death of Husband 120

Burial and Funeral 120

Funeral*:* (*Ayieyε*) 121

4.31 The influence of funeral on art (respect for the dead) 123

Festival Celebration (Togetherness/ Unity) 125

Adae 126

4.32 Influences of Adae Afahye and Easter celebration on art. 130

4.33 Political Life of Kwahu People (Political promote, respect, authority, togetherness, humility as cultural value) 137

Chieftaincy in Kwahu 138

Enstoolment 138

Destoolment 140

Funerals for Chiefs 140

4.34 The influences of political structure (chieftancy) on the art.
(respect, humility, authority, togetherness) 142
4.35 Customs and Tradition (Respect, unity, togetherness, identity) 147
The Family (*Abusua*) 147
The Clan (Unity) 149
Inheritance 149
Totemism 149
The Totem of the *Bretuo* Clan 150
The Totem of the *Aduana* Clan 151
The Totem of the *Asona* Clan 152
The Totem of the *Asakyiri* Clan 153
The Totem of the *Agona* Clan 154
The Totem of the *Asene / Asenie* Clan 155
The Totem of the *Ayokuo/Oyoko* Clan 157
The Totem of the {*kuona* Clan 158
4.36 Influence of the clan (family) on art 159
Greetings 162
Morning 163
Afternoon 164
Evening 164
Seasonal Greetings 164
Birth 165
Marriage 165
Success 165
Funeral 165

Working 165

Returning From Work or Journey 166

Eating – *words of invitation* 166

Sleeping – *some common words used* 167

Greeting chiefs/elders – *some common words used* 167

Superstitious Beliefs 167

4.37 Recreational Activities in Kwahu and its impact on art promotes togetherness and sound health 169

Oware 169

Draft (Dammy) 170

Ampe or Agyarekc 171

CHAPTER FIVE 173

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS 173

5.0 Introduction 173

5.1 Summary 173

5.2 Conclusion 175

5.3 Recommendations 177

REFERENCES 181

APPENDICES 183-188

LIST OF PLATES

Plate 4.0: Kwahu Logo *38*

Plate 4.1: The symbol of the paramountcy 39

Plate 4.2 Drums displayed at the Obomeng Palace 39

Plate 4.3 Relief of Adinkra symbols at the chief's palace at Obomeng 40

Plate 4.4: Akasanoma of Abetifi (the Kwahu Announcer) 41

Plate 4.5: a boy grinding pepper at Adoagyiri (Nkawkaw) 44

Plate 4.6: a woman pounding fufu with one hand (awocka) 45

Plate 4.7: Two people pounding fufu 45

Plate 4.8: a carver making a mortar at Pepease 45

Plate 4.9 Plantain Farm at Abetifi 47

Plate 4.10 Maize farm at Bepong 47

Plate 4.11 Agricultural products from kwahu 47

Plate 4.12: A Blacksmith at his workshop 48

Plate 4.13: Variety of farm tools 48

Plate 4.14: Some logs at the Nyame bekyere sawmill at Nkawkaw 50

Plate 4.15: *Fishermen busy at work on the Afram Plains* 51

Plate 4.16: Removing fishes from nets 51

Plate 4.17 Asantewaa moulding a dish 52

Plate 4.18 Asantewaa burnishing her dish 52

Plate 4.19: This is where baking of the wares is done by Asantewaa 54

Plate 4.20: display of ceramic wares 55

Plate 4.21Sample of mukyia 56

Plate 4.22: Unbaked (dish) ayowa from Mpraeso 56

Plate 4.23: Baked (dish) ayowa at Mpraeso 56

Plate 4.24: old woman (Christiana) bitten by a cat at Nkawkaw 60

Plate 4.25: grinded medicine in(dish) 60

Plate 4.26: A mud house at Nkwatia 62

Plate 4.27: A mud house at Obomeng 62

Plate 4.28: A Wooden House at Obomeng 62

Plate 4.29: Obomeng Ahenfie 63

Plate 4.30: Front view of Obomeng Ahenfie 63

Plate 4.31: A Mansion at Obo 65

Plate 4.32: Samples of Clothing 67

Plate 4.33: Samples of Clothing 67

Plate 4.34: The Bruku Shrine between Kwahu Tafo and Kotoso 70

Plate 4.35:Image of gyabom at Obomeng palace 73

Plate 4.36: Children listening to stories at Nkawkukuma 76

Plate 4.37: Picture of a spokesman staff at Obomeng palace 77

Plate 4.38: Pouring of Libation Mpraeso palace 79

Plate 4.39: People dancing during the coronation of a Chief at Mpraeso 80

Plate 4.40: A picture of People Dancing Adowa at Atibie 80

Plate 4.41: Some Stores at Nkawkaw 83

Plate 4.42: Some artifact Stores at Nkawkaw 84

Plate 4.43: Some simple farm tools made for sale 84

Plate 4.44: Traditional cater at Nkawkaw 87

Plate 4.45: Mpraeso Senior High School, Mpraeso 90

Plate 4.46: Abetifi Presbyterian Senior High School, Abetifi 91

Plate 4.47: A father holding a baby at a naming ceremony at Obo 96

Plate 4.48: Presentation of gift at a marriage ceremony at Atibie 103

Plate 4.49: Picture of a marriage ceremony at Nkwakaw 105

Plate 4.50: Married couple dancing 107

Plate 4.51: A coffin in a grave at Atiebie 115

Plate 4.52: People at a funeral ground at Atibie 117

Plate 4.53: People at a funeral ground at Atibie 123

Plate 4.54: Picture of people in white for thanksgiving service (white clothing) 124

Plate 4.55: Picture of people mourning in black /red attire 124

Plate 4.56: Kwao Kese and a backing musician on stage performing at Abetifi during Easter 127

Plate 4.57: Some products being exhibited on stage at Mpraeso during Easter 128

Plate 4.58: Getting ready to take off with a parachute at the paragliding site at Odwenanoma 129

Plate 4.59: Flying in the air with the parachute 129

Plate 4.60: Picture of Daasebree and President Kuffour at a durbar ground at Abetifi 130

Plate 4.61: Picture of a gathering at a Durbar at Abene 132

Plate 4.62: Picture of linguist with a staff at Obomeng 133

Plate 4.63: Picture body painting during Easter festivity at Abetifi 134

Plate 4.64: A relief of people dancing at Atibie 136

Plate 4.65: Picture of swearing in ceremony of Nana Anom Boansi as Asfohehe of Mpraeso 139

Plate 4.66: Picture of a chief with a gun at a sub chief's funeral ground at Mpreaso 141

Plate 4.67: Picture of installation of a Chief at Mpraeso 143

Plate 4.68: Picture of a Stool at Obomeng Palace 144

Plate 4.69: The Totem of Bretuo clan *151*

Plate 4.70: The Totem of Aduana clan *152*

Plate 4.71: The Totem of Asona clan *153*

Plate 4.72: The Totem of Asakyiri clan *154*

Plate 4.73: The Totem of Agona clan *155*

Plate 4.74: The Totem of Asene clan *156*

Plate 4.75: The Totem of Oyoko clan *158*

Plate 4.76: The Totem of Jkocna clan *159*

Plate 4.77: Asipim chair *160*

Plate4. 78: Painting depiting Asona clan displayed at Nkwatia, chiefs palace *161*

Plate 4.79: Greeting by handshake *162*

Plate 4.80: People Playing Oware *170*

Picture of people playing draft at Nkawkaw *170*

Plate 4.81: Children Playing Ampe at Nkawkaw *171*

Plate 4.82: Picture of the products displayed at the chief's palace at Obomeng- Kawku 172

LIST OF TABLE

Table 4.0 A list of schools in Kwahu 90

Table 4.1: Some Kwahu Names and Their Attributions “Sabranne” 98

KNUST

LIST OF FIGURE

Figure 1.0 Traditional Authority structure in the Kwahu traditional area 12

KNUST

CHAPTER ONE

1.0 Introduction

This chapter gives information on the nature of the research. It explains the statement of the problem, importance of the study, objectives, justification, hypothesis, methodology, geographical background of Kwahu, historical background of the study, scope and meaning of the study.

1.1 Statement of the Problem

Generally, there has been a steady decline of the values of Kwahu culture in recent times. This has left many of its citizens with little or no knowledge about the impact of their cultural values on their art.

Also, it seems there are no written records on Kwahu culture, and stakeholders of the Kwahu cultural institutions do not make conscious effort to educate the rest of the citizens about Kwahu culture. The rest of the citizens also do not see the need to study their culture and its impact on their art conscientiously. For this reason, Kwahu citizens are gradually losing their cultural identity. The researcher therefore believes that it is a problem that needs to be addressed. In this regard, the study seeks to evaluate the cultural values and their impact on the people's art.

1.2 Importance of the Study

The findings of this study will help Kwahu citizens as well as the entire nation, to know some aspects of Kwahu culture.

The results of the study will provide useful information on Kwahu culture to researchers, students, lecturers, historians, tourists, policy makers, educators, archaeologists, anthropologists, ethnographers among others.

1.16 Objectives of the Study

The objectives of the study are:

- To identify the rich cultural Values of Kwahu people.
- To examine Kwahu cultural values and how they influence the art of the people.

1.17 Hypothesis

That Kwahus have important cultural values that impact on Kwahu art.

1.18 Delimitation

The research is limited to Kwahu cultural values and their impact on the people's art.

The values which were studied are:

- ✓ Identity
- ✓ Respect/ Humility (Respect for the dead, Respect for the elderly)
- ✓ Reunion/ Togetherness/ Unity (family sense of belongingness)
- ✓ Sound health
- ✓ Greetings
- ✓ Hardworking
- ✓ Wealth/Knowledge

It is also limited to the Kwahu Traditional area, which is just a fraction of the Eastern part of Ghana. Again, the duration for the research was also short.

1.19 Geographical Background of Kwahu

Location and Size

Kwahu Traditional area can be found in the Eastern part of Ghana. It is located between longitudes 1° West and 0° 15 East and between latitudes 6°30 and 7°15 North. Kwahu is at the mid-point from Accra to Kumasi on the high way. Kwahu shares a boundary with Asante Akyem South on the Northern part; Atiwa District is also on the Southern part of Kwahu and Birim North which is also on the Western part.

1.20 Vegetation

Kwahu lies within the Semi-Deciduous forest zone. The vegetation is dense in terms of tree coverage with most trees shedding off their leaves in the dry season. Trees of economic value like *Odum, Wawa, Sepele,* etc. are found in the forest. The forest is made of three layers namely the upper, middle and lower layers. A greater part of the natural vegetation has been altered due to man's activities on the land.

The forest however, remains in their natural state in the five (5) reserve areas namely the Southern Scarp Forest, Oworobong South, Abisu, Northern Scarp West, Oworobong South, Northern scarp West and Oworobong North Forest reserves. Together, the reserves cover a total of 37, 070 hectares of land.

(http://www.wikipedia.kwahu.com)

1.21 Drainage

The Afram, a tributary of the Volta, is the major river in the area. It forms Kwahu South district's northern border with the Afram Plains South District. Another significant river is the Pra which takes its source in the area. Apart from these, there are some other small rivers and streams in the area.

1.22 Relief

A relief which shows the variations in the height of the land includes the plains which stretch from the southern Voltarian plateau. The variations range from 60m to 150m above sea level. The forest-dissected plateau consisting of a series of escarpments, notably the Kwahu scarp rises from 220m to 640m above sea level. The scarp has two prominent mountains - Bruku and Apaku, and another forest-dissected plateau consisting of the steep-sided Birimian rocks which rise to heights up to 240m. (Ghana Meteorological Services, 2006)

Kwahu land is made up of valleys and mountains that is, lowlands and highlands in the region.

1.23 Climate

Because Kwahu lies within the wet semi-equatorial region and therefore, experiences a double rainfall pattern, average monthly relative humidity range between 75% and 80% during the two rainy seasons. Mean monthly temperature values, as high as 30°C, are often recorded between the months of March and April, but this decline to 26°C in August. (Ghana Meteorological Services, 2006)

Kwahu comes under the influence of two air masses, namely, the tropical maritime air mass (MT) and the tropical continental (CT). The former hits the district

twice a year thereby causing the two rainy seasons from May to August, and September to October. Between the months of November and March, however, the district is affected by the tropical continental air masses making the area warm and dry. (Ghana Meteorological Services, 2006)

The area's relatively higher altitude has a moderating influence on the local temperature. The plateau is relatively cool, an attractive factor for foreigners, particularly those from the temperate world. The Basel Missionaries recorded the following description about Abetifi's climate in 1885:

"... the Switzerland of West Africa, with nights as cool as May nights in Europe". (Macmillan and Kwamena Poh, 1965)

1.24 Population

Below is the distribution of population according to area council.

Town/Area Council	Population (2000)
1. Nkawkaw	40,423
2. Nkwatia/Aduamoa	9,926
3. Bepong	12,498
4. Abetifi	11,197
5. Mpraeso/Atibie/Obomeng	16,111
6. Kwawu Tafo/Nteso/Bukuruwa	11,952
7. Obo/Twenedurase	9,984
8. Asakraka/Asikam	6,575
9. Kwawu Praso/Besease	16,097

10. Donkokrom	135,928
11. Pepease	4,250
12. Suminakese	10,431
13. Akwasiho	4,430
14. Abene	17,412
	307,214

Source: Ghana Population Census, 2000

Note: These figures are approximated.

KNUST

The low population figures could be deceptive because Kwahus constitute Ghana's most scattered people, just as the Jews are scattered in Europe. Wherever any research is conducted on commercial activities in Ghana, one is likely to find a Kwahu person there because of their commercial inclinations.

1.25 Historical Background of Kwahu

According to Mr. Victor Ampadu Wiafe who is from a royal family at Mpraeso, the Kwahus did not originate from one particular place. It is noted that majority of them migrated from Kumasi that is Ashanti Region which included Pampasi, Kuntunasi, Juaso, etc because of wars, misunderstandings and other issues which shall be reviewed in the formation of various townships in Kwahu.

He further stated that Kwahus chose to settle on the mountain to seek for protection. They were the first to see their enemies whenever any group was about to attack them. They used to hide in the valleys and also made mention that the people used to roll stones/ rocks from the hill top against their enemies.

According to Asihene's (1996:22), who quoted Roy Sieber that an analysis of wood carvings based on Oral Traditions of Begoro revealed that "Kwahus migrated with Begoros and have certain historical and artistic traditions in common".

Sieber further writes that "Kwahu Oral traditions record a series of migration which took place about 1700 AD to the scarp of Kwahu on the area south of Kumasi from Adanse during the reign of Ntim Gyakari who was then the king of Denkyira (1695-99).

It is likely that the people of Kwahu migrated from Ashanti and found settlement on the mountain till this present day, where majority of the towns in Kwahu can be located on the mountains which has made it difficult for one to climb the mountains when going to the Kwahu Towns, for example Atibie, Mpraeso, Obomeng, Obo and the like.

Nkansa –Kyeremanteng, Kwahu (2000: 36 and 37) gave three (3) analyses and perspective about the formation of Kwahu Townships. Kyeremanteng indicated in his write up that the movements of the three main Kingdoms are Kowu Kingdom, Akoawu Kingdom and *Kodiabɛ* Kingdom. Most of these kingdoms were corrupted and became Nkawkaw.

Kyeremanteng states that "Bepong was said to be a formidable Kingdom with heavily guarded mountain passes. The fear the Kingdom evoked got its name "Kowu" which simply means "go there and die". The name Nkawkaw (Nkɔ-Kowu) was a warning to people approaching the Kwahu chiefdom".

Kyeremanteng further explains another source about the historic formation of Kwahu, thus Akoawu Kingdom. He stated that Kwaw Baadu was a successor of Osei Twum, one of the nephews of King Ntim Gyakari of Denkyira. Kwaw Baadu sent his scout Kofabra to select a healthier site, for their settlement at Anweam. Kofabra

selected Bokuruwa. When he perished, Baadu his servant renamed the healthier site Akoawu which eventually got corrupted into Koawu/Kwawu.

Kyeremanteng continued to describe the third chiefdom or dynasty as *Kodiabɛ*. Tena - Bretuo group which is known to be Abene left Adanse to escape from Ntim Gyakari's oppressive rule. Some other clan companies (groups) who left Adansi included Nana Amaniampong, Nana Ameyaw (Mposo Frempong) and Nana Adu Gyanemfi, founders of Asante Mampong, Asante Afidwase and Asante Gyamase respectively.

Abene is the place where the Royal seat of Kwahu is located. People from Abene claim to be the first people to settle on the Kwahu land, which is in the valley. Mr. Victor Ampadu Wiafe once again mentioned that people from Burukuwa claim to be the royals of the land since they said they were the first group to find settlement on Kwahu land. Due to that there has been rivalry between people from Abene and Burukuwa, in terms of the capital that is where the royal seat should be. The occupant of Kwahu stool is from the Bretuo clan.

Dwellers from Kwahu settled on the mountain to seek for protection and because of that the people formed a slogan known to be *Asase Aban*, *Yɛnte Gyae* another slogan for Kwahu people is *Oboɔ*, and their response is *Oboɔba*.

Records and information gathered reveal that Kwahus were never conquered in wars by any ethnic group. Almost all the wars recorded in Kwahu history were brought down to the original settlers by warriors from other ethnic groups who needed new settlements as they fled from their ancestral homes due to unsafe conditions arising from disputes, bad climate and other adventurous necessities. The people had to look for new and conducive settlement.

Information gathered from Rockia Resorts and tour consultancy represented by Mr. Prince Kwame Wiafe declared that Kwahus routed and decided out of magnanimity to accept the compromising ethnic group into their fold. The stubborn ones were blundered off to find settlement elsewhere and leave Kwahus alone. This reveals that Kwahus were highly united and because of that they were never defeated by any group of people or ethnic group.

KNUST

1.26 District Capitals in Kwahu

Due to the large nature of the land, Kwahu land has been divided into four main districts, each one having its own capital. The districts are Kwahu South, Kwahu West, Kwahu North and Kwahu East.

Initially there was only one district capital in Kwahu which was established in 1988 under the Legislative Instrument, Act 1428, which was part of the fifteen (15) district capitals in the Eastern Region, which was located at Mpraeso. This has given an opportunity to the place (Mpraeso) to develop in terms of facilities.

In 2004, during the reign of President John Agyekum Kuffour in the fourth Republic, some district capitals were formed; three other district capitals were established to manage their own activities due to the vast nature of the land. The newly created district Assemblies are Kwahu West and Kwahu North and Kwahu East.

The Kwahu North District Assembly is located at Afram Plains which is popularly known as Donkorkrom which include Ekye Amanfrom, Tease, Maame Krobo, Adiembra, etc.

The District capital for Kwahu West is Nkawkaw, which was regarded as a village for Obomeng and Atibie citizens. The Kwahu West District, whose capital is Nkawkaw, includes other villages like Jejeti, Amanfrom.

The district capital for Kwahu East is Abetifi. It includes towns like Abene, Pepease, etc

1.27 Towns in Kwahu

Papa Yaw Kuma an elder of Atibie disclosed that the Kwahu traditional area was made up of fourteen (14) towns but now it has been increased to about twenty – one (21).

The various settlements that form Kwahu towns are: Abene, Abetifi, Pepease, Atibie, Nkwatia, Obo, Bepong, Tafo, Akwasiho, Obomeng, Twenedurase, Nteso, Mpraeso, Asakraka, Aduamoa, Pitiko, Sadan, Burukuwa, Nkantanane, Ahinasie and Donkorkrom.

1.28 Villages in Kwahu

The various towns that have been mentioned have their villages where some Kwahu people settle.

Nkwakaw for instance, is a (village) for citizens from Obomeng. Nkwakaw-kuma is also a village for people from Atibie. Jejeti is a village for Mpraeso and Kwahu Praso is also for the people from Obo. Other villages in Kwahu are Tease, Suminakese, Asubone Rail, Hweehwee, Oworobong, Ankoma, Oframase and Amanfrom.

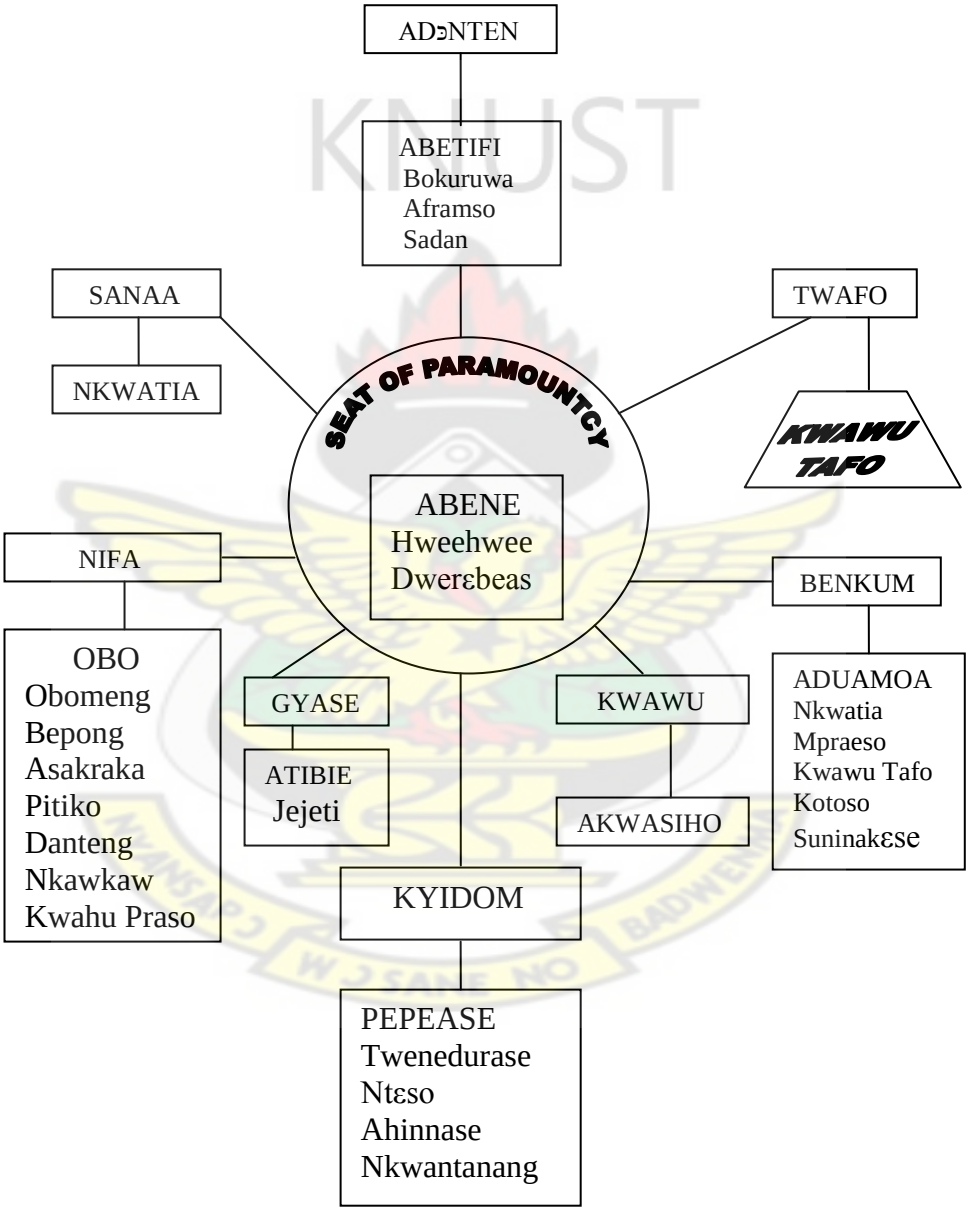


Figure 1.0 Traditional Authority structure in the Kwahu traditional area

The Traditional authority structure as narrated by the *Asafohene* of Mpraeso (Nana Anom Boansi) deals with the administrative and conflict/war roles each town within the Kwahu traditional area plays. The seat of paramountcy is from Abene that is where the capital is located and they are from the *etena/ bretuo* clan. Hweehwee and Dwerebeas are newly created Towns; they stay with the chief and offer the necessary assistance.

Twafo which by nature belong to the Asona clan in Kwahu is being guarded by Kwahu Tafo, who serves as scout and is in charge for planning activities for the various wing chiefs. Particularly, in terms of conflict or war with other ethnic groups, it is *Twafo* who mount or map up strategies and direct the groups as to where and how they are to move. Administratively, if there is any message to be carried across, it goes direct to the Twafohene.

The *Adonten* Division is the first group to protect the paramountcy. Twafo division, which is lead by Kwahu Tafo then informs *Adontenhene* and directs the Adonten Division which is from Abetifi, followed by Bokuruwa, Aframanso and Sadan respectively. They are from the Agona clan.

If there should be any conflict or war, which requires the protection of the paramountcy, the Twafo division is the first group to act by carrying instructions and directions to the other Divisions. They then go with Bokuruwa, Aframanso and Sadan. But if there should be any message or administrative role, the Adonten division which is lead by *Abetifihene* will receive the message then send it to Bokuruwa through Aframanso then to Sadan group.

Sanaa Division is from the Asona clan and is led by Nkwatia. It is mainly in charge of treasury and finance activities. If there should be any contribution or any

financial matters about the Kwahu Traditional Council, the *Sanaahene* becomes directly responsible. He keeps the treasury of the *Omanhene*.

Nifa Division which is an aspect of the wing chief is led by Obo, followed by Obomeng, Bepong, Asakraka, Pitiko, Dantey, Nkawkaw, Kwahu Praso in that order and are responsible of the right hand side of the throne. They constitute the Aduana clan and have a dog with fire emitting from the mouth as its totem. They are mandated to protect the right side of the paramountcy base on the instructions and directions issued from the Twafo Division.

Gyaase Division which belongs to the *Oyoko* clan is also been led by Atibie. Administratively, they take care or protect the *Omanhene* and receive messages directly from the chief or from someone who has been sent by the *Omanhene* to deliver a message. After receiving the message the chief of Atibie then passes it on to the chief of Jejeti.

The next division is led by Pepease followed by Twenedurase, Nteso, Ahinase and Nkwantanang in that order who all constitute the *Kyidom* division and are from the Ekona clan. They protect the seat of paramountcy that is the *Omanhene* of Kwahu Traditional area when Benkum Division, Nifa Division and Adonten Division are away. They take cover and also send re-enforcement to help the three divisions. *Kyidom* is referred to as the supply unit. In terms of administration and relay of messages, the *kyidom* division receives information through the *Pepeasehene* who is the head of Kyidom Division. He then passes the information on toTwendurase, Nteso, Ahinnase and Nkantang chief respectively.

Akwasiho is also under *Kyidom* division according to information gathered. They support the *Gyaasehene t*o help protect the *Omanhene* and all who assist the *Omanhene*. Administratively the Akwasiho chief who has been raised to the same

level as *Gyaasehene* helps to supply information to the rest of the wing chiefs who later send it to their subordinate chiefs.

1.29 Organisation of Chapters

Chapter one deals with Introduction and has already been outlined. Chapter Two discusses the related literature of the study, whiles Chapter Three entails the methodology. Chapter Four tackles the presentations, discussion of findings accrued from the study with Chapter Five presenting Findings, Summary and Recommendations. This is then followed by Bibliography and is captured in an alphabetic order using the APA system. The next item is the Appendix.

KNUST

CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

The related literature covers relevant areas like: definition and scope about the subject matter. That is culture, Art, Religion, Visual Arts, Performing Arts, Body and Verbal Arts.

The researcher tried to investigate "Kwahu Cultural Values: their impact on the People's Art" (and their art). The main aim of this review is to help Kwahu and the entire public to know much about Kwahu culture.

However, the researcher cannot talk of cultural values without looking at the basic elements in culture that make it complete. These two (2) important items are "Art" and "religion". They are interrelated or closely related to each other.

2.1 Culture

Kottak (2005:41) recounts that "culture is that complex whole which includes knowledge, belief, arts, morals, law, custom, and any other capabilities and habits acquired by man as a member of society"

Twum-Barima (1985:1), also states that "in our consideration of the word and concept many subjects rush to our minds such as dressing, etc". The knowledge acquired reveals that culture depicts the way of life. Manser (1997:309) reports that "culture is the customs, ideas, art etc of a particular civilization, society or social group".

The above definitions on culture reveal that culture is the behaviour and life style of an individual and the society. That is, how the people interact with things found in their environment.

2.2 Cultural Values

Schaefer (2004:60) further stated that cultural values are those collective conceptions of what is considered good, desirable, proper or bad, undesirable and improper in a culture.

With these contributions we can say that values influence people's behaviour and can serve as criteria for evaluating the actions of others.

The cultural policy of the Republic of Ghana emphasizes that culture is the totality of the way of life evolved by our people through experience and reflection in our attempt to fashion a harmonious co-existence with our environment.

The policy further states that culture is dynamic and gives social, political, economic, aesthetic and religious practices of our people.

Cultural habits, perceptions and inventions mould human nature into many forms. Parts of our cultural traditions have converted natural acts into cultural customs.

This gives a clear indication that culture is the sum total of the human being, which makes man complete in his way of life. It makes it possible for us to know the sort of people we are.

2.3 Art

Many attempts to define art have been made but not very satisfactory results have been achieved however, arts can be said to be a way of representing an idea in a creative manner which is useful in the society.

Grimshaw (1996:4) defines art as "a collection of ideas produced by human skill, imagination and invention". He believes that art can be part of everyday life. People from every culture make art. In some cultures art is more connected to everyday life than in others.

Konrad (1962:1) also contends that art is nothing but one of the primary means by which man acquires reality". Describing art as a component of culture, Herbert M. Cole confirmed this statement in his article that: "Some festivals in Ghana are total works of art". Amenowode (2002:7) contends that "Art is the expression of mankind's inner feelings in visual form". Adding to this, one can say that the features or characteristics of art have made it possible as a mirror for observing activities that go on in a person's inner being.

Back to the definition of art cited by the authors, it clearly shows that art can be tangible or intangible material that can be used by man in his environment. It shows that there is art in everything one does and the environment is composed of art. Art is therefore the basis of everything we do. Without art the world would have been in a mess or in a miserable state in which one will find very difficult to survive. This seems to give evidence that art is life.

2.4 Religion

Mbiti (1975) concedes the notion that religion is found in all areas of human life. He said that religion has dominated the thinking of African peoples to such an

extent that it has shaped their cultures, their social life, their political organizations and economic activities. We can say, therefore that religion is closely bound up with the traditional way of African life, while at the same time, this way of life has shaped religion as well.

In Mirror for Humanity, a concise Introduction to cultural Anthropology by Kottak (2004:210), Anthony F. C. Wallace an anthropologist defined religion as "belief and ritual concerned with supernatural beings, powers, and forces".Kottak further states that "religion exists in all human societies. It is culturally universal.

It has been observed that culture, art and religion are inter related or inter woven. Since they all portray the way of the people. In African societies of which Kwahu is no exception, it is true that cultural and religious circumstances did not exclude the making of art. Art has really contributed to the survival of man in the environment that he lives.

2.5 Visual Arts

As the name suggests visual art simply refers to all the art forms that can be seen and felt. Many writers have been able to define visual art in various ways.

Marshall (1972:95), dilated that Visual Art Programme include painting and drawing, sculpture and pottery, textiles and graphic design. With this knowledge it proofs that art, particularly visual art, is very wide and therefore takes part in everything that one does even without considering one's culture. One will hopefully be in need of an item that is an artefact for survival. This motivated Britain and France to introduce art and craft in their formal education which contributed to the development of the country.

I have also observed that souvenir work, the most commercially successful of most recent African arts has developed in response to demands having some link with cultures.

Amenuke et al (1991:1) also stress that "visual art education encourages personal development and an awareness of both cultural heritage and role of art in society.

The contribution from both writers indicates that, the scope of visual art comprises Graphic Design, Picture making, Textiles, Ceramics (pottery), Sculpture, Basketry, Jewellery (Bead making), Leather work, body art, etc. All these art forms are usually felt and seen. As part of culture, this art form (visual art) enables individuals and the entire society to function effectively.

The making or creation of visual art forms has made it possible for us to know much about our cultural heritage. These art forms especially visual art has helped us to know the exact events that took place in the past. For example when one dies items that he or she used whiles alive make it possible for us to know some of the activities and events that happened in his or her life time.

2.6 Body Art

Boateng (2004:2) expresses his view that body art refers to the art of the body. Throughout the world people modify their natural appearance. Such modification or art of the body which has a cultural background includes ornamentation, the use of cosmetics, scarification, tattooing, deformation, hairstyle, body marks, paintings,

clothing, circumcisions and the like. Body arts are mostly done for religious purposes, cultural, medicinal, identification, beauty or beautification, entertainment and others.

From the writer's view on body art, is the decorations and other art forms should be such as (textiles, jewellery, leatherworks, paintings etc) found/worn on the body based on the definition given, other writers views on the body arts. The wirter therefore agrees that body art is an aspect of visual art.

KNUST

2.7 Performing Arts

Art also functions in the society as a form of communication between the artist, community and the audience. The audience as well as the society appreciate performance. Boateng (2004:4) stated that "performing arts are aspects of Arts which are performed instead of being made". Nketia also concluded that Performing Arts are arts that can be performed before an audience. Appiah (2004:2), on his part also mentions that performing arts include drumming, chanting and dancing to promote ritual activities of a religion, philosophy and cultural activities.

From the definitions, it can be deduced that this form of art is usually perceived by the use of our sense of hearing and seeing. Generally, performing arts deal with performance rather than being made. This includes music, drama (dance drama, narrative drama, and ceremonial drama), dance and verbal art.

2.8 Verbal Art

Boateng (2004:4) said "Verbal Art involves prayers, exclamation, spells, invocations and incantations which are used to venerate, placate or coax the gods, the spirits and the ancestors.

Language is an abstract system of word meanings and symbols for all aspects of culture. It includes speech, written characters, numerals, symbols, gestures and expressions of non verbal communication. Languages are often spoken words. However, ordinary constructions of words without stylistic elements in the language are not verbal art.

KNUST

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

This chapter deals with the methodology employed by the researcher for eliciting and analysing data for the successful accomplishment of the entire research work. It also gives a step by step approach of how the research was conducted to achieve the objectives of the research.

The following are sub-headings under the research methodology:

a. Location of the study.

b. Research Design.

c. Library Research Conducted.

d. Other Available Facilities.

e. Population (target and accessible).

f. Sampling.

g. Instrument for the data collection.

h. Primary and Secondary data.

i. Data Collection Procedure.

j. Data Analysis Plan

KNUST

3.2 Location of the study

The research was conducted in the Kwahu Traditional areas in the eastern part of Ghana.

3.3 Research design

The Research Design method adopted was the qualitative approach. The qualitative approach deals with the collection of data by using words to describe and evaluate situations, which made it possible for the researcher to test and validate the hypothesis. The methodology used helped the researcher to identify some important findings and also made equally important assumptions and recommendations.

The descriptive and narrative approaches were used. The design describes and narrates the life style of Kwahus. Descriptive technique used made it possible for the writer to give vivid account of the way of life of Kwahu people based on their numerous events and activities.

The narrative technique made it possible to obtain information from chiefs, elders and the public. The narrative method was used to show how things were done. It also helped to bring out relevant information such as the historical background of Kwahu people, settlement, their culture, influence of the culture on their art.

3.4 Library research conducted

The following libraries were visited to gather the information; The KNUST libraries: which include College of Art, Social Sciences and the main Library, the Balme library at University of Ghana - Legon in Accra, University of Education, Winneba libraries at the North campus and the art Education Department libraries. Also, the Kwahu Traditional Council library was visited as well as the internet.

3.5 Other available facilities used:

The Palace, shrine, funeral grounds, community centres at Kwahu, some cemeteries in Kwahu, Kwahu district assembly halls were used to acquire valuable information.

3.6 Populations for the study:

The research covers a population of people living within Kwahu traditional area in the Eastern part of Ghana. It also takes into account infinite objects within the locality.

Target:

The target groups for the study were the chiefs (traditional rulers), elders of Kwahu traditional area, priest and priestesses, family heads, family members, heads of institutions, staffs of Kwahu Traditional Council, potters farmers, teachers, students as well as residents and natives of Kwahu.

The population was then divided into three (3) categories for easy classification. That is traditional rulers, members of the general public which constitute residents, natives and youth (students).

Category A: Traditional leaders (chiefs, queen mothers, priests and priestesses and elders of Kwahu traditional area).

Category B: Members of the general public which includes residents and natives of Kwahu (family members, parents, farmers, potters, traders, staffs of Kwahu traditional Council, etc).

Category C: The Youth (students).

Accessible population:

In all 300 people were engaged in the research. These include 10 chiefs, 50 elders, 100 students, 140 residents and natives living in Kwahu traditional area out of the total population of about 307,214 people of Kwahu Traditional area based on the approximated figures of the population census which was conducted in the year 2000.

3.7 Sampling

The process of sampling made it possible for the researcher to limit the study to a relatively small portion of the population. Due to that some selected towns including Atibie, Mpraeso, Obomeng, Obo, Abetifi, Bepong, Nkwatia, Pepeasi, Abene, Kwahu Tafo, Kotoso and Nkawkaw were used for the study.

To get the true representation of the population, the simple random sampling and purposive sampling were used: The simple random sampling was used for the selection of students from Atibie DC Methodist Junior High School, Mpraeso Senior High School, St Peters Senior High School, Abetifi Teacher Training College and the Presbyterian University College at Abetifi.

The sample size was taken from people aged from (12) twelve years and above. These were divided into four (4) groups namely 12-25, 26-35, 36-45 and above 45.

In all 20 students from various institutions took part in the activity. This was done in a way that population had equal chance of being included in the sample.

The lottery method (hat and draw) under simple random sampling was used to select respondents. This really motivated the students to take active part in the exercise and also take the activity (exercise) serious with the assistance of the teaching staff.

Purposive sampling:

Considering this approach, the sample in here was chosen to suit the purpose of the study, where certain elements of the population were deliberately selected.

In this activity the purposive sampling were used for the traditional leaders (chiefs and elders).

Convenience sampling:

With this approach the sample was selected according to the readiness or willingness of the general public.

The convenience sampling was used for the general public which belongs to category B. It includes residents and natives in Kwahu (family members, staffs of Kwahu traditional council, staffs of the district assemblies, farmers, traders etc).
They were within the age group of 25years and above.

3.8 Instrument for data collection

The nature of the study led to the use of varied forms of instruments like interviews, observations and questionnaire. The questionnaire and guided interviews were administered to the various sample groups.

Interview

This is an oral presentation obtained from the respondents. Here, it was a face to face meeting between the researcher (questioner) and the respondent which employed the structured interview and unstructured interview.

With regards to the structured interview, a fifteen item interview guide was used in relation to the subject matter, thus "Kwahu Cultural Values their impact on the people's art". The unstructured Interview which is also a flexible approach was used in interviewing the general public. The outcome of the results was also recorded in the form of notes and tape recording.

Respondents or interviewees gave vivid description and also narrated the needed information verbally in the presence of the writer (interviewer) about their culture, cultural values of Kwahus and their impact on their art. The writer had the opportunity to clarify issues and statements made by the respondents. With this device the response rate was high since they were able to express themselves freely than asking them to write.

The interview also helped in bringing out confidential information such as the situation between Abene and Bokuruwa claims as to who was the first to settle in the area, since the people of Bokuruwa claim the royal seat should be at their place and not Abene.

Observation:

Some information was obtained through observation, which helped immensely in a descriptive research. It is easy to recollect events and activities through observation and in pictorial form. It gives a clear picture and understanding about how things are made.

Observation simply answers questions posed on an individual such as what, why, who, how, when and the likes. The researcher witnessed a series of events and activities done by Kwahu people. With regards to that it exposed the writer to the culture of Kwahus; as well as their cultural values and how it influences their arts.

Both participant observation and Non – Participant observation were used by the writer. Some of the events and activities observed were funeral ceremonies, festivals, marriage ceremonies, birth and naming rites, healing performed by the herbalist, recreational activities, installation of chiefs etc.

Facilities such as; camcorder(video), audio tape recordings, digital cameras, notes taken and other relevant gadgets were used to enhance the recording of information from the events and activities observed.

Questionnaire:

Questionnaire was prepared to solicit information from respondents. Five (5) itemized questions were designed for students and fifteen (15) other questions were

also prepared for the general public (respondents) which includes (farmers, potters, traders, staff of various institutions, residents and natives of Kwahu).

The researcher explains the questions on the questionnaire to respondents and collects it back immediately they have finished answering the questions. He also used the opportunity to explain any part that is difficult for them to understand. All hundred and fifty copies of the questionnaire were distributed. Respondents did not have much difficulty in answering the questions because the questions were open, simple and respondents had the freedom to express themselves. The writer was able to retrieve all questionnaires.

3.9 Documentation:

The researcher compiled the result of the 2000 population census from the data gathered at the district assemblies. Also vital information about Kwahu was obtained from written literature to support the write up especially the review of the related literature.

Types of data:

The primary and secondary source was used to gather information. The primary information was the first hand information such as face to face meeting of respondents such as chiefs, elders, general public, students etc. Examples of some tools used in gathering primary data include: interviews, observations, questionnaire, informal discussions, taking of pictures. Raw materials from books and documents that have not been analysed or evaluated were also assessed.

The secondary data comprise information collected from libraries source such as books, journals, magazines, newspapers, periodicals, thesis, charts, calendars,

Kwahu almanac, brochures, particularly books that have been analysed and evaluated. The internet was also used to obtain information related to the study.

3.10 Pre test:

A sample of interview guides and designed questionnaire were administer to respondents at Nkawkaw, which include residents and natives of Nkawkaw Township, students of Nkawkaw Secondary School, Nurses at Holy Family Training College, students of Akuamoah Junior High School.

In all fifty (50) respondents were used for the pre-test exercise. This was done to help the writer to identify the reliability and validity of the interview guides and questionnaire in meeting the objectives of the study (research). It was noted / found out that the questions were clearly, simple and was easily understood. The researcher used tape recorder, digital camera and camcorder in recording as well as notes taking from interviewers and also relevant information observed.

3.11 Data collection procedure:

The population were categorised into three (3) main groups; category A, B and C. Category A consist of chiefs and elders and age range is above 45. Category B deals with the general public who are the masses which include all sort of people. This group comprises of adults and youth and the age range is from 25 - 45 years. This group is made up of elders, family heads, grandparents, parents, workers of various occupations. Category C is made up of the youth mainly students age 12 – 25years.

The researcher used interviews (structured and unstructured), observations of various events and questionnaires to gather necessary information needed. A general

questionnaire was also designed to solicit information from the three (3) groups (categories) of people to inquire about their knowledge on the topic "the cultural values of Kwahus and its impact on their art".

The writer explains the questions to respondents and gave them a week to submit the questionnaire. Some respondents answered the questions immediately and handed it back to the researcher.

KNUST

3.12 Data analysis plan:

The chiefs and elders were able to state and describe the cultural values of Kwahu people as well as its significances and why certain art forms were made in Kwahu.

The result obtained from the general public who are the masses which include family heads, staffs of traditional councils, works, farmers etc were able to provide fairly information to the questions. Usually people refer and advice the researcher to see the chiefs and elders of the town since they will be in a better position to provide suitable, accurate and reliable answers to the questions.

The youth who belong to category C with the age range 12 – 25 years were not able to give the writer enough information about the questions.

Also, the other category which consisted of elders, gave concrete information. For instance, some elders explained the respect they have for the dead that is why citizens thus "adehye" who die abroad are brought back home for befitting burial. Kwahus' believe in life after death just like other ethnic groups. They believe that a dead person is in transition from this world to another world. Thus a person will therefore need certain items like clothing, sponge, money, handkerchiefs etc to enable him continue on his journey into the next world.

KNUST

CHAPTER FOUR

4.0 PRESENTATION AND DISCUSSIONS OF FINDINGS

4.1 Introduction

This chapter throws more light on the way of life of Kwahu people based on the results and findings of the study. It discusses and analyse the data gathered in chapter three, thus the responses from the respondents on the topic "Kwahu cultural values: their impact on the people's art."

The findings are based on the answers provided by respondents through questionnaire, interviews and observations recorded. The writer will describe the various components of Kwahu culture, such as language, food, agriculture, medicine, architecture, clothing, beliefs, moral values, economic aspect, religious aspect, education, social, Political, Customs and Traditional way of life of Kwahu people. This will help to bring out the cultural values of Kwahus and its impact on their arts.

The descriptive and narrative approach was used to analyse and summarise the information gathered.

4.2 Kwahus way of Life

Kwahus, whose slogan is *Asase Aban*, *Yɛnte Gyae* and also *Oboɔ*, *Oboɔba* are industrious in nature. Kwahus are business oriented people and they are known by most people in terms of their trading activities, hardworking attitude, their Easter festivity celebration which has now been accepted as part of their culture, being highly economic in anything they have or do which generally, makes people refer to them as *pɛpɛe* (misers). Apart from these qualities or criteria attached to Kwahu people, there are other aspects that portray the life style of Kwahus; their cultural values which have influenced the making of their arts. An example is the respect for the dead, where funerals are performed by the bereaved families. Art forms such as music, dance, textiles (clothing), sculpture (grave, coffin) and others are created.

The writer will use this opportunity to deliberate and highlight on the cultural background of typical Kwahu people as well as their values.

4.3 Language / Dialect (Language as an identity)

Languages and dialects are equally effective tools and means of communication. It portrays cultural value such as identity. Kwahus are sometimes noted in public by their language. Information gathered from respondents revealed that Kwahus are Akan speaking people like Ashantis, Akuapims, Akyems and Fantis. They speak Twi but there is a slight difference in their language as compared to Ashantes, Akwapims and Akyems.

Opanyin Victor Ampadu Wiafe and Nana Anom Boansi of Mpraeso Kwahu made it clear that, Kwahus are fond of using the syllabi (*La)*, (*hunu)* and the like. Mostly they end their speech and pronounce words ending them with *La* for instance *Saala* (that's it), *yei ala* (just this). This makes it distinctive or different from Akans, especially Obos who pronounce words in this way; on the Kwahu language. Kottak (2005:91) argued that the human brain contains a limited set of rules for organizing languages, so that all languages have a common structural basis.

Another school of thought mentions that the introduction of the Presbyterian Church in Kwahu land by Ramsyer and his men from Akuapim and Akyem contributed to some of these changes in their language.

Some of the advantages noted were that, it has made it possible for Kwahu people to communicate, entertain and educate each other easily. Also, the language is used as a means of identification. It has helped to identify Kwahus among other ethnic groups when they speak. Based on some of these activities, Kwahu people can boast of

professional actors and actress like the late Bee Kissi of Osofo Dadzie fame, among others. This has motivated the people of Kwahu in their quest for drama and concert which they use to educate and entertain the crowd or audience as seen during Easter festivities.

As applied to other ethnic groups, language has unified Kwahu people and has also help in the development of Kwahu traditional area. Kwahus are able to do things together since they understand each other because they speak one common language as revealed by the general public. The major disadvantage from the respondents is that Kwahu language is spoken orally, but in terms of education and examination purposes, the people use Akuapem Twi or Asanti Twi, which is generally accepted for examination standard in Ghana.

4.4 Influence of language on art.

In terms of the artistic expression, the graphic artists try to communicate effectively with symbols, words, figures, pictures and other elements in a given area with the general public. Appiah (1991:1) on his part defines graphic art as the art of organising words and pictures into a given area to make a clear statement.

Visually Kwahu language is documented, recorded or symbolically in art especially painting, sculpture etc as used by other ethnic groups as a source of reference and means of communicating to the public. The use of graphic design product has made it possible for Kwahus to express themselves effectively through their art forms such as flags, logos, Kwahu almanac, emblems et cetera.

Nana Anom Boansi of Mpraeso, stated that the flag is one of the visual means one can communicate with the society. It was realised that Kwahus use red, black and white as their colours. The red represents the blood of their forefathers (ancestors) that was shed to save Kwahuman. In view of this, red (*korbene*) is used during funerals. The white in the flag signifies victory, which is normally associated to powder or kaolin. It is also used for ceremonies like birth, marriage, funerals for the aged, and also for festivals like *adae* in remembrance of their ancestors and heroes. The colour black is also worn during funerals to mourn the dead.

Logos are adopted symbols skilfully drawn and used as an identity of a co-operate body or group. The logo or emblem adopted by Kwahu people has the following features: a stool, two crossed tusks of an elephant, a background that depicts the mountains, green vegetation (forest) and a building with a cross.

The two elephant tusks that have been crossed indicate the political strength of Kwahu people. The stool is the seat of the paramountcy which represents the soul of the people. The mountain depicts the mountainous region where the people live. The tree with green leaves shows the rich vegetation Kwahu people have. The house indicates the settlement of the Kwahus. The cross on top of the building signifies Kwahus love for the word of God.

These are symbols that are used by the four (4) district capitals in Kwahu and they are Kwahu South District (Mpraeso), Kwahu West (Nkawkaw), Kwahu East (Abetifi) and Kwahu North / Afram plains (Donkorkrom).

Plate 4.0: Kwahu Logo

Source: Nkansa- Kyeremanteng (2000). Kwahu Handbook

The symbol used at the royal house of the paramount chief is a stool with a leopard resting on it. This reveals that Kwahu land is safe, well protected and nobody can destroy it.

Plate 4.1: The symbol of the paramountcy

Source: Photograph by researcher at Abene

Orally messages are also sent in the form of drum language. This has led to the production of drums such as: *gongo* , *dondo*, *fontomfrom*, *atupan*,et cetera. The uses of bells and horns, like *dawuro* et cetera are all produced by sculptors.

Plate 4.2 Drums displayed at the Obomeng Palace

Source: Photograph taken by researcher

KNUST

Respondents disclosed that symbols are also used as a means of communicating with one another. For instance, in the Agona clan when a land is owned by the family, any member of the family can farm on a portion of the land. To indicate that someone is occupying portion of the land, one puts a stick with leaf stuck at the top which is known as *nkjtjj* is placed in the middle of the land where one intend to farm. This form of art gives a signal that someone has already shown interest on that piece of land. Hence it has contributed in reducing land dispute among families.

Also adinkra symbols are used as a symbolic means of communicating to the public. Such as *gye nyame*, *akoma*, *prayε woyi bakoa na ebu*, *akoma ntoaso*, *adwen mmεn*, etc.

Plate 4.3 Relief of Adinkra symbols at the chief's palace at Obomeng

Source: Photograph by researcher

In Kwahu the role of verbal art as an aspect of performance has helped some of the people to know about *mpanyinsem*. It has really helped some to become fluent, which has enabled them to become announcers during important functions such as funerals. An example is *Akasanoma* who is an announcer in Kwahu. They are MC's (master of ceremonies) in ceremonies like naming, marriage rites, festivals, funerals and the like. Prominent among the public announcers are the Kwahu announcer who is in the person of Mr. I.K. Nkrumah-Dankyi, who is the president of the Ghana Union of Public Announcers (GUPA). Others are *Akasanoma*, the secretary of the union, *Obocba* announcer, c*hwɛfo*c *Nketia*, Dr. Darfour, Akos announcer, Bishop Baiden, etc. This has help to create a source of generating income and job creation for Kwahu citizens as described by Mr P.K Opoku Asiamah.

Plate 4.4: Akasanoma of Abetifi (the Kwahu Announcer)

Mr P.K Opoku Asiamah

Source: photograph taken by researcher

4.5 Food (Identification/ Identity through food)

The major staple food for Kwahu people is *fufu*, since plantain, cassava, cocoyam, yam and water yam are in abundance in the region. They pound *fufu* with any of the crops mentioned above. Usually, the people prefer yam and cocoyam when pounding *fufu*.

Respondents mentioned that Kwahus are not like Akuapims who prefer palm nut soup to other types of soup. Kwahu people can eat *fufu* with any other soup since various vegetables are available in their locality, for example groundnut, palm fruit, vegetables such as *kontomire* and the like. Kwahus usually prefer green leafy vegetable soup that is *Abunabun*. Other types of food for Kwahus include *ampesi*, *mpctcmpctc* also known as *mpihu* or *nyoma* which is a favourite food for Akuapems.

The following are some the foods: *nkyεkyerεwa, εfam, bamfo bese/awiesu, apapransa, konkonte/abeteε, banku, εtε, bɔɔdedwo, aburolotoo, akakro, tatare, agau/koose*, etc.

Respondents disclosed that cereals are not major food for Kwahus, but for change and migration they now produce for sale and eat as well. Some of the food is now obsolete, example, *akam* which used to be an occasional food during funeral. During funerals the women eat this type of Yam *akam*. It is a type of Yam that grows on a climbing stem unlike the tuber crops (yam). At the end of the season, its foods *akam* fall on the ground from the stem. Such foods were eaten during the day by women when mourning the dead or a relative. They do so because; they cannot go and work on their farms during the funeral activities. Other examples of foods eaten during such occasions are *mkamfo, εfre*.

Bat is a seasonal meat; it is a delicacy Kwahus enjoy when the season comes. Bats (*Ampan*) migrate to cool places with trees caves. They have a special way of preparing it. They sometimes cut it into pieces, remove the intestines and add spices to it which taste nice. Other times they remove the intestines and prepare the meat, whole when preparing the soup. Information gathered reveals that Kwahu people prefer bush meat which includes grass cutter *akranteε*, snails, crabs especially the small ones.

4.6 Influence of meal/food on art. (identity)

According to some interviewees, the eating of *fufu* as a favourite food among Kwahus have motivated or influence sculptors in Kwahu Pepease, Abene, Abetifi, Nteso and Twenedurase in Kwahu traditional area to carve mortar, (*woduro)*, pestle (*woma)*, grinder (*tapole)*, which is a small wooden object which has been carved with two blocks/edges used for grinding ingredients such as pepper, garden eggs, tomatoes,

etc in the dish (*apoɔtɔ yowa*) and on flat slab. The sculptors also carve *abe woduro* which is also used to pound palm fruits, dried cassava (*konkonte*) mazie and other food crops as described by respondents.

The sculptors also carve flat stone slabs on which they grind vegetables for preparing the (*Abunuabun nkwan*) green leafy vegetable soup.

Plate 4.5: a boy grinding pepper at Adoagyiri (Nkawkaw)

Source: Photograph taken by Researcher

The pounding of fufu is an act or technique which can be done by two people or just one person, in cases where one person pounds the *fufu* and turns it at the same time, it is referred to as *awocka.* The person use just one hand to pound and the other hand to turn the *fufu*. Usually the pounding is done by males whiles the turning is done by women. This is so because, the men or male are known to be physically stronger than females. Likewise both sexes can do the pounding.

Plate 4.6: a woman pounding fufu with one hand (awocka) *Plate 4.7: Two people pounding fufu*

Source: Photograph taken by the Researcher at Adoagyiri (Nkawkaw)

Mortar is made from trees which are not poisonous and also durable. Some carvers interviewed described that theirs have a broad base, not too shallow and the edge is quite broad for the pestle to rest on when pounding.

Plate 4.8: a carver making a mortar at Pepease

Source: Photograph taken by the Researcher

The eating of *fufu* has also influence the making of pottery. The dish is usually made in semi-circular form, not too shallow so that the grinding and eating from the ware will be easier. The *Asante Ayowa* is made to serve *fufu* for males. They sometimes make a lid to cover the food served. The potters interviewed mentioned that some people also request for the design, size and shape of the ware that are made in Kwahu.

4.7 Agriculture (depicts hardworking nature of Kwahus as a cultural value)

Kwahus are noted to be hardworking people. In terms of agriculture, they engage themselves in farming, hunting and fishing as revealed by respondents.

Agriculture is one of the dominant occupations apart from commerce, among Kwahu people. Respondents mentioned that the farmers had to travel quite a long distance before they get to their farms. That is about 52.6% of the adult population are mainly subsistent farmers (Ministry of Food and Agriculture 2006). Most of the farmers do not use modern technology in farming. They usually use simple farm tools such as hoes and cutlasses in their farm work as expressed by (interviewees) respondents.

Kwahus are peasant farmers and they have fertile land which helps them to plant various crops. Some of the crops that they grow include cash crops and food crops such as vegetables, cocoa, cocoyam and the likes. They used to have state farms during Nkrumah's regime. The forest reserve that Kwahus have has made it possible for them to produce a lot of Timber for export. That is why NOVOTEX was established at Nkawkaw.

It was revealed that Kwahu is among one of the leading districts that produces food crops in the country. Some of the leading crops include yam, maize, coffee, kola, cocoyam, plantain, vegetables and tiger nuts.

Plate 4.9 Plantain Farm at Abetifi *Plate 4.10 Maize farm at Bepong*

Source: Photograph taken by Researcher

Plate 4.11 Agricultural products from kwahu

Source: Photograph taken by Researcher at Nkawkaw

4.8 The influence of agriculture on art

Respondents revealed that, blacksmith and Sculptors had to make simple farm tools that helped the farmers to work in their farms. Cutlasses were made to help the farmers clear the land at the initial stages. Tools such as cutlass, hoe, etc is known as

practical or applied art. It was also used for planting and cutting stems, trees and other stocks on the land.

Plate 4.12: A Blacksmith at his workshop

Plate 4.13: Variety of farm tools

Source: Photograph taken by Researcher at Bepong.

After clearing the farm land with cutlasses and hoe, they gather the weeds with the use of the rake and at the same time use the weeds as manure for the plants and crops. Usually they use the big hoes for weeding activity and smaller hoes when the crops are now grown and weedy.

Some of the farmers build hut or shelter in their farms so that they can rest, cook or keep some of their farm items in the farm since the place is far from home and also to protect them when it rains in the farm. It serves as an architecture which is an art form.

The farmers also have an artistic way they use to scare animals as well as human beings who try to steal from the farm. They employ the scare crow technique, which is an abstract structure in the likeness of man, clothed in dress, wig, red band to signify danger to look like the farmer in his farm or as a god *bosom*, with the prime aim to drive intruders off the farm land.

Orally the farmers do not mention names when they are leaving the farm or wants to communicate with one another. They shout on top of their voice when communicating to the other.

- **Timber and Lumbering**

Due to the rich forest reserve in the region, the people indulge in saw mill business, since the reserves contain valuable economic tree species which are used as timber plywood and other wood products. That is why the Timber market at Nkawkaw and Novotex were established. They transport logs to Takoradi for further export outside Ghana. But it is unfortunate that Novotex is no longer functioning. This has promoted wood work and carving in Kwahu.

Areas noted for timber logging activities are Kwahu Tafo, Asakraka, Adawso, Osubeng, Aduhema, Hweehwee and Sepoa. Others are Bepong, Pepease, Abene, Suminakese, Asuboni, Asikam and Mota. Since 1972 about 1,794 acres of trees have been planted in the district. Among the types of trees planted are Teak, Ginelyna, cafrella, Leauceama, cassia, Amnu and Adinam. Bush fires have destroyed majority of Tongyas established within the forest reserves to replace the lost vegetation. (Ghana, Forestry Department, 2006)

Plate 4.14: Some logs at the Nyame bekyere sawmill at Nkawkaw

Source: Photograph taken by Researcher

Apart from farming most of the people engage themselves in hunting and fishing. The hunters kill animals in the forest and sell them to raise money for their up keep. Sometimes, some of these hunters eat it themselves or use it to feed the family. Mostly, they use locally made tools and guns popularly known as *te abɔcfre*, cutlasses, fire and sometimes make traps with canes, sticks etc, to trap the animals. Art is employed in the design and making of the trap.

Fishing is also an aspect of agriculture that is practiced in Kwahu. Fishing is mainly done by quite a smaller group of people from Kwahu. This form of occupation is usually done at Kwahu North district, especially those in Afram Plains. Large scale farming is done on the Volta Lake. Fishermen sail in canoes to carry out their day to day activities. These canoes are been carved by the sculptor and this shows the link and benefit art portrays in all aspect of life. The mending of the net is also an art as well as the fishing activity.

Plate 4.15: *Fishermen busy at work on the Afram Plains* *Plate 4.16: Removing fishes from nets*

Source: Photograph taken by researcher

4.9 Pottery as a vocation in Kwahu (art and craft as a means of identification)

Kwahu is considered as one of the places in Ghana where clay is predominant this has led to the production of pottery works. Some of the towns in Ghana, where pottery works are predominant are Lawra and Bolgatanga in the Northern Region, Pankrono in Ashanti Region, Asankragua in the Western Region, Cape Coast, Saltpond and Winneba in the Central Region and in the Eastern part of Ghana pottery works are mostly done at Mpraeso.

In Kwahu clay is predominantly deposited at Mpraeso, Atibie, Aduamoa, Obo, Aduhema, Nkawkawkuma, Kwamang, Kwahu Nsaba and Nkwanta number II.

Plate 4.17 Asantewaa moulding a dish

Plate 4.18 Asantewaa burnishing her dish

Source: Photograph by Researcher at Mpraeso

One of the clay sites in Kwahu is Apaku Mountain. Among the Kwahus, Pottery is mainly done by women and it is a taboo for men to go to the clay site or even indulge themselves in pottery

Madam Juliana Animwaa a porter of Kwahu-Mpraeso narrated that, it was *Animapc* who discovered clay in Kwahu. The spirit said to her she will die if she discloses it or not. According to Juliana Animwaa, *Animapc's* family started the art of pottery as a vocation in Kwahu. The quality clay is referred to as *Animapc*, but now they dig clay from river side. The potters further stated that *amodin* is also another

type of clay discovered this time the person (spirit) the woman met at the site said it has no name then it disappeared then the women named the clay as *amodin*. Respondents (potters) mentioned that rituals are performed whenever they discover clay sites. They do not go to clay sites on Friday's, Wednesdays and also *dabcne*. Pregnant and women in their menstrual periods are forbidden to fetch clay at the site. When such occurrences happen, quality clay in this regard *Animapc* are scare to come by, coupled with cracks in most of their wares during drying and firing.

Sometimes the clay falls on the women when digging the clay. At this stage, men are called to the clay site to rescue those trapped in the pit, then rituals will be performed to cleanse the site. It includes pouring of libation which is an art.

It is believed that the clay is a male so when it sees the nakedness of the women, the clay comes in large quantities for them to collect or dig for their pottery wares. One of the reasons why males are not allowed to go to the clay site is to prevent them from seeing the nakedness of the women. Also it is believed that things do not go well with men who are into pottery as stated by the potters interviewed.

4.10 Influence of pottery as a vocation on art. (Identification)

The pounding, mixing and moulding of clay is an art. Pottery in Kwahu is basically meant for women. They use the local method - thus their hands to mould the wares or artefacts. Some of the tools that are commonly used in making the wares are rags, sticks, wires et cetera. The wares are normally fired by using the open firing technique. The essence of the firing according to the potters is to prevent the clay from mixing with the ingredients which is being grinded. Some of the wares are blackened

during the firing stage with others too in red state base on the demands and request of the people to draw distinction between the Ashanti and Kwahu way of pottery.

Plate 4.19: This is where baking of the wares is done by Asantewaa

Source: Photograph by researcher at Mpraeso

In previous years the women did not use the potter's wheel, kiln or glaze for their wares but due to modernization, some of the women now use some of these methods, tools and Chemicals (glaze) for their wares. This method used by few people.

The basic shapes of most wares the women produce are in oval, circular and semi-circle. The earthenware has some rhythmic lines designs or patterns embedded in and around it. The patterns in the dish make grinding easier, fast and convenient. Examples of some of the artefacts produced in pottery are: Dish (*ayowa)* which is semi-circular in shape used for grinding ingredients such as pepper, tomato and onion, and also used for serving meals especially *fufu.* The *Asanti ayowa* is specially moulded with a lid for serving men. Other examples of the wares are *Asinwa, Kukuo, ahina, tasa, apctcyowa, dwaresen*, *sempon* and *abusua kuruwa*.

Plate 4.20: display of ceramic wares.

Source: Photograph by researcher at Mpraeso

A (pot) *Ahina* is a type of container used to store water, wine, grains and sometimes for cooking, boiling water and medicine. Drinking cups *Kuruwa* are used for drinking water, wine, medicine (concoction).

The wares according to interviewees are mostly produced for utility purposes as containers for cooking, storing water, medicine, wine and food. Some of the wares are also used for ritual purposes. It may be used to collect offerings for the spirits, deities, and shrines.

In Kwahu *Abusua Kuruwa* and (Effigy) *Sempon* are used in reverence of the dead, especially Chiefs; traditional priest et cetera, as applied to Ashanti's, Akwapims and Assins.

In the pottery industry in Kwahu they now use the clay to produce items like chalk, bricks and tiles and ceramic wares. The women also use the clay for the manufacture (kiln) *foronoo*, (stand for cooking) *mukyia* that is moulding of fire pots. Clay in Kwahu is also used as paint which is used for painting with some of the colours being blue and cream.

Plate 4.21Sample of mukyia

Source: Photograph by researcher at Nkawkaw Adoagyiri

The art of pottery has created employment for women in the region. It has also generated income for the citizens and are also been used for manufacturing bricks for building, utility and aesthetic purposes

Plate 4.22: Unbaked (dish) ayowa from Mpraeso *Plate 4.23: Baked (dish) ayowa at Mpraeso*

Source: Photograph by researcher at Mpraeso

Some of the traditional beliefs have been over looked which make the wares crack during the preparatory and firing stages. It was disclose by the women that some men now sell the clay for the potters. Some potters go to the site and touch clay at an awful period. This is a breach of the custom of the land.

4.11 Medicinal Values (Sound health as a cultural value)

Sickness is a condition of poor health perceived by an individual. Kottak (2005:13) further stated that various ethnic groups and cultures recognize different illnesses, symptoms and have developed different health care systems and treatment strategies.

Nana *Ɔkyeame* Ameyaw of Obomeng and *Ɔkomfo Asomaniwaa* of Nkawkaw-Krakaw mentioned that some of the medicines that they use to cure diseases include black powder, herbs, body marks, boiled herbs *dudo* dry and fresh leaves such as pawpaw leaves, mango seeds, tree barks, et cetera. In almost every house they have a pot which they use to prepare and also boil the herbs (bitters). Apart from traditional medicine in Kwahu about 80% of the people prefer the use the orthodox medicine in this modern era as revealed by respondents.

These are some of the specialists who use to cure diseases *ɔkcmfoc* (traditional priests), *dunsifoc* (herbalists) and rain makers. Most of the herbalists have specialized in low sperm count, impotence, infertility, boil, snake bite etc. The people were also able to find measures to prevent the frequent illnesses that used to attack the people. An example is the situation at Mpraeso where the Mpraeso people were fond of orthodox medicine. Citizens at Kwahu are also fond of cleaning their surroundings which has helped to reduce sickness. Probably that was why the name Mpraeso was corrupted. Also majority of the women were trained in how to assist women when they are in labour.

Information gathered from respondents indicates that, some of the leaves were used for fertility purposes especially women who were infertile were treated with these

herbs and other means through the (herbalists) *dunsifuo*, (priests) *]komfuo* to enable them become pregnant.

It was also noticed that some specialist were performing rituals and using herbs for infertility purposes. Some of the herbs were also used for abortion thus to terminate unwanted pregnancy and bone fracture. They commonly use *Nkrannedua*, *Sasamansan*, dry pawpaw leaves, *Awonwen*, *nunum*, bark of mango tree and many more.

KNUST

4.12 Influence of healing on art. (sound health as a cultural value.)

Respondents stated that some elements of art are being used as a means of healing. Body art is used as a means of healing in Kwahu. Sometimes, concoctions and other herbs (medicine) are applied on the body for protective purposes. In some parts of Kwahu and other ethnic groups, they use grinded charcoal, red and white clay to treat mumps.

Sometimes the traditional priest or herbalist ask sick people to wear charms, talisman, amulets, beads shells and other ornaments to prevent certain diseases. Some are asked to paint themselves with kaolin. Some high priests also decorate themselves with beads, paints, kaolin and other ornament as well as raffia around their waist when performing possessive dance. As part of their dressing, they are most often seen with whisk. Some of these things as stated or found in some shrines; churches et cetera all constitute art forms and their influence in healing, an aspect of cultural values among the Kwahus.

Respondents once again mentioned that, some people are marked with sharp objects on their body to prevent sickness and disease. The marks are made on the body

for various reasons such as protection, rituals, identification, healing et cetera. They may have been marked to prevent a Born – To – Die - Child as it happens among other ethnic groups like Akans. Names like Donko, (male) and Donkor (Female) are usually given to such people in Kwahu. Others too are marked for healing, protective and medicinal purposes. Some Kwahu people are marked for rituals purposes against deities and other spirits. These are all forms of body art.

Some of the potters in Kwahu who were interviewed stated that they make some pots and earthenware for healing purposes. Also they make pots *kukuo* that are specially dedicated for boiling herbs like *dodo* which they drink to prevent any sickness. Some of the herbs, leaves, tree backs among others are also grinded in *ayowa* (dish), which is later applied on the body, drunk or inhaled.

Plate 4.24: old woman (Christiana) bitten by a cat at Nkawkaw *Plate 4.25: grinded medicine in(dish)*

Source: Photograph by researcher at Nkawkaw

Nana Omari Boateng of Obomeng Kwahu mentioned that some sicknesses are also healed through performance (Music, dance and drumming). The (traditional priest) *ɔkomfo* or (herbalist) *dunsini* usually perform various rites and rituals to heal the sick. Libation is usually poured to appease the gods (*gyabom*). For instance, when a spell is cast on someone, *gyabom* is usually placed at the entrance of a palace to ward off any

evil spirit or someone with bad intension. All the powers are suppress immediately the person with an evil intension passes by.

4.13 Architectural depicting hardworking as a cultural value in Kawhu

Even though Kwahu traditional dwellings vary a great deal in style and form, many authors have expressed their views about them. For instance Schneider (1991: xxii) concluded that architecture is more functional or utilitarian than pictures and sculpture. Usually the design of a building conforms to the purpose for which it was built.

This really indicates that the environment can determine the type of structure one can build. As we are aware that Kwahus are hardworking and usually come home frequently, they build structures (buildings) where they can get a place to stay whenever they come home. Initially Kwahu people dwelt in caves and inside of huge trees with holes. When the people first migrated to the Kwahu Land, life was not all that favourable for them so they decided to seek for proper shelter.

At the initial stage the people started building with mud, *fad dan* or *note* (*noteε)* that is mud houses which was popularly known to a lot of people as *Atta Kwame dan*. The structure was named *Atta Kwame* probably Kwahus instructed the northerners or looked upon their style to build.

Nana Anom Boansi of Mpraeso described what he learnt from tradition that probably Kwahu people instructed the northerners to build the mud houses because of time factors, since the people had to work hard to look for money and not that Kwahu people cannot build but it was just to save time.

The mud structures *Atta Kwame dan* are very strong, thick and last for long. The only disadvantage is that it is very dangerous when it is about to fall because of the volume of clay applied to the wooden structure.

Also Kwahu people were fond of building with clay. Probably because clay is predominant in Kwahu. Where they use clay to make blocks with it but this time do not use sticks as pillars and crossing it horizontally before applying the mud or clay. The only disadvantage with this type of structure is that it can fall easily.

KNUST

Plate 4.26: A mud house at Nkwatia Plate 4.27: A mud house at Obomeng

Source: Photograph taken by researcher

Again Kwahu people used quality wood to build houses and other structures. This type of building is commonly found at Obomeng, Pepease, Nkwatia and Abetifi. This type of structure does not break suddenly because of the wooden structure. The only disadvantage is that termites can easily attack or infest the structure (wood). This type of structure needs constant repairs.

Plate 4.28: A Wooden House at Obomeng.

Source: Photograph taken by researcher

KNUST

At the earlier stages those who were very rich used burnt bricks for their buildings. A typical example is the new (chief's palace) *Ahenfie* at Obomeng. With such structures the inside is very cool and the room is not as hot as compared to other types. This type of building is quite similar to that of the Egyptians.

Plate 4.29: Side view of Obomeng Ahenfie

Plate 4.30: Front view of Obomeng Ahenfie.

Source: Photograph taken by researcher

Roofing: They were using *Brepa*, leaves which are broad *daha*, raffia palm and rachis used for roofing. Sometimes the people cover the top of their roofs with a

weaving mat made of *papa*, this serves as a ceiling to prevent ants and insects from entering the rooms. The weaving skill is acquired through basketry as an art.

In the olden days the rich men used *singles*. This is a type of wood which is flat but it overlaps when arranging it on top of the building/ structure. This type of roofing takes a lot of nails. Now the people use different types of roofing sheets for the structures that are built.

Kwahu people have now advanced in terms of building probably because they travel a lot to seek for greener pastures. Most people have now been able to put up magnificent mansions in their towns and villages especially at Obo, Abetifi, Obomeng, Nkwatia and others. Visitors say that Obo is a small London because of the magnificent structures which are put up there.

This time they use cement, bricks, iron rods, glass, slide doors and windows, tiles, roofing sheets of all kinds and other quality building materials for their structures. One can now see different kinds of magnificent buildings (structures) like storey buildings, compound houses, etc.

Kwahu people build wherever they live especially in their home towns, since they have been coming home to visit their relatives, for funerals, festivals particularly during Easter festivity. Most people become surprised when they visit Kwahu Towns and when they see the type of structures the people have put up even in their villages.

Kwahus are hardworking people and also because of the relations they have in their families - thus the matrilineal system. They just want to leave a legacy such as buildings as a properties for their nephews in future so that people would see that they are hardworking people but not lazy.

Due to the nature of their buildings most people usually say that Kwahu people are interested in blood money (*sika aduro*). Others say Kwahus use *Nziema Bayie* that is referring to them as witches and wizards because of their money.

As we can see samples of the pictures showing the development of structures (shelter) in Kwahu? It is believed that man progressed from living on trees, to caves and finally learnt the art of building shelters such as huts for protection. The new structures now built include grass-roofed swish buildings and mud buildings roofed with corrugated iron sheet.

KNUST

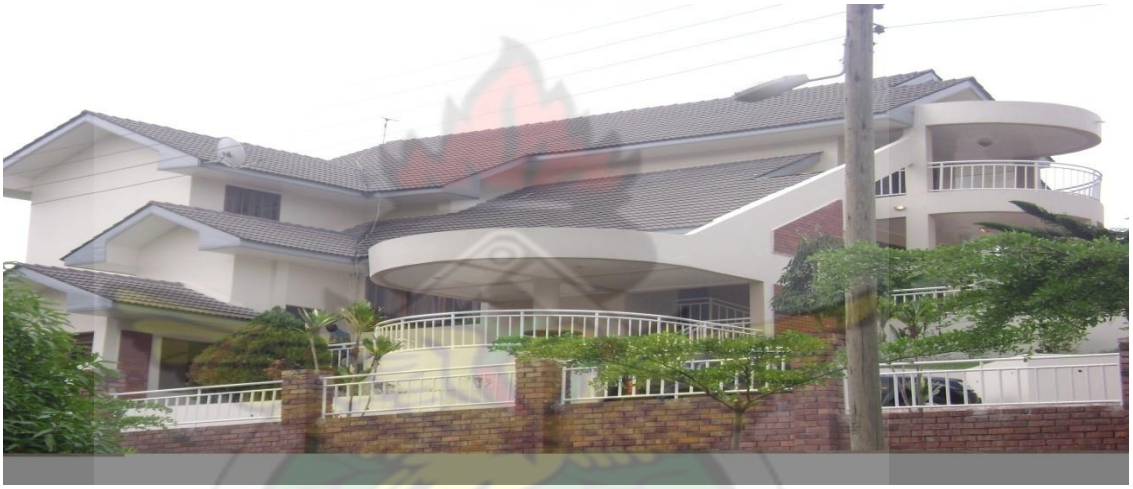


Plate 4.31: A Mansion at Obo.

Source: Picture taken by researcher

4.14 Influence of architectural design on art (promoting hardworking)

Through observation it was detected that most of the houses in Kwahu were in rectangular shape, also it was a compound house. This brings to mind that probably Kwahus are social being, loving, caring and are each brother's keeper. In almost all the houses that the researcher visited had a porch known as *potom*. Respondents stated

that it is used for meetings, religious purposes (morning devotion), and importantly for funeral (lying in state of the dead) probably because they venerate their dead it could be seen in their architectural design which is an aspect of art.

Clay was also used as paint for painting their houses (structure). Usually it was in red, black, cream and brown. The floor was usually painted with red paint obtained from the clay which was sticky in nature. They used it to prevent dust and probably to kill or prevent termite invading the rooms. Their doors were nicely designed by: (sculptors, carvers and carpenters). They used to carve different designs of wooden doors to make it look very attractive. Also durable woods are preferably used by the artisan.

The blacksmith *tomfo* also made steel burns which were used as a frame pillar for building. The sculptors also mould blocks from clay for building their houses.

4.15 Clothing as an identity, beauty; a cultural value in Kwahu

Opayin Kwesi Mireku of Mpraeso mentioned Clothing as an integral aspect of culture which portrays the life of the people of Kwahu. Kwahus by nature are fond of dressing like any ordinary Akan group. The women usually put on *Kaba*, *Kente* and the likes. Men wear *danta*, *twakoto*, lamp cloth just to cover the private part; it is worn in a special style.

Respondent made mention that Married women put on *kaba*, slit and another piece. This was referred to as *Esoro ne fam kaba*. Women who were not married in this case young girls also used to put on *kaba* and slit and it was also known as (*baako ne kaba)*. These women usually wear the other piece by putting it around the neck.

Kwahus have now adopted some aspect of other people's culture. They now put on clothing which includes *fugu, batakari* commonly used by the chief priest. Suit and various types of clothing are now used because of foreign influence and other modernization.

Plate 4.32: Samples of Clothing

Plate 4.33: Samples of Clothing

Source: photograph was taken by researcher at Abetifi.

4.16 Influence of clothing on other art forms.

Clothing which is an aspect of visual art (Textiles) is used to cover human body for protection against bad weather, for identification (helps to distinguish between male and female). Also, it prevents us from seeing ones nakedness.

Initially bark of trees were beaten and woven in making clothing. The clothing or materials made were also dye. Nana Anom Boansi gave an example that hunters dye their clothing to look brown which serve as a camouflage.

Kwahu people were able to use special plant such as *Kuntukuni* to dye the cloth to make it black and *korbene* cloth dyed red. Probably that is why the cloth bears such names, dying of cloth might have been learn from such a skill. This type of cloth is used for funerals. Other colours that were dye for funeral activities are red, black,

brown and blue- black. White is usually used for marriage, naming ceremonies, puberty rites, thanksgiving and also funerals for the aged.

Orally, symbols, styles and colours are used to communicate to the general public. Nana Anom Boansi said that Kwahus who are traders, name some of the clothing's as: *obo nkwatia, dua koro gyε mframa ebu* etc.

Small percentage of the people of Kwahu engages themselves in textiles business (design of cloth). Few of the people weave kente with the ordinary loom, particularly, the people of Kwahu Fodua and Nkawkaw. It also serves as a means of income to the very few individuals. Majority of the women and young girls have taken sewing as their vocation. Some after their basic education enter into apprenticeship and learn the art of sewing. Probably, because of the various activities that goes on at Kwahu, such as funerals, festivals, ceremonies like marriage, naming ceremony and the likes has promoted the art of sewing.

Some NGO's have also taken the opportunity of teaching the people especially the young ones how to make batik, tie and dye, weaving et cetera. This act has contributed to a reduction of unemployment within the Kwahu traditional area. Some of the designs depict an adinkra symbol which carries and express proverbial sayings.

4.17 Beliefs revealing Worship as a cultural value In Kwahu.

Beliefs generally deal with religious ideas. Beliefs are handed down from generation to generation as mentioned by Mbiti, sometimes with modification. Kwahu

people believe in Traditional African religion and Christianity as well. They started with African Traditional religion which helped them to celebrate festivals.

Since Kwahus are hardworking people, they do not want to waste much of their time. Due to that, Easter festivity (*Yesu amane hu*) which is a public holiday for the world, the entire citizens of Kwahu come home during this period. This has let the celebration of Easter festivity taken over from the traditional festival that they used to celebrate most in some years past.

Since Beliefs are essential part of religion, Kwahus believe in God, lesser gods, ancestors and other spirits. Beliefs have a lot of influences on people's culture, some beliefs can be true and others false yet some people stick to them firmly and act accordingly.

Kwahus believe in the Supreme Being (God). They call him *Nyame*, *Onyame kokroko*. A lot of names and appellations have been assigned to him such as Omnipotent ,*Onyame kokroko* (Almighty God), Omniscient *Ahuntahunu Nyame* (The All-Knowing God and the All seeing God), Omnipresent (God is everywhere), *Onyankopon* (Great Friend). He is the creator and sustainer of the universe. As a creator they call him *Obcadae*. God is invisible therefore the people worship him indirectly through the lesser gods and other spirits and this led to the introduction of traditional religion in Kwahu Land.

- **Belief in Spiritual Beings**

In traditional religion, there is a strong belief in the existence of divinities and lesser gods. They are called *abosom* by the people of Kwahu. Some of the gods and shrines that we talk of in Kwahu Land include:

- **Bruku Shrine**

Bruku is a mountain that is located at Kwahu Tafo and Kotoso. Because of its peculiar nature some of the Kwahu people worship the spirit believed to reside in it. It is a high rock projection which looks like a spine of volcanic eruption.

Bruku *kcmfo* stands on the shoulders of men when performing possessive dance. This attracts people to visit the site. Apart from that, people go there to seek for spiritual assistance for them to be cured when they are sick. It has a priest whom he interacts with people. It is belief that a spirit resides in Bruku shrine. The chief-priest also consults it on important occasions. Bruku does not like (water yam) *Afase*.

Plate 4.34: The Bruku Shrine between Kwahu Tafo and Kotoso

Source: Photograph taken by Researcher

- **Tigare Shrine**

A lot of people go to Tigare for assistance and protection. This shrine is located at Pepease near Nkwantanan (Nkeneku). Because of Christianity people do not patronize it as compared to the previous year's around 1940s. Apart from Kwahu most ethnic groups also have shrine in their locality.

- **Atia Yaw Shrine**

Nana Anom Boansi confirmed that this shrine which is a mountain is at Nkwatia and it is for a powerful priest called Atia Yaw. Atia Yaw is a god in Kwahu land, whiles Ɔkomfo Anokye was alive Atia Yaw was also in existence performing wonders in Kwahu land. As elders say he is an invisible spirit. When he goes to town people felt his presence with a gunshot. Also an umbrella will be seen moving without anybody holding it. If something is about to happen he warn the chiefs and elders to take guard and perform the necessary sacrifice for example if there should be an outbreak of epidemic. According to history something happened and this super natural being left and somebody tried to pose as Atia Yaw and he was arrested.

Another important feature of traditional religion is the belief in ancestors. Kwahus are like Egyptians, they regard the dead. Because of that they bring the corpse of their citizens who die outside for befitting burial.

Mr. Victor Ampadu Wiafe, of Mpraeso stated that the Adowa River which is at Atibie is believed to be a habitat of a (god) *bosom*. Kwahu people believe in it. They drink from it but do not fetch for others to drink. Also they do not wash nor eat from it.

Mr. P.K. Opoku Asiamah, of Abetifi, who is also known as *Akasanoma* added that its only Fridays that corpse or dead bodies are not allowed to cross the Adowa River. Due to that corpses are delayed at the Atibie hospital till 6pm before they can cross the river. Nana Anom Boansi confirmed that it is believe that the day ends at 6pm therefore one can now cross the Adowa River with the corpse.

4.18 The influence of worship on art

Information gathered from respondents reveals that the belief Kwahu peoples have has promoted the worship of the Supreme Being, lesser gods, ancestral worship and other spirit.

Because the super natural being (God, lesser gods, ancestors and other forms of spirits are in spiritual realms that is invisible). The artist use images and other art forms to represent the spirit: lesser gods, ancestors. These images which are artifacts created by the artist have highly promoted worship in Kwahu society. In Kwahu and other ethnic group's sculptors carve items such as stools, drums, images of objects and the likes. For example the sculptor carves a stool which is later blackened to represent the soul of the chief who is belief to have gone to the ancestral or spiritual world.

It is noted or identified that images are sometimes carved , assembled, moulded or created to represent charms, amulets, talisman, shrines and gods *abosom* used by the traditionalist such as priest, herbalist, rain makers who posses these shrines. An example is *gyabom* which can be found at the chief palace at Obomeng Kwahu. This image is placed at the entrance of the palace to protect the palace, the chief, elders as well as the citizens. The writer was told that it drives away evil powers and forces. If someone has evil or bad intentions it is suppressed or weakened immediately the victim by pass *gyabom* which is placed at the entrance of the palace. In front of every palace in kwahu, trees are planted and a short wall is built around it; this serves as a god and protects the town. It is believed that anyone who sits on the wall will become infertile. Usually sacrifices, rituals and pouring of libations are performed beside the tree during festivals (adae) and other important occasion. For example, when someone is cursed, a sheep or fowl is slaughtered and part of the meat is placed on *gyabom* which is also a god (*bosom)* as narrated by ɔkyeame Ameyaw of obomeng and Opanyin Omari Boateng, who is the caretaker of Obomeng palace.

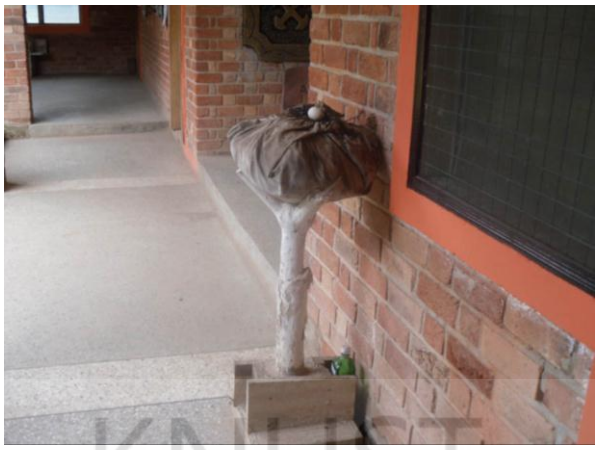


Plate 4.35:Image of gyabom at Obomeng palace.

Source: Photograph taken by Researcher

In terms of performing art, drumming, dancing and music are performed to help posses the priest and also to entertain the public to take active part in the activity. Also libation which is a form of verbal art is performed as well as animal sacrifice to ward away evil forces for instance if someone is cursed from the public.

The writer was also informed that during festive occasion or if the community is at war with an enemy the image(god) or the *ɔbosom* is carried and parade through the street with drumming, dancing and firing of musketry which help posses the person carrying the object ɔbosom.

4.19 Moral Values promotes humility, respect, honesty, kindness as a cultural value in Kwahu

Nana Kwesi Abankwa of Obo reveals that Kwahus believe it is godly to be kind, respectful, good, generous, loving and sympathetic to one another. Kwahus travel a lot and are careful not to offend anyone. They are humble and respect other people's views.

He further stated that Kwahu people by nature don't want litigation which will waste their time in court hence they turn to forgive and forget others. Probably because of their business / trading activities they also dislike cheating.

The kinship system in Kwahu shows that in any local group an individual is a brother or a sister. This has really helped to show a high sense of respect and tolerance especially in their family. Relatives, especially, uncles look up to some of these good qualities before they provide for their nephews and nieces.

Through (*Anansesem) Ananse* stories, folktales, myths, proverbs, art forms such as paintings and sculpture, people are introduced to moral values. For instance, an *Ananse* story says that, *Ananse*, because of his bad intensions to eat food crops alone in a farm, got stuck to a gum in a farm and the next day was found glued to the gum with harvested food crops near to him. This means that we should not cheat and be sincere to ourselves and others, so do all Kwahus.

Hide and seek *(atetɛatetɛ)* and moon light songs are played among the people to release sexual desire, for instance they play by saying that one should look for his or her husband *Hwehwɛ mu na yi wo mpena*. This is to release tension for children to get to some level.

Children are taught not to parasite, that is to eat from other people's houses. Vulgar language or speech is also not allowed. Anybody who uses it brings disrespect to his or her family. People learnt cultured language and polite words from elders and from the palace. An example of such polite word is *sɛbe.*

4.20 Influence of moral values on art among kwahus.

The moral values has really enable Kwahu citizens to be respectful, kind, generous and to have all the qualities that one deserves in life.

Moral values portrayed through verbal art. In this sense, elders and aged that is grandparents and parents tell their children folklore/*Ananse* stories which project the moral values of the society. In the story *Ananse* (spider) may be humiliated for being disrespectful, greedy and craftiness. Sometimes, *Ananse* or a character will be honoured for being hardworking, kind, loving, caring etc. Children are able to pick the good aspects from the story to help them lead a moral life. While bad characters are usually discouraged

Plate 4.36: Children listening to stories at Nkawkukuma

Source: Photograph taken by researcher

Proverbs in Kwahu traditional life are short, witty statements that express collective ideas, truth, feelings, wisdom, or moral values, Proverbs are oral sources which are kept in memory and passed on from generation to generation by word of mouth. It can be composed into songs for singing or even played with an instrument like a drum. Proverbs can also be expressed in visual form which could be in a sculptural form on a spokesman's staff and umbrella tops and this can be done through

carving. This symbol is displayed on the spokesman staff: *apɛsɛ yɛ kɛsea* oyɛ ma *dufokyeɛ*.

Plate 4.37: Picture of a spokesman staff at Obomeng palace

Source: Photograph taken by researcher

In Kwahu, elders, grandparents and adults educate the youth by talking or communicating with them in proverbs, which improve their moral life. Some examples of the proverbs state that, "if you want to talk to God, talk to the wind". It shows that God is omnipresent, all-hearing, a spirit and invisible. It is God who drives away flies for the tailless animal and it is God who pounds fufu for the one armed man. These proverbs show that God is good, kind, sympathetic and living. He protects and cares for the needy and the down trodden.

Some of the proverbs reveal the people's beliefs in ancestors, death and life after death. For instance, the tongue never rots *Tekyerema mprc* (it all that one does in life). It shows the existence of the "living-dead" and that even though they are dead their deeds and words are never forgotten. This enables people to lead a good way of life. Even the dead want an increase in their number how much more the living, *Awufo mpo pɛ wɔn dodow na ateasefo*. These proverbs help individuals who hear them to lead good moral lives.

Incantations and poetry recitals are all verbal art forms which are recited during ceremonies like funerals, festivals, marriage, etc. Dirges are usually recited at funerals where women sing, weep and recite some form of words about the person who is dead. Usually all the good qualities one did when he or she was a life.

This form of art takes place or appears in the pouring of libation, incantations, act of speaking, recitals, proverbs, poetry and folklore sayings. This is a means of communicating with spirits. It is a form of prayer which is used to thank the gods for the love, kindness, and protection shown to the community. The spokesman *Ɔkyeame* and elders *Abusua mpanyinfoc* usually pour libation to appease the spirits of the land and gods.

When pouring the libation the person, usually the spokesman pulls his cloth to the chest and holds the bottle that contains the drink/wine on to the ground. He starts by saying, *Asase Yaa* (mother earth) come for a drink or *Nananom nsamanfoc* (Ancestors) come for a drink; they will say all that they want to say as they pour the drink. The rest left in the bottle or calabash is then shared among the chief and his elders to drink.

Plate 4.38: Pouring of Libation Mpraeso palace

Source: Picture taken by the researcher at Mpraeso

- **Dance**

This is the movement of the body in an orderly and pleasing manner to the tune to follow a meaningful sound. Dancing takes place when people swing parts of their bodies such as the hand and head, and when they tap the foot or even move the whole body.

The facial expressions and gestures of the dancer can determine the mood of the person. At joyous occasion an individual use to put up a cheerful smile. But when one is sad or in a sorrowful mood one uses to swing the arms, put the arms on their heads and cries whiles dancing.

The indigenous dance forms in Kwahu include; *Kete, Adankum*, *Ashuwa*, *Aboma* and *Adowa* (indigenous dance form). Like the performance of music, dancing is usually performed in ceremonies involving birth, puberty, marriage, death, festivals, durbars and other social gathering. The people sometimes put on costumes when dancing and others dance bare footed. In Kwahu people dance to entertain the crowd, help to relax and for people to express their appreciation to loved ones.

When an important guest/personality gets to the floor to dance, people raise their hands and stretch the second and third fingers upon the person or guest who is on the floor dancing.

Plate 4.39: People dancing during the coronation of a Chief at Mpraeso

Source: Photograph taken by researcher

Plate 4.40: A picture of People Dancing Adowa at Atibie

Source: Photograph taken by researcher

- **Drama**

Drama is an aspect of performing art which is normally used to express an idea of social life in a story form to an audience. Drama is often accompanied with drumming, singing and dancing. The actor or actress sometimes puts on ordinary clothing or special costume for the performance especially,traditional priests *akomfo*c, and hunters *abcmcfo*c. Other forms of drama are dance drama, narrative drama and ceremonial drama.

In dance drama the person who is acting or dancing portrays the actions in the dance for the audience to understand. An example is where a chief dances and expresses his intention to the public that the area or land he is ruling belongs to him. He does this by using the state sword and places it on his chest. The narrative dance drama is also used to express emotions, actions, in war, love and dance displayed by traditional priest. In narrative drama sound and actions are combined to help communicate effectively to the audience.

The ceremonial drama is often associated with ceremonies like rituals, out-dooring (enstoolment and de-stoolment of chiefs), marriage, durbars, funerals et cetera.

4.21 Economic Aspect (Hardworking seen as cultural values in economic activity)

Kwahus are regarded as Ghanaian Jews. They are highly industrious, very active in trading activities, commerce traditional catering services, etc. They are interested in activities that bring money.

Respondents made mention that Kwahus are generally mean; they usually do not use everything that they have. They can really economise anything that they have. This enables them to make a lot of savings and also Kwahu people do not show off as compared to Asantes. A Kwahu man will not usually portray that he has much money.

The aged usually tie their money in their cloth. They also put it in containers and place the containers under their beds or places where one would not expect anything. They call it *waboapotoo*.

In the past, as part of their trading activities the men and women started by carrying cocoa and other crops such as palm fruits, kola and the likes to Accra for sale by means of walking. Others also sell palm wine. They used to buy salt when returning from the market place or where the items were sold. Some travel as far as Salaga, which they pronounce as *sahala* on foot to sell their wares/products.

Plate 4.41: Some Stores at Nkawkaw

Source: Photograph taken by researcher

4.22 Influence of trading activities on art (economic life of kwahus)

Kwahus by nature are noted to be hardworking, faithful, trustworthy and reliable people in their business. This made it possible for people across the length and breadth of the country to trade with them, even the white traders also established a relationship in business with them and this has improved their trading activities.

The main vocation of the women is pottery, catering and sewing as well as farming. The women make various artifacts out of pottery for sale. Such items include pots, dish *(ayowa)*, Ashanti (*ayowa*) that is use by men, *Tasa*, *ebusuakuruwa*, *dwaresen* among others.

Plate 4.42: Some artifact Stores at Nkawkaw

Source: Photograph taken by researcher

Plate 4.43: Some simple farm tools made for sale

Source: Photograph taken by researcher at Nkwakaw

Apart from these, many Kwahu people are good petty traders and successful business men and women. Some few examples of such personalities in Kwahu area in terms of commerce are: the Late Anim Addo established Pepsi Cola and Calico firm. Also he had a lot of shares in Ghana Commercial Bank. The late Ajakwa Saka (Oda sawmills, contractor, builder, Pusher company. Mr. Seth Baah popularly known as "SHABA", SIKEENS and other important personalities.

- **Minerals**

The region can also boast of mineral resources such as gold, diamond and bauxite (Granite Stones). Some of the sites where such minerals are deposited are Ohulobon, Odwenanoma, Apesika, Monsie Kwahu, Jejeti and the like. These minerals are used for items like swords, umbrella tops, jewelleries etc.

Around 1940s some Portuguese and other white people settled at Nkawkaw and established some mining firms like Amalgamated Banquet Areas (ABA) mines and NEWMONT GOLD CONCESSION. This enabled ABA mines to construct road from Atibie to Nkawkaw which was a private road that passed through Obomeng.

There are other indigenous people in Kwahu who use the man power to dig and search for gold and diamond underground.

The construction of the roads and railway lines enabled the whites to come to Kwahu to settle and start selling and also set up companies like U.T.C, UAC, and the like. Kwahus being faithful and trust worthy, the whites helped them to set up their own businesses.Kwahu people were able to move to other places to set up their firms.

Most of them went to Accra, Tema, Nsawam, Aboso, Tarkwa, Swedru, Takoradi, and Asamankese. They do not like staying in Kumasi to set up businesses. They have the notion that they would not prosper or get money when they settle in Kumasi.

- **Clay Minerals**

There is a high deposit of clay and sand in Kwahu. This has helped individuals, groups and companies to set up industries for the production of ceramic wares (pottery), tiles, bricks, chalk, coolers, drinking cups etc. Majority of the women in the locality have used that opportunity by using the ancient method for the production of their ceramic wares for sale. This has made it possible to create employment and also generate income for the people.

- **Hunting And Fishing**

Apart from farming activities, the people engage themselves in hunting and fishing. Hunters kill animals in the forest and sell them for money.

Apart from farming, those at Afram Plains are mainly fishermen and farmers. They do the fishing in the Volta Lake with the help of canoes, and nets.

- **Traditional Catering Services**

They have also specialized in traditional catering services where they prepare various meals for sale which include their favorite fufu and soup. The women especially own small bars and traditional restaurants where they get their income aside their pottery.

Plate 4.44: Traditional cater at Nkawkaw

Source: Photograph taken by researcher

Kwahu women are known to be good cooks and have been able to improve on their catering as a vocation to a high class commercial restaurant such *Kit Kat*, (Also traditional catering services), Ecowas Point, Bogar King Spot and bar etc.

4.23 **Education** (wealth, respect, knowledge)

Respondents gave some cultural values seen in education as wealth, respect and knowledge. Kwahus were used to traditional education, which is simply the process of communicating the culture to a child as described by Aboagye (1978:96). This is where the child goes through the process of socialization by observing and finally participating in the various activities.

Moumouni, (1968:29) states that traditional education was and still is an integrated training combining not only physical with intellectual training. This form of education is a comprehensive approach to the development of the whole man, for the service of his community. Through the process the child is given the necessary guidance to conform to laid down values of the community.

The sons and daughters of Kwahu are traditionally introduced to some occupations such as trading, farming, hunting, fishing pottery and the like. Usually most people pick up the trade their parents do, for instance if one's father or mother is a trader, the child is likely to become a trader since they team up in the occupation right from infancy. Due to that, most people did not see the need to be enrolled into school, which is the formal education system. Boys are introduced to some trade like masonry, roofing, smithing, hunting, farming, trading as well as household work.

Some also learn the trade through apprenticeship. They are sent to some people whom we usually call "masters" for them to assist their wards or children to learn the skill. The master assists the child, sends and also allows him to participate in the jobs that they are doing. This enables the people to acquire the skill and also become perfect or masters on the job.

In Kwahu men or boys usually do the difficult task. They are taught to be hardworking, brave and defensive. Females are also given training on jobs that do not demand a lot of energy as compared to that of the men. They learn trading, cleanliness; house-keeping (home management), cooking, hygiene and also how to prepare herbs (medicine).

- **Formal Education**

At first Kwahu people thought formal education was just a waste of time, effort and money. Their main target was how to get money; because of that majority of them did not spend much time on formal education and also did not enrol their children in schools especially the girl child.

Kwahu people have now realized the importance of education. That is formal education gives rise to the shift in the occupational distribution and ordering in a country. The Basel mission now known as the Presbyterian Church of Ghana also contributed a lot in education especially in the lives of Kwahu people.

The Basel mission set up Junior and Senior Schools at Abetifi which were known as Presbyterian Junior and Senior Schools. The Basel mission also established Abetifi Teacher Training College to enable them train quality teachers. Kwahu people are now interested in education and boast of quality schools in their locality from the basic level up to the University level. They now utilize their money to give their children quality education.

Though they started late, they can now boast of top ranking officials in various institutions like Very Rev. D.A Koranteng (Moderator of Synod), the late Dr. R.I.D Dankyi (Medical Doctor), Justice S.A Wiredu (Lawyer), etc. Now there are a lot of Government and private schools in Kwahu. Below is a table showing a list of schools in Kwahu:

Table 4.0 A list of schools in Kwahu

SECOND CYCLE SCHOOLS	**TOWN**
St. Peter's Secondary School	Nkwatia
Abetifi Presby Secondary School	Abetifi
Mpraeso Secondary School	Mpraeso
Nkawkaw Secondary School	Nkawkaw

TERTIARY INSTITUTION	
Presbyterian University College	Abetifi

Plate 4.45: Mpraeso Senior High School, Mpraeso

Source: Photograph taken by researcher

Plate 4.46: Abetifi Presbyterian Senior High School, Abetifi

Source: Photograph taken by researcher

4.24 Influence of education on art

Some of the cultural values disclosed by respondents were wealth, respect, and knowledge. Respondents made mention that Kwahus also learned various trade and vocation through the traditional system as apprentices.

Majority of the people learned various trade and vocation from their relatives, friends and some from an expert (master), especially when one's family notices the potentials of their ward then they guide or send them to an expert who is well vest in the field to assist. Some of the activities they indulge in include farming, hunting, cooking, trading, pottery, masonry, carpentry (sculpture) among others. They usually practice for a period of time which enable them to become perfect and can work on their own without any assistance. They are able to produce items like pots, stools, mortar, clothing, and the likes from what they specialised in.

Due to the introduction of formal education, various vocations and professions are taught in schools, such as visual art, science, business study and general art. This has enable students to be employed after their formal education based on the knowledge gained.

It was observed that, most of the secondary schools in Kwahu District that offer visual art as a program offer ceramics which is an aspect of visual art subject.

Probably because of the abundance of clay in the area (Kwahu); the study of the Senior Secondary School Certificate Examination (SSSCE) final results organised by West African Examination Council for the schools revealed that, students perform quite well in ceramics.

4.25 Social Life of the People

Kwahu people are generally sociable, accommodative and also have respect for other ethnic group. They are able to associate themselves with anyone who comes their way. This might have probably generated from their movements or migration from one place to the other to seek for greener pasture. Kwahus migrate a lot due to the nature of their work. This has made it possible for them to marry (outsiders) from other ethnic group. They find it easy to interact with people from ethnic group.

- **Birth: blessing as a cultural value in birth**

The concept of man among Kwahus is that human being (man) is made up of components such as blood *mogya,* spirit *sunsum* and soul *okra* and body (*nipa dua*). In this case one can say that human beings are made up of a composition of both biological and spiritual elements.

It is the biological element that decays when one dies and the spiritual element leaves the body. Information gathered on Kwahu reveals that parents or couples who are infertile use herbs and other parts of plants as medicines which help them become pregnant. Some people also consult traditional priests, chief priests, shrines and *abosom* to help them become pregnant and also give birth.

When the woman is able to become pregnant it is believed that the blood *(mogya*) is from the mother that forms the child or baby. The child is considered to be part of the mother's family (*Abusua).* This blood relation enables the baby to be part of the mother's clan. This explains why Kwahus accept the matrilineal inheritance. At death the physical part (body) is buried and it decays.

The soul (*Okra)* which is a spiritual component is believed to be given by God *(Nyame*). The soul links man directly to God. The soul is sometimes referred to as

Tiboa that is conscience which influences man's actions. It is sometimes attributed to be Good and Bad (ill) Luck.

Souls have been given names *Kradin*. This is the day on which one was born. For example if a child is born on a Sunday he or she is called Kwasi or Akosua respectfully.

The soul also determines one's destiny (*nkrabea)* or *hyebea* since it comes from God. It is believed that it can be changed through magico-religious means and other forces such as witchcraft and the like. The soul is believed to be immortal and therefore supports the concept of reincarnation. That is why some children are given marks when they are born. Especially to mothers whose babies die frequently or often when they are born.

The spirit *sunsum* is believed to originate from the father. Spirits can be strong *duru* or weak *ha*. This is what is thought to be involved in dreams and it is believed to operate at night. It is thought that witchcraft and devil spirits can easily attack weak spirits.

Kwahus believe that when a woman is pregnant she needs not insult others, and also commit adultery with other man. These can make it difficult for the woman to deliver during labour. Respondents disclosed that it is also believe that if a pregnant woman watches horrible pictures it is likely she can give birth to the likeness of the image she observed.

4.26 The influence of birth on art

The cultural values seen in birth include blessing, respect, and love among others. It has several influences on the art forms that promote child birth when couples

have difficulty in having children. It is believed that human being is composed of biological and spiritual element.

The priest, traditionalist, herbalist, and other specialist give or prepare herbs prepare in pots for couples to use to enable them have their own child. The type of pot used is known as *kukuo* which is made by the potter. The pot is made in an oval or cylindrical shape to contain any liquid substance, herb or medicine.

Sculptors have also contributed to help couples have their own children, by carving a wooden doll *akuaba* for the woman to treat it as her baby. In the process they become pregnant, probably because of believe and trust they have in the object as well as the priest, herbalist or traditionalist. Respondent agree that the baby is from the Supreme Being. Also, prayers and rituals are performed to ward away evil forces such as witch craft and wizards that prevent couples from having children.

Libation is poured as a sign of prayers to the Supreme Being (God, lesser gods, ancestor and other spirits) to bless the couples to give birth. Libations are also poured to pacify the gods for any wrong doings committed by couples. Respondent believe in magic - religious means as well as reincarnation because the newly born babies are marked on the body. This form of body art is to prevent spirits and evil forces from harming the baby. The newly born baby is also decorated with ornaments such as beads which is worn around the hands, waist and legs. This represents a sign of body development. It helps parents to monitor the growth of the child

- **Naming Ceremony (*Abadin To)***

When a child is born Kwahu people believe that names can be given to a child a week after his birth, from the eight day going. The waiting period indicates whether the baby has come to stay or not. It is also believed that ghosts and other spirits can

easily kill the new born child when exposed at that tender stage. The baby is then considered as *chchoc* (stranger) who can easily go back to the world of the dead.

Parents debate on a name that will be given to the child when he or she is born. The names given to children depend on so many things. It could be due to certain situations. For example *Donkor*: when one's children die often or immediately the babies are born. It could also be the period in which the child was born, for instance, Christmas *bronya* is sometimes adopted.

Respondent stated that the child is named after the person whose life is worthy of emulation. Some people name their children after grand-parents, themselves, relatives and friends as well. Naming ceremonies are usually performed at dawn or early in the morning when the weather is cool. This is meant to usher the baby into a new dawn or beginning in life on earth. Relatives and close friends gather to grace the occasion. The baby is placed on the person whose name the baby is about to take or any elderly person in the absence of the person whose name the child is to be named after.

Plate 4.47: A father holding a baby at a naming ceremony at Obo

Source: Photograph taken by researcher

Libation is poured to thank the gods, ancestors and other spirits for the gift of the child. Water and wine are poured in a container (calabash) for the person who is to perform the rite. The person dips his forefinger into the wine and water respectively and drops it on the Childs tongue three times signifying truthfulness and trustworthiness.

For instance: *Emmanuel Nana Yaw Adonten* when you see water, it must be water and when you see wine, it must be wine. *Emmanuel Nana Yaw Adonteng woaba tena ase* literally meaning, once you have come, take a seat. It means you are welcome to stay.

Libation is then poured to ask for protection, prosperity, wealth, respect from the *abosom, asase yaa* (Mother Earth) and other spirits for the child. The wine is then passed round for those gathered to sip to serve as a witness.

Gifts are presented to the parents and it serves as seed money for the Childs upkeep. Also, prayers are said to God Almighty and some people even conduct the ceremony at the Church for God's blessing. Music is played and people dance to grace the occasion.

Table 4.1: Some Kwahu Names and Their Attributions "Sabranne"

NAMES	ATTRIBUTIONS	NAMES	ATTRIBUTIONS
Abuaku	Omani	Debrah	
Addo	Kwaata	Dwamena	Akɛntɛn
Owusu	Aduomire, Akyeaw	Gyamfi	Amonu
Adonteng		Koranteng	Amanin Ampong
Affum	Adae	Kwakye	Adeɛyɛfɛ
Agyapong	Osenfuo	Mireku	Ohwim
Agyei/waa	Okodeɛ (Bresiam) Okores	Ntiamoah	Amankuo
Akomea		Nyarko/a	Aboronoma
Akoto		Nyampong	Asante/Asantewaa
Akuamoah	Mosi/e	Obeng	Akrofi
Ameyaw		Oduro	
Ampadu	Daaduam	Ofori	Amanfo, Kontonti
Amponsah		Ofosu/a	Aduanwoma
Anim	Kodua/ Abadee	Omari	Dɔtɔ
Ankomah	Ayɛ	Opoku/a	Ahweneɛ, Antɛm
Asante	Krobea	Oppong	Kyekyeku
Asare	Baafuo	Osafo	Kantanka
Asiedu		Osei	Brakatu, Bonsu
Bamfo/waa	Kune	Oware	

4.27 Influence of naming ceremonies on art

The cultural values seen through naming ceremonies include identity, truthfulness and worthiness. The whole event is a role play. Art play an effective way during this occasion. During the celebration, the parents, child, relative and friends put on white clothing which is an aspect of textile. Since white signifies victory, obviously tells that the people present at the occasion are in a joyful mood. Ornament jewellery such as necklace, earring, bangles etc are also worn by the people as a form of decoration and beautification.

Gift items made of various art forms such as clothing, dolls, containers, jewellery, and money are presented to the child. The pouring of libation is an art which is done as a means of thanksgiving to the gods for providing them with a child. As part of the function, another form of art which is music is not left out. It is performed to grace the occasion for people to dance to the tunes.

- **Puberty Rites among Kwahus**

The details of puberty rites change from one society to another. However the basic meaning and significance of the rite are generally similar. According to Asare Opoku (1978:112), puberty rite is initiation to make one a fully developed person and capable of discharging his duties as a full member of society. Amenuke et al (1991:30) also state that, it is the passage from childhood into adolescence and adulthood. It is accompanied by rites, rituals and initiation. On the whole puberty rite is done to usher one from a youthful stage to adulthood. This indicates that the person is now a fully grown person.

- **Puberty for Girls**

Kwahus also perform *Bragoro* (puberty rites) like other Akan societies. It is an offence for a girl to become pregnant without going through the initiation rites known

as *Bragoro.* Those who are not able to pass through the initiation rite and get pregnant perform purification rites known as *Kyiribra* after which she is expelled from the town.

In Kwahu the puberty rite is performed for girls after their first menstruation/ menstrual period. The girl is examined physically to check if she is not pregnant. She is taken care of by an elderly woman who has not experienced death of a child before, to educate her on personal hygiene, home management, sex education, cooking and the like. The girl is made aware that she is now matured.

The girl is quarantined for some days. They bath her and pomade is smeared on her body. The girl is given mashed yam (*εto*) and some eggs. After the initiation she is sent home and moves from house to house to greet friends and love ones who also give her gifts.

4.28 Influence of puberty for girls on art (respect)

Respondents stated the cultural values derived from puberty rite for girls as a sign of respect, trustworthiness, obedience, humility as well as unify the young girls. The girls are decorated with *kaolin* white clay on their bodies which is an aspect of body art and at times the designs are made out of combs, circular shapes or fingers.

Also they are richly decorated with various ornaments such as beads which are worn around their necks, hands, waist and legs. The girls are also dressed in a nice *kente* cloth which is a textile product showing great reverence and honour brought onto the family by the girl. They are gorgeously dressed to look like queens. The earthenware which is made by the potter is used for preparing the mash yam *jtc* with the aid of the grinder *tapole*.

The participants are given gift items such as clothing, jewellery, doll, stool, cooking utensils as well as various artefacts. They were taught various vocations like cooking, farming, home management et cetera where art forms are employed. Examples of items of farming include hoes, cutlass and other sculptural forms.

The whole episode or activity is dramatic and it is usually accompanied with music, dance and drama. Orally, the girls are been advised and educated, using proverbial sayings and other means of communication. Libation is poured as a sign of prayers for the girls, to appease the spirits and ancestors to bless them with more children.

- **Marriage (Togetherness, unity, love, Trustworthy, Respect)**

Kottak (2205:168), marriage is a union between a man and a woman such that the children born to the woman are recognized as legitimate offspring of both parents. After initiation rites, a girl is ready to marry; marriage is a very important stage in the life of the Ghanaian. The main aim of getting married is to have children. This is why child-bearing is stressed throughout the initiation rites.

In the past, most parents betrothed their daughters before they were old enough to marry. Nowadays, parents who choose partners for their children seek the children's consent first. In some cases too, the young people make their own choices and inform their parents. It is the customary practice for a man to seek the hands of a woman in marriage. In most communities it is a taboo for a woman to propose love and marriage to a man.

In our traditional set-up, marriage involves the man and the woman concerned as well as their families. Before the marriage, most families try to investigate each other's family background. They do this to find out if there is anything that will

prevent a successful marriage. They investigate to find out answers to questions such as these:

a) Are they not relatives or from the same clan.
b) Are there any communicable or hereditary diseases like tuberculosis (T.B.), leprosy, insanity or epilepsy in the family?
c) Had there been any criminal record, e.g. murder or stealing?
d) Is the family quarrelsome?
e) Is the woman lazy?
f) Can the man look after a wife?

It is only after both families are satisfied with their investigations that the marriage can be allowed. In all communities in Kwahu, there is the custom of giving gifts to the bride's family, especially the girl's mother. There is also a presentation of drinks and an amount of money, but the money involved differs from community to community. The gifts to the bride's family by the bridegroom show his gratitude for allowing their daughter to be part of his, the bridegroom's family. The customary drink, the *ti-nsa* (head wine) of the Akan which is presented by the bridegroom seals the marriage. When there is a divorce, arbitration decides whether a bride-wealth paid by the bridegroom should be returned to him or not.

Plate 4.48: Presentation of gift at a marriage ceremony at Atibie

Source: Photograph taken by researcher

A man, who wishes to marry, first discusses his intentions with the girl concerned. He has to make sure the girl will agree to marry him before he informs his parents. Finding out through secret meetings if they will marry is known as *kasasie*. The man then tells his mother or an elderly person about his intentions. His mother or the elderly person will in turn inform his father. If the mother feels that the marriage will not be possible for some reasons, she will discourage him. When the father agrees, an investigation will immediately start into the girl's conduct and family background.

The respondent revealed that, when the boy's parents are satisfied, the father through a delegation, informs the girl's parents about his son's intention. It is the boy's father who contracts the marriage. This information is known as *kckckc* (knocking ceremony). The announcement is made with a pot of palm wine or a bottle of schnapps. Some amount of money is added to the drink. The amount paid differs from community to community. The man may add some extra money to whatever custom

demands. This is usually to impress his-in-laws that he can really look after their daughter. In some communities, this money is regarded as a (token gift) for the girl's mother.

The girl's parents ask them to go back and come later for an answer. This enables them to find out if their daughter agrees to the marriage. They also investigate the boy's conduct and family background. When they are satisfied, a word is sent to the man's family to come forward. It is the custom for a father to pay for the marriage expenses of a son. But these days, most young men give the money to their fathers for the marriage rites.

The father sends a message to the girl's parents to inform their maternal relatives to send their representative to the ceremony. On the appointed date, the man's father sends a delegation to perform the rites. The important part of the ceremony is the offering of drinks known as *tiri nsa* (head drinks). In the past, it used to be palm wine, but now it is schnapps. The *tiri nsa* traditionally seals the marriage. Some money is added to the drink. The amount of money given differs from community to community. There is also a customary fee charged to be given to the girl's mother. Her brothers too are given some money known as *akontagye sekan.* Before the payment of the customary drinks and the fee, the girls formally called before the gathering to give her final consent to the marriage.

Plate 4.49: Picture of a marriage ceremony at Nkwakaw

Source: Photograph taken by researcher

After accepting everything as custom demands, the head of the girl's family pours libation asking for protection an d blessings for the new couple. He also prays that the marriage should be blessed with children. The rest of the drink is shared among all the people present to signify that they all witnesses to the marriage. Pieces of advice are then given to the couple. The man can then fix a day to take his wife into his house.

There is another important rite which can be performed on the same day or at any time in their married life. It is an amount of money which is known as *ti-aseda* or *ti-ade* paid to the girls family. This is what might be showing the man's appreciation to the girl's family for giving their daughter to him. In the past, the girl's family used this amount to pay any debt in the family. They believed that using that money to pay such a family debt would give her the peace of mind to enjoy her married life. Where there was no such debt, it was used to buy some property, e.g., a land or a farm for her and her future children. If there was divorce, the husband could claim the *ti-aseda* or *ti-ade* from the wife's family.

The bridegroom sends a pot of palm wine or a bottle of schnapps to the bride's father for permission to take away his wife. The head of family pours libation with it and blesses the couple again. On reaching her husband's home, the husband provides her with food items to prepare a special meal for relatives, friends and other dignitries present. This special meal is known as *csɛnka* or *aduane kɛse* (wedding feast). It is a

marriage feast which is followed by jubilation. Traditionally, the c*sεnka* was prepared in the bride's home and sent to the bridegroom's house where it was shared among relations and friends.

4.29 Changes in Traditional Marriages among the Kwahus

Nowadays, most of the customs connected with traditional marriages are disappearing. Formal education, Christianity, Islam and other religions have influenced the marriage ceremony. For instance, most parents no longer wait for the husband to provide a trunk full of the wife's clothing before they allow her to join her husband. Another change is that since most young people now work outside their hometowns and villages, the bride is not sent to the bridegroom's house by her aunts or relatives.

Instead, the man arranges for his wife to join him at his station. Some Christian and other religious groups as well as some educated people, after the customary rites, have the western form of weddings. Nowadays, a Bible and a ring are added to the items presented to a Christian or an educated woman at the (knocking) ceremony. The engagement ring is supposed to keep away other suitors. If for any reason the marriage does not take place, the engagement ring and the Bible are returned to him.

Plate 4.50: Married couple dancing

Source: Photograph taken by researcher at Nkawkaw

- **Divorce**

When one wants to divorce one need to sit down with the elders of both families and say the reason why that person wants to break/stop that marriage. The elders of both families meet to find if it is necessary for them to settle the issue that brought the misunderstanding in the marriage. When it fails the person who will refuse to marry will pay compensation. But mostly the men do not allow the women to pay; rather, they say let her go if she wants to go.

Grounds for divorce are adultery, fighting, quarrel and accusation of being witches. The person who breaks the marriage will provide the *Kεtεasehyε* (money) then the male representative will collect sand or ash and throw it on the feet of the woman. This is locally known as *wagu no hyire.*

- **Types of Marriage**

Traditionally Recognised Marriage (*Adehyeware*)

This is a type of marriage that is mostly recognised by Akans. Here, the man goes through the proper channel and performs the customary rites to get a woman as his wife. In this type of marriage, if one goes outside the marriage to have sex with other people, the other partner can claim compensation for such an act. This is known as *ayefare*.

Suitor/Courting *(*Mpena Warε*)*

This is also a type of marriage where a man has not gone to see the family of a lady to perform the necessary customary rites but lives with her as his wife. This is not endorsed by Akans but some couples in this category go to the extent of having children. If a partner dies, the other will not be made to go through a rite known as *Kuna* (widowhood rite).

Next Of Kin's Marriage *(Kuna Aware)*

This is a situation where a next of kin (the dead person's relative) marries a woman whose husband has died. The next of kin can marry his brother's wife and take responsibility of the woman and her children if he so wishes. If the widow has already gone through such a thing twice, the man (next of kin) would not be permitted to perform the customary rite. The next of kin can only marry the widow after she has mourned her husband for a year, but if the widow does not want to marry again, it is permitted. If the widow agrees to marry, the next of kin performs fresh customary rites to nullify the old marriage and seal the new one.

Slave Marriage *(Afena Aware)*

This is a type of marriage that takes place between a rich person or a chief and his slave or house-help. In this marriage, the man does not perform any customary rite

to the slave's family but they continue to have children and they are called *ofie nnipa* among Akans. Such children are sometimes used for sacrifices if the need arises. If the lady/slave goes outside the marriage to have sex with another man, the chief /the husband may claim compensation from the slave but if the man does the opposite, the slave cannot claim any compensation.

Awowa Aware

If a family owes somebody heavily and cannot pay the money, they can give their daughter to such a creditor to marry till they are able to pay all the money. If it happens that the man finds this servant attractive, he can marry her without performing the customary rites. But if her family is able to pay off the debt, the man may be asked to perform the customary rites to make it a proper marriage. The lady can leave the man if she does not love him and takes the children with her.

Bethrotal Marriage *(Asiwa Aware)*

This is a type of marriage where a grown up man proposes to a young lady or a child (girl). Here, the man spends his time and resources on the girl. He buys clothes, gives her money and virtually does everything for her. When the lady comes of age, the man goes ahead to perform the necessary rites and takes the lady as his wife.

- ***Ayεtε/Nsiananmu***

It is also a type of marriage where a lady from the deceased wife's family is given to a man to marry as a replacement if his wife dies. This may happen if the family of the lady finds some special qualities in the man. This normally takes place if

the wife of a chief or a paramount chief of Kwahu dies. Another situation that can warrant this type of marriage is where the wife of a chief becomes an old lady.

Polygamy

The word polygamy according to Kwabena Amponsah is used to apply to marrying many wives or husbands. The term has been used by many scholars to apply to a husband with many wives. This is polygyny and where one woman has two or more husbands, this is referred to as polyandry. Polygamy therefore as a technical term which includes both polygany and polyandry. Here, the man performs the necessary customary rites on each of the women. He tries to have children with all of the women.

4.30 Influence of marriage on art (blessing)

Respondents disclosed that married couples as well as witnesses which include both relatives and friends put on white clothing or something colourful (*kente*) and other ornaments such as rings of all kinds, bracelets as well as sandals which are all artefacts for the function.

Libation is also poured as a sign of blessing which is an oral or verbal art. A relative from each family will act as a spokes person (*ckyeame*). Items such as cutlasses, clothing, gun and the likes are provided as gifts for the married couples to enable them cater for themselves. Potters make a special ware known as *Asanti ayowa* with a lid in which the food: *fufu* is served for the bridegroom. Generally the bride prepares food *aduane Kεsse* and serves her husband, friends and relatives when she is

sent to the husband's house. Finally music and dance are performed to grace the occasion.

- **Death and Funeral Ceremony (as a sign of respect)**

Death concludes the life cycle. It is considered a change from a physical life to a spiritual life. It is believed that the dead person leaves the physical world for the spiritual world. Therefore, when a person dies, the traditional Kwahu person, like other Ghanaian believes that he is making a journey to the next world, where he may live as an ancestor. Death is said to be a bridge between the world of human beings and that of the spirits. Therefore, when a person dies, it is believed that he continues to have contact with the living. Thus, the ceremonies and rituals performed for the corpse emphasize the unbroken family relationship between the living and the dead.

Rituals for the Dead (Respect/ Togetherness)

When a person dies, relatives perform funeral rites. They give the dead a fitting burial and later give offerings of food and drinks to the spirits of the dead. The dead on their part are believed to play an important role in the lives of their families. Their role is to guide and protect them. They are also thought to serve in the spirit world as the elders of the family. Wherever there is death there are carefully planned ceremonies and rituals. For example, there are rituals for the burial, funeral and the dead. The traditional Kwahu person believes that unless the proper rites are performed the spirit of the dead will not be able to join the spirits of their ancestors. But if the proper rites are performed they would be welcomed.

When death comes, it concerns everybody in the community. Although there are differences in the ceremonies and the rituals performed for the dead, communities

in Kwahu treat the corpses according to sex, age and status. For instance, among most communities, the funeral of a child is different from that of an adult. There are few rites and little weeping. Funerals of chiefs and queen mothers are different from those of ordinary people. Among some communities, when a person dies through an accident, child birth, or suicide it is considered to be (a bad death). People who die in any of these ways are not given the usual burial and their funeral rites are not performed. When these are done it is believed that such incidents will occur again in the dead person's family.

Kwahus observe funeral anniversaries as important ceremonies for the dead. They are considered memorial days on which rituals are performed. Such memorial days are observed at different intervals. Some celebrate it there, four, eight, fifteen, forty or even eighty days after death. Others observe it six weeks or a year after death. There are stages in a funeral celebration. Each stage involves special performances of rights.

Preparation of the Corpse

When a person dies, the corpse is washed and then dressed according to the age, sex and status of the person. The body is then laid in state for mourning. The washing, dressing and laying in state of the deceased are mostly the duty of the elderly women in the family. The public is not allowed to see them washing corpse they are believed to be sacred.

The corpse is dressed in a rich *kente* cloth with a gold chain. However, they remove and replace them with a simple dress before the corpse is put into the coffin.

i. Pre-Burial Mourning

There is pre-burial mourning when the body is laid in state. The body is laid in state in the family head's house, the father's house or the deceased's own house. Some people lay the body in state in an open porch in the house or in the sitting (living) room.

Whilst the body is lying in state, relatives, friends and other sympathizers come to mourn with the bereaved family and to pay the last respect to the deceased person. The arrival of mourners to the funeral grounds mostly involves wailing. The women in particular sing dirges that tell how sad it is that the deceased is no more. Usually, a close relative is selected to sit at the bedside to receive sympathizers.

It is the custom in most communities to present gifts while the body is lying is state. Gifts such as coins, handkerchiefs, cloths, rings and a calabash are (presented) to the dead person. It is believed that since the deceased is traveling to the spirit world, he needs money for his or her fare and other expenses. The calabash, for example, will be used for drinking water.

ii. Burial

The time of burial is the most dramatic and sorrowful period. There is much wailing and singing of more dirges. All this is because the people feel they will not see the deceased person again. Some Kwahus pour libation to *Asase Yaa* (Mother Earth) to ask for permission to dig a grave for the burial. The grave diggers are given drinks such as schnapps, money, fowls or sheep depending on what custom demands in the community.

Putting the corpse in a coffin is seen by only a few relatives. In some communities, it is this time that special parting rites are performed to break the

relationship between the deceased person and the immediate relations: widower, widows and children in particular.

The coffin is usually provided by the widower/widow or the children of the deceased person, or any other persons as custom demands. Gifts presented are put in the coffin. In some communities, the last person to present a gift is the widow or widower. Gifts such as coins, calabashes, small piece of cloth and rings are put in the coffin before it is covered.

In some communities among the Kwahus, widows or widowers of the deceased are not allowed to join the funeral procession to the cemetery. They only do so up to some distance and return. At the grave-side, a relative of the dead person pours libation before the coffin is lowered into the grave. Among the people of Kwahu, any mourner returning from the grave-side is expected to wash his hands. For this purpose a container filled with water in put at the entrance to the house. It is believed that if this is not done the person might bring some bad luck from the cemetery.

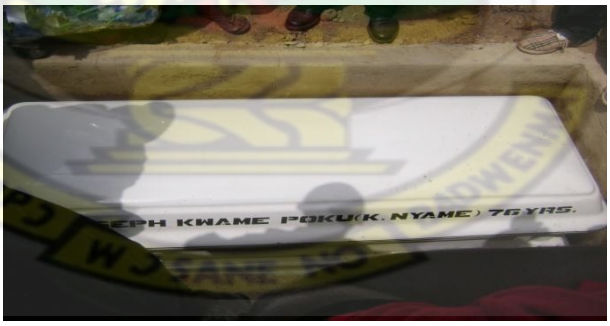


Plate 4.51: A coffin in a grave at Atiebie

Source: Photograph taken by researcher

iii. Mourning after Burial

In most communities, mourning goes on for at least eight days after burial. During this period, very close relatives fast. They stay away from the main food of the communities and may live on drinks, eggs, kola, porridge and so on.

iv. The Funeral Day

Formerly, the funeral day was different from the day of burial. It was a day usually set aside by the family to mourn and remember the dead. This day was a great social occasion. The day was announced to all relatives and friends. Nowadays, the funeral takes place in the day of the burial of the corpse. During preparation for the funeral, people hire chairs and canopies, invite band groups, provide drinks and food for visitors and mourners. On the night before the funeral day, wake is kept. During this time, there is singing of traditional songs, dancing and firing of musketry. On the funeral day close relatives sit together at a particular place where they can be easily recognized. They wear black, red, any dark-brown or *adinkra* cloth. Some Akan widows and widowers wear raffia around their elbows. This signifies that since the spouse is dead there is nobody to depend on. In fact the widower is compared to the raffia which is light. Mourners in other communities may put leaves between their lips to signify that with the death of their partners they have nothing to eat. In other communities, sympathizers do not shake hands with the widow or widower. In the past, some close relatives like children, widows and widowers were shaved.

On the funeral day, when sympathizers arrive, they go round to shake hands with members of the bereaved family who are seated at one place. All sympathizers give donations to help to pay for some of the funeral expenses. Such donations are announced to the public. Death is the inevitable end of a man, but it is believed a

transition from this present earthly life to another life in the spirits or the spiritual word *Asamando*.

Kwahus are like Egyptians who believe in life after death and pay attention to the dead. They call the deceased person because of that Kwahu people give a befitting burial to the dead. They try as much as possible to bring the dead person body home for burial. It is difficult for them to bury their citizens outside Kwahu.

Plate 4.52: People at a funeral ground at Atibie

Source: Photograph taken by researcher

Types of Death

i. **Natural Death *(Owupa)***

This is a type of death where an individual grows to a considerable age before dying. The person may die of some sickness.

ii. Accidental Death

This is a kind of death that occurs as a result of accidents. The following may be some of the causes of accidental death: motor accidents, snake bites, trees falling on an individual, etc.

iii. Suicidal Death

This is a type of death where an individual intentionally commits suicide. Here, a person uses a knife, poison, etc to kill himself / herself.

4.31 How Kwahu People Handle the Dead

When someone is at the point of death, it is the custom of Kwahu people to give water to the person. Because they believed that the person will be thristy since he will travel a long distance to reach the underworld.

In Kwahu when one finally dies, the body will be kept in-door for the necessary planning to be done by the elders and *abusua panyin.* They would use that opportunity to go round and inform the relatives *abusuafuo* and friends. Normally, if the death occurred in the morning or afternoon the body would be sent to the cemetery *amusie* for burial. Also if the person died at night or in the evening the people would keep wake, inform relatives the next day and bury the body.

On the other hand the body could be kept for three to four days after which they would bury the person. They used to embalm the body. Some years past, they used schnapps, cement, corn doe and also special herbs which helped them to preserve the body. They smeared it all over the dead body. Sometimes they put the dead person

on a bucket or chamber pot which served as container to store the fluid that would drain or come out from the dead person.

This was done to enable them go round to inform the elders, chief mourners, abusua panyin, relatives and friends of the deceased person. They use to give people drink (pito) when they were going to inform them about the issue at hand.

First and foremost, the lineage head, *Abusua Panyin* is immediately informed about the dead and then the father of the deceased person is also informed.

The elders of the family of the deceased person have to take drinks and money to the Chief's Palace *Ahenfie* to inform the chief and his elders.

- **Minor / Children**

It is the duty of the father to make the necessary arrangement with the elder for burial. If the person is the first child of the parent to die, they do not need to make any big funeral. It should be something simple just to mark the ceremony. Also, it is a custom for them to wear white clothing *adinkra* instead of black (*birisi*) that they normally use for funerals. This is usually done just to prevent frequent death of children in the family. It is believed that when you make it big then death would always knock at one's door. It is the duty of the abusua panyin and his elders to bury a person in a family who is not yet married.

- **Death of a Wife**

It is the responsibility of the husband to defray the cost of burial rite when his wife dies. The husband has to buy the coffin, unless he did not marry her properly. Even that, the (husband) will perform the marriage rite before the woman will be

buried. The husband has to bring the wife's body home for burial if it occurred outside her hometown. That is why elders sometimes encourage people to marry from home.

- **Death of Husband**

The situation here is quite different when the husband dies. It is the children who buy the coffin only if they are grown. Other than that, the man's clan will take up the responsibility to bury their relative (*dehyeε*).

KNUST

- **Burial and Funeral**

In Kwahu when one dies the body is normally laid in state on Friday in the evening. This is known as wake keeping and it depends on one's religion. Adventists have their wake keeping on Thursdays or Saturday evenings. One is not permitted to cross the river *Adowa* at Atibie with a corpse if it is not passed six in the evening to the mountains. Usually relatives wait at Nkawkaw or at the Atibie Government hospital until 6.00pm before they cross the river with the corpse.

Now, in Kwahu they have set a period in which they have their funerals. The people call it *ayida* and usually the period is one month with the exception of Obo that celebrate funerals frequently. This is to help Kwahu people not to travel every weekend for funerals. Also the elders assume that during that period or the *ayida* other friends, relatives and sympathizers would be able to attend the funeral. But if families have the means they can have the funeral on any day that they want. Some people prefer to have it alone.

Those who do not have the means and cannot keep the body for long can bury the corpse on any day but can wait to perform the funeral rite during the *ayida* where they will have the opportunity to have a lot of people to mourn with them.

On Saturday a religious service takes place when prayers are said for the deceased person if he or she was a Christian. Tributes about the deceased are read by relatives and friends on Saturday in the morning. It is the children of the deceased person who dig the grave for burial. They take the coffin with the body to the cemetery for burial. On their return from the cemetery water is placed at the entrance of the house for people who went to the cemetery to wash their hands.

- **Funeral*:* (*Ayieyε*)**

After the burial which usually occurs on Saturday, people pay their last respect to the dead person. People get to the funeral grounds with wine or drinks as a token for the bereaved family. The wine *nsawa* would be put in a gourd and shared for the people.

Still some people donate drinks – soft and strong together with money to the deceased person's family instead of wine. Probably the dead person left relatives that need to be taken care of.

During the funeral the bereaved family serves food and drinks of all kinds for the relatives and friends since they have sat long and might be hungry. There is always a master of the funeral ceremony *nea cte ayipaso*. Now it has been modified, there is an announcer who keeps people informed about what goes on at the funeral grounds. People then listen to music and dance till they close.

In Kwahu the funeral ceremony comes to an end exactly six o'clock in the evening. On Monday, the *Abusua Panyin*, elders, relatives, children and family members of the deceased person sit down and deliberate on issues about the funeral.

The elders look for a successor to replace the deceased so that he/she will be able to take care of the things the deceased has left behind. The heir (*odiadefo*) can be

selected from the same lineage, the same house or from another house of the same lineage. For example if the husband dies, the eldest brother in his house or other clan of another house can be selected to replace the deceased and take over his property.

If he left behind a wife/wives or children, his brother can marry the wife or wives and care for the children as his own. Also his brother can decide not to marry his brother's wife or wives. They also calculate the cost that was incurred during the funeral celebration. If there was any loss they will share it among the family, and the children. After the funeral rite the family members or relatives, go round and thank friends and sympathizers who came to assist or mourn with them.

The family members finally go to their respective places where they came from. After forty (40) days the relatives open the deceased trunk or box (*adaka*).

Plate 4.53: People at a funeral ground at Atibie

Source: Photograph taken by researcher

The influence of funeral on art (respect for the dead)

Information gathered from respondents revealed that because of the respect Kwahus have for the dead almost all the houses they build have (porches) created

where the dead is laid in state. This is seen in their architectural design which is as aspect of art.

The sculptures also play an important role in funeral celebration. They use to make coffin and the graves where the body is laid to rest as other ethnic groups.The body is placed in the coffin for burial. The grave is also made by the sculptor,it helps relatives to identify where the body was laid in future to perform any rite.

Families, relatives and well wishes mourn the dead, dress in black, red, brown and blue black clothing such as (*Kuntukuni*) as well as *adinkra*. Normally they put on white clothing with the *adinkra* symbols for thanks giving.

Plate 4.54: Picture of people in white for thanksgiving service (white clothing)

Source: Photograph taken by researcher at Obomeng

Plate 4.55: Picture of people mourning in black /red attire

Source: Photograph taken by researcher at Abetifi

Gift items such as handkerchief, clothing, rings, money, et cetera are placed in the coffin. It is believed that that the dead person is embarking on a journey and will use it in the ancestral world.

Now graphic design products such as posters, T-shirts, brochures et cetera are made to inform the public about the funeral arrangement and other activities. Initially, relatives and friends were informed orally as disclosed by respondents.

Funerals are accompanied with music dance and drama for people to express their respect and love to the dead. Libation is poured at the grave side to evoke the ancestors to warmly accept the soul of the departed. Finally, it was noticed that when one dies at a tender age, an egg is given to the ancestors and libation is also poured to the ancestors in other to find out what caused the death of the person.

- **Festival Celebration (Togetherness/ Unity)**

Festivals are annual occasions for large public celebrations during which the entire community remember, honour, think about the progress of the community, thank God, ancestors, gods and other spirit of the land for their help and protection

throughout the year. Mbiti (1973:136) stated that "there are many occasions when festivals add to the grandeur of both personal and communal rituals".

Kwahus are second to Fantis when it comes to festival celebration. Kwahu people are noted all over the country about the celebration of Easter festivity (*Yesu amanehu*) and funeral (*ayieyo*).

KNUST

- ***Adae***

Kwahu people also have a calendar a sacred day, For instance, *Adae.* This is a period for ancestral veneration. At this time prayers (libation) are offered to appease the ancestors, the gods and other spirits of the land and the people as well. People come together to seek favour from the gods and ancestors. The chief priest and his people offer food, meat and drinks for the spirits of the land.

Kwahus have some important days that they remember most on the kwahu calendar. The sacred days on the calendar are termed as *ADAE* (*dabcne*) which is a state of rest. Kwahus have selected few of the days which they use to appease the gods and the numerous spirits of the land and their fore fathers (ancestors) every forty-second (42nd) day.

The days found on the Kwahu calendar are: *Fcdwoc, Efidamu, Benadapa, Awukudae, Ayawadae, Fida, Fofie, Benada Kwabena, Memenda Dapaa and Akwasidae.*

Kwahus have selected few of these days from the Akan calendar. Since Kwahus are noted to be hard-working and business oriented people they do not want obstructions to affect their business activities.

Nana Anom Boansi of Mpreso disclosed that Kwahu people have replaced *Adae Kεse* especially *afahy[* with Easter (*Yesu amanehu*) and funeral (*ayieyo*) because of social and financial challenges. They come home to meet friends, relatives and also use that period as an opportunity to rest.

Most Kwahu citizens come home on Thursday the day before Easter Friday to meet with their family. On Friday they go to church and take part in church activities. In the evening they come out to the street to meet friends.

On Saturday the whole community meets with the chief and elders of the towns in front of the chief's palace or community centre. They discuss the welfare of the towns. If there is any project the people come together and contribute money towards it. They also organise communal labour to clean the town.

There is also life band music which is played and meant to entertain the crowd till daybreak. People use that opportunity to introduce new product and sell different items to the public.

Plate 4.56: Kwao Kese and a backing musician on stage performing at Abetifi during Easter

Source: Photograph taken by researcher

Plate 4.57: Some products being exhibited on stage at Mpraeso during Easter

Source: Photograph taken by researcher

They have been able to modify the programme by showing films to educate the youth about HIV, moral values, Girls child education and the like.

Paragliding now forms part of the Easter festivities. This is where a lot of people visit the tourist site at *Odwen Anoma* for the paragliding. This is a project that was initiated by the ministry of tourism by Honourable Jake Obetsebi Lamptey and the late Samuel Ayim who had a fatal accident on Accra to Nkawkaw road.

This project was introduced by some white men. They use the opportunity to exhibit and sell some items at *Odwen Anoma* Mountain in collaboration with Rockia.

Plate 4.58: Getting ready to take off with a parachute at the paragliding site at Odwenanoma

Source: Photograph taken by researcher

Plate 4.59: Flying in the air with the parachute

Source: Photograph taken by researcher

The paramount chief *Omanhene* of Kwahu *Daasebrɛ* Akuamoah Boateng II organise a durbar to meet the citizens of Kwahu where the President of Ghana and his Ministers attend the function.

Plate 4.60: Picture of Daasebree and President Kuffour at a durbar ground at Abetifi

Source: Photograph taken by researcher

4.32 Influences of Adae Afahye and Easter celebration on art

The celebrating of Adae Afahyj festival in Kwahu, has promoted or influenced the production of certain artifacts as revealed by respondent.It has contributed to the development in Kawku, promote unity, settling of dispute among families,and the likes which are aspect of cultural value. During *Adae Afahye*, the chief, elders and the public put on white and colourful *kente* clothing which is a product of textile. They do not ware mourning cloths. It is believed that the past chiefs are not dead but rather gone to the village and are using this great opportunity to wake them up from their sleeping place. Some of the clothing they wear during such occasions have names like *Obo nkwatia Aso bayirɛ dɔtɔ yede nam n'ayi nam dua koro gye mframa ebu*.

Ornaments such as earrings, rings bracelet, necklaces, etc are worn or possessed because they are thought to be beautiful more than their usefulness. Ornaments are used on the body for various reasons like protection, beautification, sex differentiation, as a decorative measure, rank or status in the society.

Ornaments are usually worn during occasions like social gatherings such a durbars, funeral festivals (*Adea*, Easter which has now been accepted as Kwahu culture). Kwahu chiefs also appear at durbars with a lot of artifacts which show his wealth, power and protection in the society. The chief is therefore regard as a walking gallery since he is decorated with a lot of artifacts i.e. his clothing which is worn on the body, indigenous, sandals, jewellery, amulet, talisman, headgear, such as (*aduasa, apim)* hat.

Plate 4.61: Picture of a gathering at a Durbar at Abene

Source: Photograph taken by researcher

Nana Anom boansi once again mentioned that the dressing can create conflict therefore the chief and elders go along with extra ornaments and clothing. Hence a delegation is sent to inquire what the superior chiefs would be wearing during the occasion. For example, one cannot attend a function where their superiors are wearing cloth with designs like *ɔkɔre*. The sculptors also carve stools, *asipm* chair, palanquin, and spokesman staff for the chiefs to use or sit on during important occasions such as *afahyj* festival, durbar, funerals *ayieyɔ*. Sometimes it is the paramountcy that decides whether the chiefs should sit in a palanquin when coming for the durbar. Any chief who wants to use the palanquin must first seek permission from the paramountcy before doing so.

The spokesman staff which is also made by the sculptor has got some proverbial meanings such as *apɛsɛ ye kɛsɛaa ɔye ma dufɔkyeɛ*. A staff with tortoise, snail, and a hunter in the middle with a gun between them signifies peace. It portrays that if it is left with the tortoise and snail in the forest there will always be peace in the forest. For instance when a chief is attending a fund raising ceremony, the sculptor can also carve a staff with a man climbing a tree and someone pushing him. Which simply means that one would be supported during a worthy course which literally means *woforo dua pa na ye peiawo*. Again the sculptor can carve a spokesman's staff bearing the symbol of the clan. For instance, a crow as a symbol for the people of Mpraeso or Nkwatia, can use such staff for any function.

Plate 4.62: Picture of linguist with a staff at Obomeng

Source: Photograph taken by researcher

Festive occasions such as *afahyj* et cetera, promotes body paintings this is where marks and pattern with pigments found or made of the body. Also one can decorate the skin with kaolin or powder when one emerges a winner in an activity. Body paintings may be done for social functions like festivals (Easter ceremony) where participants and audience paint themselves with various pigments to entertain the crowd.

Plate 4.63: Picture body painting during Easter festivity at Abetifi

Source: Photograph taken by researcher

Respondent contributed that performing art consist of music dance and drama in our daily activities. People practice such art forms without being aware of what they have done. Performing art mostly takes place during social gathering in Kwahu. Music refers to an organized sound that may be accompanied with musical instrument. It could be done by clapping, tapping the foot, drumming, singing humming, ringing bells, blowing of wind instruments such as flute, trumpet etc. Music sometimes forms part of everyday life activity. In Kwahu, music can be organized and sung during occasions such as festivals, durbars, birth, marriages, funeral et cetera. Kwahus are known to be gifted in music such as highlife and ordinary music.

Music refers to an organized sound that may be accompanied with musical instruments or without any instrument. It could be done by clapping, tapping the foot, drumming, singing, humming, ringing of bells, blowing of wind instruments such as flutes, trumpets and the like.

Other instruments they use for their music are bamboo, rattle, bells, *apirempirensua, afrikyiwa, apirede,* etc. Their music is arranged to suit the occasion or the period especially joyous music are arranges during festive occasions. Some important musicians found in Kwahu are E.K Nyame (E.K's), A.K Adofo, Nana Ampadu, Obomeng Mireku, Ahima, Kwasi Ayaah and the like. Their music is meant for entertainment, religious worship, healing, listening for pleasure, relaxation, attraction and inspiration.

Dancing is also an aspect of performing art that brings people together. It is the movement of the body in an orderly and pleasing manner to the tune to follow a meaningful sound. Dancing takes place when people swing parts of their bodies such as the hand and head, and when they tap the foot or even move the whole body.

The facial expressions and gestures of the dancer can determine the mood of the person. At joyous occasion an individual use to put up a cheerful smile. But when one is sad or in a sorrowful mood one uses to swing the arms, put the arms on the head and cries while dancing.

The indigenous dance forms in Kwahu include *Kete, Adankum, Ashuwa, Aboma* and *Adowa* (indigenous dance form). Like the performance of music, dancing is usually performed in ceremonies involving birth, puberty, marriage, death, festivals, durbars and other social gathering. The people sometimes put on costumes when dancing and others dance bare footed. In Kwahu people dance to entertain the crowd, help to relax and for people to express their appreciation to loved ones.

When an important guest/personality gets to the floor to dance, people raise their hands and stretch the second and third fingers upon the person or guest who is on the floor dancing.

Plate 4.64: A relief of people dancing at Atibie

Source: Photograph taken by researcher

Drama is an aspect of performing art which is normally used to express an idea and social life in a story form to the audience. Other forms of drama are dance drama, narrative drama and ceremonial drama.

In dance drama the person who is acting or dancing portrays the actions in the dance for the audience to understand. An example is where a chief dances and expresses his intention to the public that the area or land he is ruling belongs to him. He does this by using the state sword and places it on his chest. The narrative dance drama is also used to express emotions, actions, in war, love and dance displayed by traditional priest. In narrative drama sound and actions are combined to help communicate effectively to the audience.

The ceremonial drama is often associated with ceremonies like rituals, outdooring (enstoolment and destoolment of chiefs), marriage, durbars, funerals etc. Drama is a form of role played to help the public to understand one's idea. Drama is often accompanied with drumming, singing and dancing. The actor or actress

sometimes puts on ordinary clothing or special costume for the performance especially, traditional priests (*akomfoc*), and hunters *(ab*cmcfoc*).*

4.33 Political Life of Kwahu People (Political promote, respect, authority, togetherness, humility as cultural value)

Chiefdoms developed in several parts of the world as described by Kottak (2005:146) which Kwahu traditional land is not exempted.

According to Amenuke et al (1991:20)

Egypt, which became the first great centre of civilisation on the African continent roughly about 5000 BC, had powerful kings called Pharaohs. This helped the nation to develop since they were able to organise great armies to protect the nation and also organised men to do communal work.

The numerous townships in Kwahu have chiefs who govern or rule the people in their localities. The paramount stool is at Abene, which is the Tena/Bretuo lineage monitor who is currently in the person of *Daasebrɛ* Akuamoah Boateng II is the paramount chief. His mother, Nana Gyamfuah is the queen mother of the Kwahu traditional area. She is the longest and youngest queen mother ever known in the history of Kwahu and entire Ghana. There are other wing, palanquin chiefs and queenmothers in Kwahu. They have been able to ensure peace and development in the locality.

Kwahus in general do not take keen interest in party politics as compared to other ethnic groups in Ghana. They are known to support any government who comes to power. They know that if they oppose the government in power their businesses are likely to collapse, since they engage in all sorts of businesses.

For example during President Nkrumah's regime they were in favour of his administration. The same thing applies to the previous and present governments. They will not do anything that will affect their businesses.

- **Chieftaincy in Kwahu**

Enstoolment

The occupant of the Kwahu stool must come from the (*Tena/Bretu*) clan. The person who is to become a chief must come from the royal home. It is the elders of the royal family (*abusua mpanyinfoc*) and the queen mother who nominate the one who is to become a chief in Kwahu land. Yet the nomination is to be approved by the citizens of the Abene Town.

Plate 4.65: Picture of swearing in ceremony of Nana Anom Boansi as Asfohehe of Mpraeso

Source: Photograph taken by researcher

Such a person must have good character, but knowledgeable, respectful and all the good qualities a chief or king must possess. Kwahu chiefs sit on stools and the title of the paramountcy is *Daasebrɛ*.

After the choice of a suitable royal person, the chief is quarantined where he is educated on the customs and traditions of the land. He is also taught how to speak in public, dance and walk majestically.

The chiefs are blindfolded and are allowed to go to the stool room where all the past chiefs' stools have been kept. The one that he touches becomes his stool name. For example if he picks a stool bearing the name *Daasebrɛ* Nana Akuamoah Boateng II, he uses it as his stool name.

In some cases the chief can marry the wives of the dead chief. It is the chief who decides who to marry. He only has to inform the elders and the queen mother. During durbars and functions, the chiefs dress nicely in *Kente* cloths and regalia.

- **Destoolment**

A chief is destooled if he misbehaves or disobeys the laws of the land. For example if he sells stool lands. The chief's sandals are removed when he is being destooled. This is announced to the public. Destoolment can be done by the queen mother.

- **Funerals for Chiefs**

When a chief dies they do not announce it in public. It is the wing chiefs who are first informed. Later they send drinks to inform the other chiefs and elders. Later, a date will be fixed for his burial ceremony. Nobody will be permitted to have a funeral until the chief is buried. This picture shows a chief at another chief's funeral with a gun. The firing of a musketry with a grass or leave in his mouth, it signifies that we are in a bad mood therefore we do not speak with one another. His appearance depict that

if death was like a war to be fought they would have fight for him to prevent his death. This event is so dramatic which is an aspect of art.

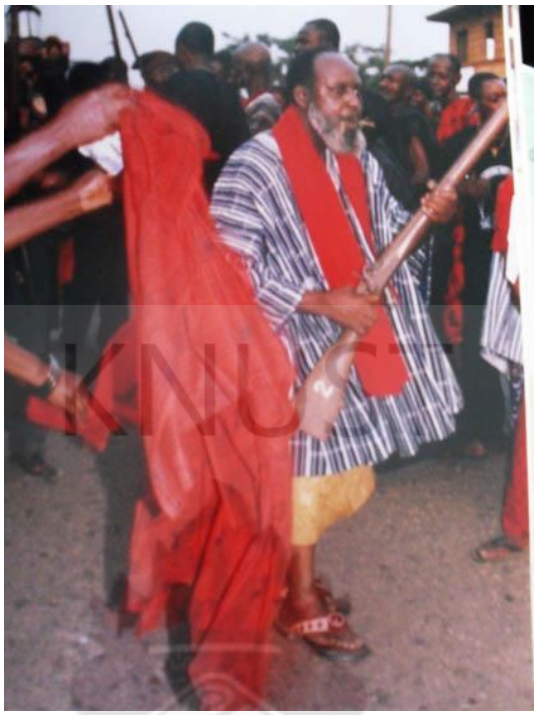


Plate 4.66: Picture of a chief with a gun at a sub chief's funeral ground at Mpreaso

Source: Photograph taken by researcher

A goat is slaughtered and shared among those who are closer to the stool to cleanse them. For two (2) weeks all the citizens mourn the chief and put on black cloths (*Kuntukuni*). The wives and children, cousins or relatives close to the stool are shaved and their shaved hair is used as a pillow. Anybody at all can do the shaving. It will be placed under his bed where he will be laid in state. It signifies that if death could be fought by men all the people who shaved would have gone to war with daed to save the dead chief.

At the last day of the burial a shed will be erected in front of the palace then there will be firing of musketry (firing of gun). The special place where the chief who is the occupant of the stool is laid to rest is known as *Kwayε Kεsim* (virgin forest).

The wing chiefs, paramount chief and elders will be informed about the burial. A day before the burial, at 12.00am (mid-night), no commoner or an ordinary person should be seen around. They then pay or swear an Oath of allegiance at the place where the chief is buried.

After the burial the new chief that has been elected is kept in a room. If everybody agrees and there is no dispute surrounding the chieftaincy they can install the new chief immediately.

He is then carried on shoulders and then placed on the stool three times. Powder is then poured on him. His real changes to the stool name and one cannot call him by his former name or insult him. He is then addressed with the stool name.

4.34 The influences of political structure (chieftancy) on the art (respect, humility, authority, togetherness)

The art form as seen in the political life of kwahus involves the installation, destoolment, festivals, durbars and funerals lf chiefs. The political structure in Kwahu is embedded with a lot of activities that makes use of art forms in terms of visual and performing arts. The cultural value in the political structure shows humility, respect, authority, togetherness as stated by respondents. During the installation period the chief is made to sit on the skin of a sheep in the presence of his elders. It signifies that he should humble himself like the sheep so that he can cope on well with the elders and the public. After this stage he is placed on a stool or made to sit on *asipim* chair with his feet on the sheep skin. The skin used in here is as aspect of the visual art (leatherwork).

The white powder poured on him is a form of body art, it depicts the victory he has won during the vetting stage.

Plate 4.67: Picture of installation of a Chief at Mpraeso

Source: Photograph taken by researcher

The paramount seat in Kwahu land is a stool and it is made by the sculptor. The sculptors carve stools and assemble various parts of wood and other materials like brass, leather etc to make a chair for the chief and his elders. An example is the (*asipim* chair), (*don stool*) among others.

Plate 4.68: Picture of a Stool at Obomeng Palace

Source: Photograph taken by researcher

The sculptor also carves drums that are played during the political and installation activities that go on in the palace and the community. Such activities include durbars, funeral for chiefs, festivals, de-stoolment etc. Examples of such drums are *fontomfrom, ahipan*, etc.

The sculptors also make palanquins, spokesman staff, umbrella tops, dawuro etc. The palanquin is used to carry the chiefs and sub chiefs. The umbrella is placed on the chief when they are in state. While the spokes man staff is used by the linguists. He usually uses it when the chief is in state, gatherings or when he is sent by the chief.

The skin of sheep is also used which is an aspect of leather work, that signifies humbleness or humility. The chiefs put their feet on it, some are used as the seat and decorating the chief with some leather works. During installation the chief sits on the animal skin before later given a stool or chair to sit on. Other aspect of leather used includes the native sandals, charms and amulets used by the chiefs as body art.

It is no wonder the chief of Kwahu and other ethnic groups are termed as walking gallery, since from their head to toe are decorated with artefacts such as rich kente clothing, head band, *ahenema* sandal, body arts as stated by respondents.

The chief usually put on *kuntukuni* black or red *kɔbene* clothing during funeral or mourning the dead. Also during installation the chiefs and the sub chiefs put on dark /mourning clothing.

Generally at *adae afahyj* the chief put on white clothing which is dominated with *adinkra* symbols for these textile products. The white is worn to celebrate the waking up of their dead chiefs whom they believe is asleep.

The influence of pottery as an art in the political structure of Kwahus is very vital. Maame Juliana Mirekua a potter at Mpraeso disclosed that when a chief or traditional priest dies they (potters) are commissioned to make effigy *sempon* and *abusua kuruwa* to be used to represent the dead chief who is believed to have gone to the village.

The women use the *soboɔ* or *animapoo boɔ* and not any ordinary clay used for the pot or ware*(sempon or abusua kuruwa).* This time before they dig the clay from the pit side rituals sheep is slaughtered, libation is poured to pacify the gods. They will then drum and play *kete* when going to the river side where the clay is located. A gun is fired whiles the possession is still in progress.

The clay is covered with *nsa or kente* it is then sent to the potter. The potter who is going to make the ware must not be her menstrual period and also should not sleep with her husband or any one. This time the clay which is to be used for the *sampon* is mixed with gold and libation is poured whiles the clay is being prepared. The potter who is going to make the ware is well fed, bathed and nicely dressed when moulding the figure. She then applies nice incense *pɛperɛ* on her body the figure *sempon or abusua kuruwa* the relatives *abusua* will come for it during the funeral day after which the body of the chief or traditional priest has been buried.

They will come with a palanquin, carry it and send to the funeral ground. The image will be then be removed from the palanquin and placed in the head pan *yawa* and finally put it on the *asipim* chair. The crown or red band which the chief use to wear when he was alive is placed on the head of the image and the red band around the neck. Then the *abusua*/ relatives and citizens will keep wake to mourn the dead chief infront of the image which is in the 'likeness' of the chief or priest, since the body has already been buried.

The effigy *sempon* is the 'likeness' of the dead chief which is made up to the bust/portrait. The *abusua kuruwa* which is also made in the 'likeness' of the image of the dead person is made up from the bust. It is then surrounded with other images to assist the chief in the ancestral world.

In terms of the political structure of the Kwahus, performing art plays a very essential role in promoting chieftaincy in Kwahu land as stated by a respondent. Once again sculptors carve drums and cast other musical instrument that are used to promote drumming, dancing and music during their political seasons and functions. Such musical instrument made include: Membranophones, drum – *Atumpan, fontomfrom, dondo, twenetia, agyegyewa* etc. Aerophones (wind instruments) – horns, flutes, (made of bamboo).

Other instruments they use are from bamboo, rattle, bells *apire mpirensua, afrikyiwa, apirde* etc. The music is arranged to suit the occasion they then dance according to the tune of the drum for example *Kete, adowa, adoma* and *fromtomfrom* dance. The music is highly entertaining as well as teaching about some of the moral and historical lessons for the present generation.

Another dramatic aspect is where the paramount chief or sub chief is carried in a palanquin holding a sword which is made by an artisan the sculptor or the blacksmith. During funerals dirge which is an aspect of oral art is sung to mourn the dead. These activities help portray the cultural values seen in the political structure to the public.

4.35 Customs and Tradition (Respect, unity, togetherness, identity)

- **The Family (*Abusua*)**

Respondents noted that the clan *abusua* help to bring out the cultural values such as identity, respect, unity, togetherness through the clan system. The family system in Kwahu is quite different from that of Europeans who use the nuclear system in Kwahu. The family system is very wide, that is the extended traced through blood relation. It includes the living, the dead and those who are yet to be born. This usually forms the family genealogy. This has made it possible for an individual to become a social being. The family system among Kwahus include: children (*mma*), parents (*awofo*), grandparents (*nananom*) and great grandchildren *nanakansua*, uncles (*wofanom*) and aunties (*nakuma*), *napayin* and nephews (*wofaasenom*). The family system in Kwahu controls societal relations between people in a given society. It does not allow one to marry a close relative.

The head of the family in Kwahu is called *Abusuapanyin* and his spokesperson is called *Abusua Kyeame*. Fathers are known to be heads of families when it comes to the nuclear system.

In Kwahu one's father's brother is also considered as his or her father. The children call their father's sisters as *sewaa*, on the other hand the mother's brothers are known as uncles *wofa*. The mother's sisters are known as *napayin*. *Napayin* is the eldest mother and *Nakuma*, youngest mother.

When one gets married to a person in a particularly family, the parents of the spouse then become in-laws (*nsew*). The man's brothers call their brothers' wives as their wives and call the wife's brother as *akonta*. The sisters call their brothers' wives as *nkuma*.

The system has made it possible for a person to literally have many fathers, mothers, sons, daughters, brothers and sisters. The kinship systems even extend to cover the "living–dead" and the yet to be born children.

The family/kinship system has made it possible for the prevention and solution of conflicts, disputes between members of the same family which is usually presided over by the family head. The family acts as an insurance system to support/assist the individual in times of need. When one suffers one does not suffer alone but with the entire family. When he rejoices he or she rejoices with his kinsmen.

- **The Clan (Unity)**

KNUST

- **Inheritance**

Kwahu people use the matrilineal system. In Kwahu an individual is bound to his mother's family. It is believed that the blood comes from the mother. The people inherit the uncle's property (*wofa adeε*). Most people rely on their uncles' wealth.

- **Totemism**

The clan system in Kwahu has some common features like any other ethnic groups.

The family has a vertical system which stretches vertically to include the totemic spirits, family spirit and the likes. In this way the family performs rituals to maintain the relationship with their deities (spirits).

The clan has some animals or plants which are regarded as having special relationship with the clan. The totem is a visual symbol that mostly unifies the clan. Members of the clan usually regard these totems.

Kottak (2005:217) contends that "Totemism is rituals that serve the social function of creating temporary or permanent solidarity among people forming a social community".

He further explains that totems could be animals, plants, or geographical features. In each ethnic group, groups of people had particular totems. Members of each totemic group believe themselves to be descendants of the totem. They customarily neither killed nor ate it but this taboo was lifted once a year, when people assembled for ceremonies dedicated to the totem. These annual rites were believed to be necessary for the totem's survival and reproduction. The clan system has been able to unite the entire life of Kwahu people and even extends its wings to cover animals, plants and other non-living objects through the totemic system.

This really shows that every individual is his or her brother's keeper. This has contributed to the social relationship among Kwahu people. An individual is therefore a social being.

- **The Totem of the *Bretuo* Clan**

The leopard is a visual symbol that is used to represent the *Bretuo* clan. It is believed that a leopard once turned to a man and got married to a woman. According to D.A. Koranteng, a native of Kwahu Pepease, the leopard did not settle permanently with the woman. The woman then complained of frequent movements (*mabrɛ ne otuo*). This was corrupted to *Bretuo*. Another saying was that, the name originated as a result of people who were fond of picking mushrooms which became *mire tufuo* which was also corrupted to *Bretuo.*

According D. K Koranteng, leader of the *Bretuo* family were Akusiase Agosum and his sister Asiama Nyame. Other elders include Tutu Kwa and Antwi Kurufa Daaduam. The Tena siblings later joined this family at Kububiase (*Ahensan in the Ashanti Region*).

Initially they settled at Pra, Ofe, Oda river Basins, Ayaase and later settled at Mampong and Seniagya. In Kwahu, the *Bretuo* clan settled at the following areas: Abetifi, Twenedurase, Pepease and Nteso.

Plate 4.69: The Totem of Bretuo clan

Source: Photograph taken by researcher

- **The Totem of the *Aduana* Clan**

The totem for the *Aduana* clan is a dog, with fire in its mouth or emitting fire from its mouth. It was this animal (dog) which led them to their settlement. They highly regard the dog, and anything that they say often comes to pass. It is believed that their mouth is supposed to carry fire (*won ano yε gya*).

The following are curses when it is performed or done by an *Aduana.* That is when they go naked before an ant hill and also when an *Aduana* squats and sneezes three times against an ant hill.

In Kwahu the *Aduana* settled at Obomeng, Pitiko, Obo and Bepong. The *Aduana* hold the office of *Fotosanfoc hene* in the Kwahu traditional area.

Plate 4.70: The Totem of Aduana clan

Source: Photograph taken by researcher

- **The Totem of the *Asona* Clan**

The totem for *Asona* is the crow (*kwaakwaadabi*) or (*Anene*). It was mentioned that a gongong was beaten to announce the death of *Nana Onyankopcn* and they needed someone or a clan to go and wake him up. The crow went to where *Nana Onyankopon* was and started shouting *Kwame, Kwaame*! (God's name). Another clan said to the crow, let ears rest (*momma or ma aso nna*) which was corrupted to *Asona*.

It is claimed that part of the *Asona* came from the Buno kingdom, Adanse Ayaase, Mankessim and Abuakwa (*Akyem Ahwenease*). In Kwahu, they settled at Mpraeso and Pepease. The *Kyidom* stool has been in favour of the *Asona* clan that is the post of the chief spokesman of the *Asona* clan. This has always been to the *Asona* clan from Pepease.

Plate 4.71: The Totem of Asona clan

Source: Photograph taken by researcher

- **The Totem of the *Asakyiri* Clan**

The vulture *(cpɛtɛ*) is the totem for the *Asakyiri*. It is claimed that *Asakyiri* and *Asona* were brothers and sisters siblings and were known as *Asona ne Akyiri* which was corrupted to *Asakyiri*. *Asakyiri* followed Asona and settled at Bono Manso.

The women adopted the vulture as their totem and the males (men) also adopted the vulture as their totem as they were calm, peace-loving. Later they accepted the vulture as a symbol for the whole clan.

The *Asakyiri* is said to have migrated from around Lake Chad to the Bono state, and then founded *Akyerɛkyerɛ* state with the capital at Fomate. The leader was Asone Nyansa. He made his people learn craft. They were defeated and annexed by Dankyira.

Plate 4.72: The Totem of Asakyiri clan

Source: Photograph taken by researcher

- **The Totem of the *Agona* Clan**

The totem with which the *Asona* clan is associated is the parrot (*Ako)* which is noted for its fluency. Probably that might be the reason why *Agonas* are fluent in their speech. It is highly difficult to see an *Agona* who is dumb/ cannot talk.

It is noted that Agonas hailed from Dankyira during the reign of Ntim Gyakari and also from the *Ayokoc* of Asante. There was a war between Agonas of Dankyira and *Ayokoc* of Asante as a result of Osei Tutu who was the *Ayokohene*, cut off an ear each of the toll- collectors of Dankyira.

Kofi Agyei, who was popularly known as *Okomfo Anokye*, was then the chief priest (traditional) who commanded Ntim Gyakari to sacrifice a fair lady as a sign of victory over the *Asantehene* (the King of Asantes). Unfortunately the woman (fair lady) that they sacrificed was later discovered to be *ckomfo* Anokye's own mother who was used for the ritual.

Okomfo Anokye then turned against Dankyiras and supported the Asante state. This time he said a leader or a general should offer himself to be shot as a sacrifice.

The man who offered himself was Tweneboa Kodua. Because of the sacrifice, there is a saying that *Kodua de ne ti agye Asante-man*.

Ntim Gyakari was unaware and thought victory was almost his so he was released and was playing a draft (*oware*) with his wife Gyamea when some slaves used to entertain them. These slaves had part of their bodies chopped off particularly their noses, eyes, ears, flesh of their arms and their haunch backs removed. They played music and danced to entertain the King.

It was there that the King was attacked and beheaded. The head was taken to Kumasi as a sign of victory. The Asante king stepped on the head as a footstool. This saw the decline of the Dankyira state and the consequent rise of the Asante Kingdom.

The *Agona*s are the occupants of the *Banmu* stool. Through marriage some *Agonas* of Asantes and other ethnic groups and Bukuruwa, which is now a state at Kwahu came to settle at Kwahu.

Plate 4.73: The Totem of Agona clan

Source: Photograph taken by researcher

- **The Totem of the *Asene / Asenie* Clan**

The totem associated with the *Asene* clan is *Apan* (the bat) which is their totem. According to Koranteng (1997:45), the *Aseneε* clan was founded at Amakom. They were the next second group that got settled at Kwahu after the *Aduana*.

As warriors their appellation is *Aseneε kodi Adcnten*. In times of wars the *Aseneεs* are the scouts, they follow the *Twafo* group. They are always at the left and right wings at wars.

Information gathered reviews that *Aseneε* migrated from the Northern part of Burkina Faso and built Peminiase and other part founded Amakom. Some of the *Aseneε* clan in Kwahu first settled at *Kεsepcn*, Tutuso and Abetifi. Others went to settle at *Abocso*, Baman and Agona. But through marriage and migration the *Aseneε* clan can now be found in other parts of Kwahu.

Plate 4.74: The Totem of Asene clan

Source: Photograph taken by researcher

- **The Totem of the *Ayokuo/Oyoko* Clan**

The totem that is associated with the *Ayokoc* clan is the Hawk (*csansa*) which is noted for its rapacity. There is an adage which says that *Osansa fa adeε a ɔde kyerε amansan*. It tries to exhibit its braveness by showing whatever it picks to the public by lifting it high.

The *Ayokoc* clan is forbidden to eat Buffalo (*εkoc*) but in the past, during a severe famine, they were compelled to eat it. They were been laughed at for eating buffalo, which they were not supposed to eat. The people used to say *Awe-εkocfo* which has been corrupted to *Ayokofoc*

The *Ayokuo* clan from Kuntunasi in Kumasi during the war were the first to settle at Atibie Kwahu.

Koranteng (1997:45), further stated that another group from Kumasi also migrated from Juaso to Pepease in Kwahu. There was a misunderstanding between the then Asante King Nana Opoku Ware I and Nana Frimpong Manso of Dampon who ruled part of Kwahu, Akyem and Asante. The people got married and also migrated to other parts of Kwahu. In Kwahu the *Ayokuo* hold the office of *Gyaase*.

Plate 4.75: The Totem of Oyoko clan

Source: Photograph taken by researcher

- **The Totem of the J*kuona* Clan**

The totem for *Jkuona* clan is Buffalo *εkoc*. It simply means Massiveness. Once again Koranteng (1997:47) wrote that 'it was a hunter who discovered a herd of buffalo *εkoc* which turned themselves into human beings'.

The hunter became interested in one of the female buffalos and took its hide. When they were about to return, one of the females could never discover her hide. The hunter finally came out from his hide-out when the animals left, and took the animal-*woman* for a wife. The descendants therefore called themselves *Ekocnafo*

It is believed that the *Ekocna* clan originated near Libya and also Kokofu at Bugyeikrom. The *Ekocna* clan founded Fomena during the reign of Nana Ntim Apau and Bantua who was then the queen mother of Fomena.

The *Ekocna* clan founded *Asckcre*, Otikrom, Kwaaman, *Faabaware, Sekyerε* and *Mampcnten*. Amoakoa who was the ancestress of *Ekocna* arrived at Pepease from Fomena. The rest from the *Tena Bretuo* family at Kwahu and other members migrated and got married to other Kwahu citizens.

Totems are sacred emblems symbolizing common identities. Totems which are visual symbols that represent plants, animals and sometimes natural items are carved or sculptured on a monument as a representative of a particular image of told stories about ancestors, animals and spirits. These are also associated with ceremonies.

In totemic rites, people gather together to honour their totem. In so doing they use rituals to maintain the social oneness that the totem symbolizes

Plate 4.76: The Totem of Jkocna clan

Source: Photograph taken by researcher

4.36 Influence of the clan (family) on art

Identity as a cultural value in the clan system has really help to bring the art forms in the clan system. The clan system observed/practice in Kwahu has made it possible to unite the people. It has also made it easier in terms of inheritance. The art has contributed effectively in the clan system in Kwahu. Usually most of the inheritances are in visual form which is represented through an art product such as properties like stools (sculpture), clothing (textile), ornaments (Jewelry), building (Architectural) as well as all the other discipline in art.

In terms of kinship the paramount seat in Kwahu is from the *Etene Bretuo* clan who is in a person of *Daasebre* Akuma Boateng is the *Omanhene* of Kwahu. The same thing applies to wing chiefs, sub – chiefs, elders as well as citizens of Kwahu. Apart from the *Bretuo* clan which form the paramouncy (*Omanhene* of Kwahu) the rest of the clan are *Aduna clan, Agona, Asona, Asakyiri, Asene, Oyoko/Ayokuo, ekuona* and each clan has it own Totem which has already been discussed above.

The sculptor has been able to carve the stool, *asipim* chair which signify the soul of the land on which the *Omanhene* sit. It gives him power and authority to rule the people of Kwahu land. Also, the stool is a symbol of power which makes it possible for the chief to lead *Kwahuman*.

Plate 4.77: Asipim chair
Source: Photograph taken by researcher

The sword which the *Omanhene* uses has a symbol of the leopard on it. It shows that he is from the *Bretuo* family. Other sub-chiefs have their own symbols example the *Aduna* is represented with a dog, while *asona* clan uses the totem of the crow as their symbol. The sword signifies their authority; it is also used when swearing an oath to the elders and the public.

For example other regalia used by the *Omanhene* of Kwahu Traditional area have the symbol of a leopard representing the *Bretuo* clan. The design of the leopard (symbol) designed by the artist (*dwmfo* help to portray ones identity. Other examples include spokesman staff, umbrella tops, palanquin etc.

The images or totems are sometimes painted or designed as a logo or emblem to help bring out the identity of the group example: shown as the (*Asona*) clan symbol which is display in front of the chief plane at Mpraeso, and Nkwatia.

Plate4. 78: Painting depiting Asona clan displayed at Nkwatia, chiefs palace.

Source: Photograph taken by the researcher

KNUST

Other groups also use the symbol that is their symbol to design a cloth which helps people to identify them easily. Respondents disclose that the symbols are orally used by the groups when they are at a function as a way of introducing themselves or making the public to know who they are. Particularly when they are at wants to introduce themselves to the public.

Greetings

In Kwahu societies, greetings are one of the most important etiquettes that are expected from an individual. An individual or a social group is obliged to greet or show respect, failure to comply shows: disrespect, offence, disregard, disappointment or embarrassment.

Rules of etiquette may vary from place to place. In Europe there is nothing wrong if one does not greet or follow the appropriate direction. Actually there are certain periods that one needs to greet and also when one need not to greet.

Greetings from Kwahu people may differ slightly from other groups of people from Ghana.

Plate 4.79: Greeting by handshake

Source: Photograph taken by researcher

An individual or any social group that fails to greet or pay compliment to the chief and his elders, *Abusua Panyin*, parents, sisters and brothers and the like in Kwahu is usually described as being disrespectful, arrogant and many others.

In Kwahu the period that a person cannot greet is the time that he is going to toilet (private) or when is going to throw refuse away at the refuse dump (*bola*) or when he wakes up early in the morning when he has no washed his face and has not pasted his teeth.

Usually when a Kwahu person is going to defecate, he may say that I am going to see the chief, visit the chief (*mere kc ahenfie*), *mere kc hunu nananom*, *mere kc kyea nana aba, mere kc yε meho yie aba.*

It is an insult when one greets, when going to such places mentioned above. But rather one can greet after returning from the toilet or after emptying the bin at the refuse dump (*bola or sumena*).

These are some of the ways Kwahu people greet and how they respond.

Morning

In the morning, they usually say good morning (*maakye*) , *me ma mo akye* when they are many and some of the responses are: *yaa, yaa oba* (child), *yaa nua* (siblings or for age group), *yaa agya* (father), *yaa εna* (mother), *yaa cdc, yaa ascn, yaa amu* etc. The respondents sometimes add this after responding to the greetings *due ne awc*.

KNUST

Afternoon

In the afternoon they greet *maa aha* (good afternoon). For instance, when greeting fathers they normally say: *agya maa aha oo*, mothers; *εnanom me ma mo aha*, friends; *anuanom me ma mo aha* and family members; *abusua or abusuafo me ma mo aha.*

Response: *Yaa, yaa cba, yaa agya, yaa εna, yaa cdc, yaa ascn, yaa krontc, yaa obogya, yaa ahenewa, yaa abraw* etc. The respondent can further say "due ne awia".

Evening

Greetings in the evening: Good evening (*ma adwo*) for one person and when they are many, *me ma mo adwo*, Father*; agya me ma wo adwo*, mother*; εna me ma wo adwo* and family members*; abusua me ma mo adwo*. Some responses for evening*: Yaa, yaa egya, yaa εna, yaa mu, yaa ahenewa, yaa cdc, yaa cba* etc. The respondent then says, *Due ne enwinu*.

Seasonal Greetings

Seasonal greetings during Christmas, Easter, New Year, festivals and the likes: Kwahus normally greet like any of the Akan speaking people that is, *Afehyiapa, me ma wo afehyiapa oo, yε ma mo afehyiapaoo* etc. The response is that *afe nkc mmε to yεn, afe sesεε na yεte ase*.

Birth

Greetings when one gives birth: *Tirinkwa*, one person is *me ma wo tirinkwa"* and for many people *yε ma mo tirinkwa*. The response is then *mi ti daase* for one person and *yε ti daase* for many people. Also they greet *afiremu, ye ma mo afirimu or me ma wo afirimu*.

Marriage

On an occasion like marriage they usually greet *awaresc oo or me ma wo awaresc or yε ma mo awaresc oo*. They sometimes greet *tirinkwa*.

Success

When one comes out successfully in a programme, Kwahus do greet by saying *Tirinkwa*.

Funeral

How to greet when one looses a relative: *hyε den, me ma wo hyε den, yε ma mo hyε den, yaa kc, me ma wo yaa kc, ye ma mo yaa kc, due ne wo ba, due ne wo kunu or due ne wo yere*. The response is usually *yaa*.

Working

Greetings when one is working: The people usually greet by saying *Adwuma Adwuma* or *adwuma oo*. The response is *Adwuma yε! yaa ayei*. Greetings: *Kitamu*, the response is *yaa or yaa nua* and another greeting is *mo ne adwuma*, and the response is *me da ase.*

Returning From Work or Journey

Greetings that are usually said by *Kwahu people when one is returning from work, function, journey and the like are: Akwaaba, Akwaaba oo, yε ma wo Akwaaba, me ma wo akwaaba*. The response is *Yaa, yaa anua, yaa cdc, yaa ekunu, yaa εyere or yaa obi adeε* etc.

When one takes a lead in anything, in a function, at work, programme and eating they greet: *Adikan, me ma wo adikan, yε ma mo adikan*. The response is normally *yaa, yaa cdc, wato me, yaa nua* etc.

Eating – *words of invitation*

Also when one is eating, to invite the person one may say "wato me" or "wato meoo" literally meaning *you have met me*. The response is *mesa wom* (my hand is in the food), *ma ne nko*(let it go), *koso* (go on) or *me da ase* (thank you). Also they invite by saying *Afriyie, wa firi yie, wo nim nante* or *wo nim nanteε* you know how to walk. Also the person who meets the one eating can say *adikan*.

When a person is going to eat, he/she usually says: *merekc yi me nsa aba, mere kc ka me nsa akyi aba* or *"mere kc ka mano aba*. When one sends another to go and call someone to come and eat they normally say: *bε hwε adeε, mama sε bεhwε adeε* that is, come and look at something.

Sleeping – *some common words used*

The people say: *mere kc da, mere kc yi mani so*, this simply means I am going to sleep. The response is *da yie*, sleep well.

Greeting chiefs/elders – *some common words used*

When chiefs, elders and other groups are seated, the greeting is: *me ma mo atenase*, *Nana, agya ne ɛna me ma mo atenase* or *mpanyinfo me ma mo atenase*. When they are many they greet: *Nananom, mpanyinfo, Agyanom, ɛnanom ne anuanom me ma mo atenase*. One needs to bend or bow to the chief in a gathering when greeting. Children or teenagers or even adults are not supposed to wave their hands in greeting a chief for it does not show a sign of respect.

Women can put their hands on their laps, go on their knees and also wave their hands to the elders. Men can greet chiefs and elders at a gathering by lowering their cloth to their chest, bow and wave the hands to the chief and elders.

The most important thing to note is that the people greet from the right hand side. This is the procedure Kwahu people follow to welcome and listen to people.

- **Superstitious Beliefs**

We cannot exempt Kwahu people from their superstitious beliefs. This has really helped to control bad habits in the communities and to some extent, improve the quality of life of the people. For instance, the people have the notion that one should not shout on top of one's voice when mentioning somebody's name in the night. It is believed that ghosts and other spirits might hear the name and can spiritually

manipulate the said person spiritually. In actual sense, it is to stop people from making noise or cause unnecessary distraction night.

It is also believed that, one should not sing whiles bathing. It is said that one who fall prey to this act will die. The prime aim was to prevent lather and other chemicals from entering one's mouth while bathing.

Another superstitious belief among Kwahu people is that one should not sweep at night. Parents say that one will sweep away his / her success. The idea behind this superstitious belief is to protect people from losing their valuable items since, vision or visibility is impaired at night.

Kwahu people are well known in their trading or economic activities. At night they do not sell items like palm oil, charcoal and other products. Also they put pepper and charcoal in the containers in which they put their money after sales. Failure to do this, the poeple presum that evil spirits can take some of the money or some people can spiritually take back their money after using it to buy whatever they want.

Also some people even have to tear small part of the money that one uses to purchase an item. At times they do not immediately add the money to theirs or the money that they have already collected. These things are done to prevent people from snatching the money that they have used to buy items back. Some of the superstitious beliefs have also contributed a lot to check the moral values of Kwahu people.

4.37 Recreational Activities in Kwahu and its impact on art promotes togetherness and sound health

In Kwahu the people entertain themselves by playing games like *Oware*, *Asoba* by women, *Agyako*, *Ndwomkro*, etc. Respondent contributed that the cultural values

has promoted togetherness and sound health in the society. The games serves as a source of entertainment and also people acquire knowledge and increases one creativity level. Some games like draft (*dammy*) and *oware* are indoor games these are made by the sculptor with wood.

- ***Oware***

The people play the *Oware* game which is a sculptural object that has been carved or incised with twelve holes. It is usually played by two or more people. At the initial stage one needs to arrange four (4) marbles each in one hole where the players go round and pick any marbles that the person will arrive at. He/she ends a point where there is nothing or no marble there. The winner becomes the person who gets a lot of marbles after re-arranging the marbles got.

Plate 4.80: People Playing Oware

Source: Photograph taken by researcher

- **Draft (Dammy)**

Another innovative game played in Kwahu is draft (*dammy)* which is also a sculptural piece. It is usually played by two people. In all forty (40) marbles are used in playing the game. Each player uses twenty (20) marble which is made of two different shapes, mostly it's circular and square in shape. The winner of the game is the person who is left with enough marbles.

Picture of people playing draft at Nkawkaw

Source: Photograph taken by the researcher

At Obomeng on 31st December night, draft competition is organised here the chief and elders show maximum interest in the game. They award the competitor who emerges as a winner. The marbles are sometimes arranged into nice models such as cars, toys etc.

- ***Ampe* or *Agyarekc***

Ampe or *Agyareko* is a female game and it is played between two or more females. The person who loses in the game *Ampe* is automatically out of the game. This game is in the form of role play, performing art, it is usually accompanied with music, clapping and jumping.

Plate 4.81: Children Playing Ampe at Nkawkaw

Source: Photograph taken by researcher

Another innovative game played at Kawku is usually performed at Obomeng-Kwahu. This game requires participants to produce some art work. It is a highly competitive game for both young and old, it is seasonal and by the end of the year that is 31st of December each participant should finish with his or her model. The items are displayed at the chief's palace at Obomeng for inspection by the chief and his elders. The event starts on the eve of 31st night where participants gathered play with their model through the principal streets of Obomeng till the 1st of January, which is the New Year.

People are awarded for showing high sense of creativity. After the event some of the best works are collected and displayed at the chief's palace. The objects are usually made of wooden structure which is classified as a sculptural product. The artifacts are sometimes painted or decorated using different technique as disclosed by respondents. Some of the models made are in the form of cars, aeroplane and the likes. It's highly entertaining and brings people together.

Plate 4.82: Picture of the products displayed at the chief's palace at Obomeng

Source: Photograph taken by researcher

CHAPTER FIVE

5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This section gives a brief chronological account of Kwahu cultural values; how it started and what it is today.

The narrative and descriptive methods were employed by the researcher in conducting the research. Findings were made during the exercise and conclusions were drawn. Again, suitable recommendations are made as to how to maintain and improve the high standard of Kwahu cultural values among the people especially, the younger generation and those who have no knowledge about their culture.

5.2 Summary

The main objective of the study was to identify the rich cultural values of Kwahu people and also to examine Kwahu cultural values and how they influence the art of the people.

It is obvious that Kwahus have important cultural values that have great impact on their art. Identity is one of the cultural values revealed by respondents which are seen through their language, food, naming, the clan system (family) as well as their vocation. This has enabled one to identify someone who is from Kwahu and art has really play an effective role.For instance, it was noted that Kwahus favourite food is fufu which has led to the production of motar and pestle by sculptors as well as the production of earthernware by the potters (women) from which they eat their favourite food fufu with soup.

Kwahus are hardworking people who engage themselves in pottery, farming, hunting, trading, traditional catering and fishing activities especially those who reside close to the Volta Lake.Their hardworking nature can also be seen in their architectural designs.The various art forms have contributed a lot in promoting the activities stated. Items like hoes, cutlasses, traps, canoes are made by sculptors for their agricultural activities whilst products like pots, ayowa (dishes) are used by traditional caterers and also sold by traders as well as textile products and the likes.

Kwahu people are highly religious. Information gathered from respondents revealed that their belief have also promoted their worship as a cultural value. Because they believe in super natural being (Supreme being, lesser gods *abosom* ancestors and other spirits) images, temples and items like talisman, amulets and charms, stools, clothing, body art are made by artist to promote their worshipping activites. Also performing art such as music, dance, drama and verbal arts are used to enhance the worship. These super natural powers are worshiped.

The social activities such as festivals, rites of passage (birth, marriage, puberty, death, funerals) political way of life (chieftancy) of Kwahus, have really enhanced their cultural values such as respect for the dead, respect for the elderly, promotion of togetherness as well as an authority (power) for the chiefs.These are made possible through the various art forms (visual arts and performing arts). For example because of the respect and love they have for the dead people travel from far and near to mourn the dead, during the funeral activities clothings like *kuntukuni korbene*, *adinkra* are worn to mourn the dead. Gift items such as handkerchiefs, rings, clothing, money and the likes are provided for the dead to use in the ancestral world. The activities are also accompanied with music, dance and drama. Particularly in their home towns Kwahus use to construct all sorts of comfortable buildings where they live and also to receive visitors during events such as funeral. They use to create a space "porch" where they lay people in state when they die.

Initially Kwahus did not show much interest in education. They rather spent much time in agricultural and trading activities. Kwahus have now seen the importance of education and now send their wards to school. Because of that majority of Kwahus hold key positions at their work places. A lot of them own their own businesses probably due to the various vocations that are taught in schools. There is now a university in the locality that is, Presbyterian University College, PUC located at Abetifi. Education has helped Kwahus to acquie knowledge, wealth and respect which are some of the cultural values they cherish.

5.3 Conclusions

Kwahu Cultural values have mainly been preserved through the various art forms such as visual arts and performing arts which have influenced Kwahus way of life.

For instance the emblem used by Kwahuman is an adopted symbol skillfully drawn and used as an identity in their social settings; an examples is the use of stool which is an aspect of the the emblem.The use of the totem by various clans and families potray one's identity. An example is the etena- bretuo clan where the *Omanhene* of Kwahu *Daasebreɛ* Akuoamoah Boateng belongs.

Oral messages are also sent to the people in the form of language. This has led to the production of drums such as, *dondo*, *gong*, *fontomfrom*, *atupan* which are all aspects of sculptural products.

The role of verbal art which is also an aspect of performance has helped some Kwahu people to know about *mpanyinsem*. This have made it possible for some Kwahu people to be fluent and are able to talk in public during functions as announcers; this is also a way of creating job for people. An example is Mr. P.K Opoku Asiamah well known as *Akasanoma*.

Kwahus are noted to be highy sociable; they engage themselves in social activities such as rites of passes, funerals and festivals. These activities have also contributed towards the development in Kwahu traditional area, united Kwahu people when they come together, helped them to settle dispute and see to family matters. The celebration has also promoted the production of various art forms like textiles, (clothing), sculpture (drums), body art, music as well as dance. Due to acculturation Easter festivity has now been accepted as as Kwahu culture which is highly educative, promote trade and tourisim in Kwahu as well as their cultural values.

It was realised that the older folks which constituted category C, age 45(forty-five) years and above understand and know more about the culture and cultural values

more than the youth which comprises of categories A and B, with the age range 12(twelve) to 45 (forty-five) years. Based on these findings it is important to document or pass on the knowledge to Kwahu citizens in other to preserve the rich culture of the people.

In a nut shell such cultures should be better exploited to benefit the present and posterity.

KNUST

5.4 Recommendations

After a careful analysis of the study, the researcher has come up with a few recommendations as to how to maintain, improve and also learn more about the Kwahu culture. The following are the recommendations:

- The Ghana Education Service should lay more emphasis on courses like citizenship education in the syllabus of schools' in Ghana to enable people learn more about the Ghanaian culture, including that of Kwahu as it is done in the United Kingdom.
- Organizations like NGOs, Old Students Association of schools located in Kwahu, PTA, clubs, individuals and other bodies should organize activities to help people learn more about Kwahu culture.
- The elders ought to educate the youth about their culture.
- The Kwahu district assemblies should establish special galleries in Kwahu whereby historical, philosophical and proverbial sayings, social, moral values, religious, cultural and traditions of the people are documented. Other art and craft works from people especially pupils and students should be displayed for sales to the general public.

- The preservation of visual art forms regalia ancient sites and property are very necessary. These help us to remind ourselves of our values and identity for posterity, this should be implemented by the Kwahu traditional council.
- The researcher is of the view that at home or in schools, parents, elders and teachers should lay emphasis on the moral training of their children.
- The *Omanhene*, organizations and other bodies must organize trade fairs in Kwahu traditional area to attract more people to know more about Kwahu culture. Activities and events such as expos, bazaars, exhibitions, should be organized to motivate people to come home regularly.
- *Daasebre* Akuamoah-Boateng and his elders ought to organize open days in Kwahu, at least every quarter of the year or during Easter, *Akwasidae*, etc where people will be taught the customs and traditions of Kwahu.
- If possible, chiefs and the four district assemblies should build exhibition halls or galleries at the palaces of various towns where items of cultural and historical importance could be displayed, for example the regalia.
- The traditional council and other stakeholders should encourage teaching and learning through festivals by the use of artifacts such as posters, calendars, paintings, textiles, sculpture, etc to educate the community.
- It is my humble suggestion that thousands of books on Kwahu culture be published for the youth and the general public to acquire knowledge of their culture. This ought to be done by writers, educationalist etc.
- More so, both the print and the electronic media should create columns for articles on culture.
- The assemblies must also develop a website for Kwahu traditional area, showcasing their culture, tourist sites, and other activities to educate and inform all and sundry

both distant and locals and also to promote their culture at the international scene thereby meeting the current trend of technological and economic advancement.

- Events such as funerals, birth, festivals, Easter, enstoolment and destoolment of chiefs, queen mothers and other activities if possible must be recorded for future reference by the Kwahu traditional council as well as the district assemblies.
- The Members of Parliament, district chief executives and other bodies should organized Seminars, workshops, symposia on culture in schools, functions and other places to promote this kind of education. Projectors should be supplied to institutions to be used to educate the public.
- The paramount chief and other chiefs should make it as part of their programme to open the palace museums to public regularly to enable the masses to learn more about their cultural values.
- Again stakeholder of Kwahu should help organize programmes like 'Home Coming' during Easter or any other day to encourage citizens and others to come and learn Kwahu culture and Ghana as a whole.
- The *Omanhene*, chiefs and other institutions must organize quizzes, debates, competitions, essay writing, painting and drawing about culture for Kwahu citizens.
- The Government, *Omanhene*, Chiefs, elders and other bodies can help to provide or establish/build a craft village or cottage industry in Kwahu where people would be taught how to make artifacts, learn the historical, philosophical, cultural, religious, moral values, psychological aspects attached to the people.
- The *Omanhene* and chiefs of Kwahu should select some of their elders or spokespersons to serve as curators at the chiefs' palaces, the proposed gallery, museum exhibition hall or centers and the like to educate or explain things to citizens and the public about the historical and cultural aspects in Kwahu.

- Individuals, NGO's, the district assemblies and other bodies must develop Various tourist areas or sites to attract investors, outsiders as well as Kwahu citizens and the general public to Kwahu in order to learn about their culture, customs and traditions.

KNUST

REFERENCES

1. Amenuke, S.K., Dogbe B.K, Asare F.D.K, Ayiku R.K, Baffour A. (1991). General Knowledge in Art for Senior Secondary Schools, Accra, Ministry of Education
2. Appiah, S. (1997). A complete guide to Graphic Design. Accra: Pentecost Press Ltd,
3. Asare KO, TITLE Fellow Institute of African Studies, University of Ghana-Legon (1978). Singapore. FEP International private limited,

4. Charles, Bredu A. (1996). Analysis of wood carvings based on oral tradition of *Begoro*. KNUST Library. June 1996, Page 22, as cited in Roy Fiebe
5. Conrad, P.K. (2004). Mirror for Humanity, a concise Introduction to cultural Anthropology. New York: McGraw- Hill Companies Inc. Page 210
6. Ezineklu, P. K., (1992): West African traditional religion. Tema: Division of Folie Ent.
7. Grimshaw, C. (1996). Connections Art, United States: World Book, Inc. In association with Two- Can publishing Ltd.
8. Image (May, 2003). Journal of the College of Art. College of Art, Kumasi, KNUST
9. Marquardt J, Eskilson S. (2005). Frames of Reference art, history and the world, New York: McGraw- Hill Companies Inc. Page 64, 65.
10. Manser, M. et al, (1997). Chambers combined Dictionary Thesaurus" Harrap publisher Ltd Edinburgh. Page 309.
11. Marshall Word Mount. (1972). African Art. Page 95
12. National Commission on Culture (0ctober 2004), Culture policy of Ghana, Accra: National Commission on Culture,.
13. Konrad F, (1952). Art and industry. New York: Sterling Publishing.
14. Kwahu West District Assembly (2008). Synopsis of investment potentials. Nkawkaw: Unik Image Limited. Pages 1, 2, 3, 9, 11, 13.
15. Kwahu West District, (1992). The gateway to Kwahuman, Maks Publication and Media Services.
16. Odame Owusu, G. (2206, 2007, 2008). Okwawu Almanac Accra:, compiled by George Odame Owusu, Accra.

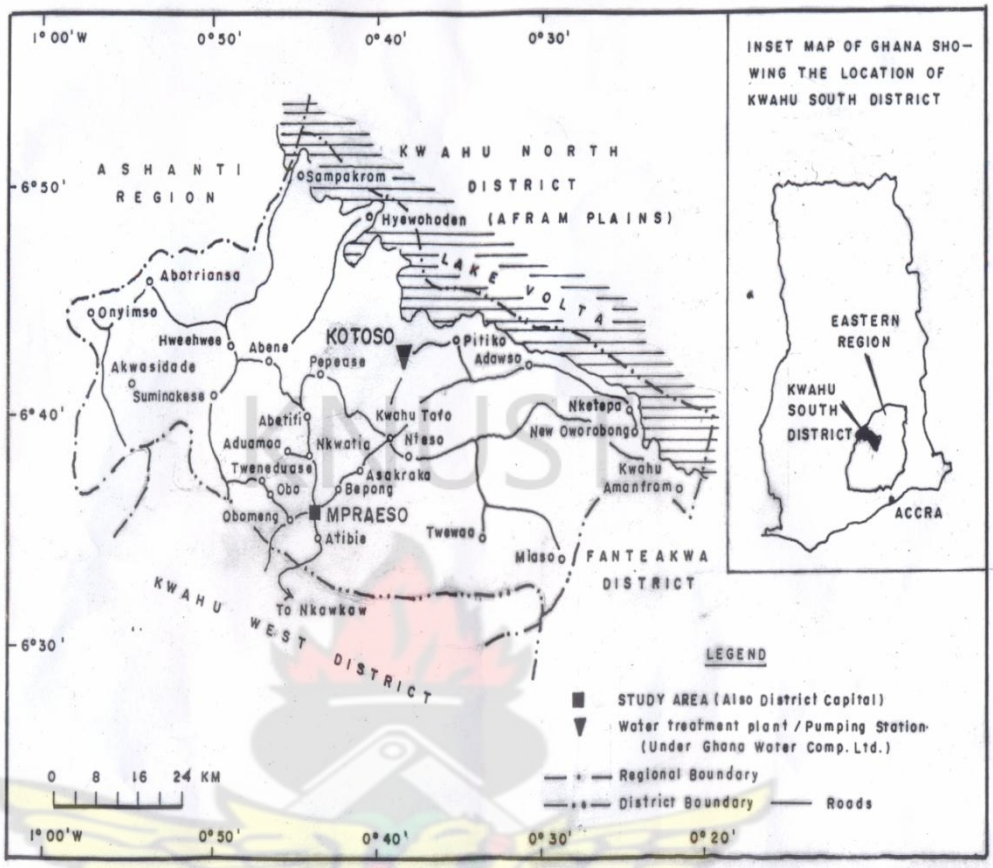
17. Otabil, Isaac K. (July, 1996). West African Traditional Religion, Questions & Answers
18. Schaefer, R.T. (2004). Sociology a brief introduction. Mc Graw-Hill Companies Inc. New York, Pages 5, 51.

KNUST

APPENDIX A

A MAP OF KWAHU SOUTH DISTRICT

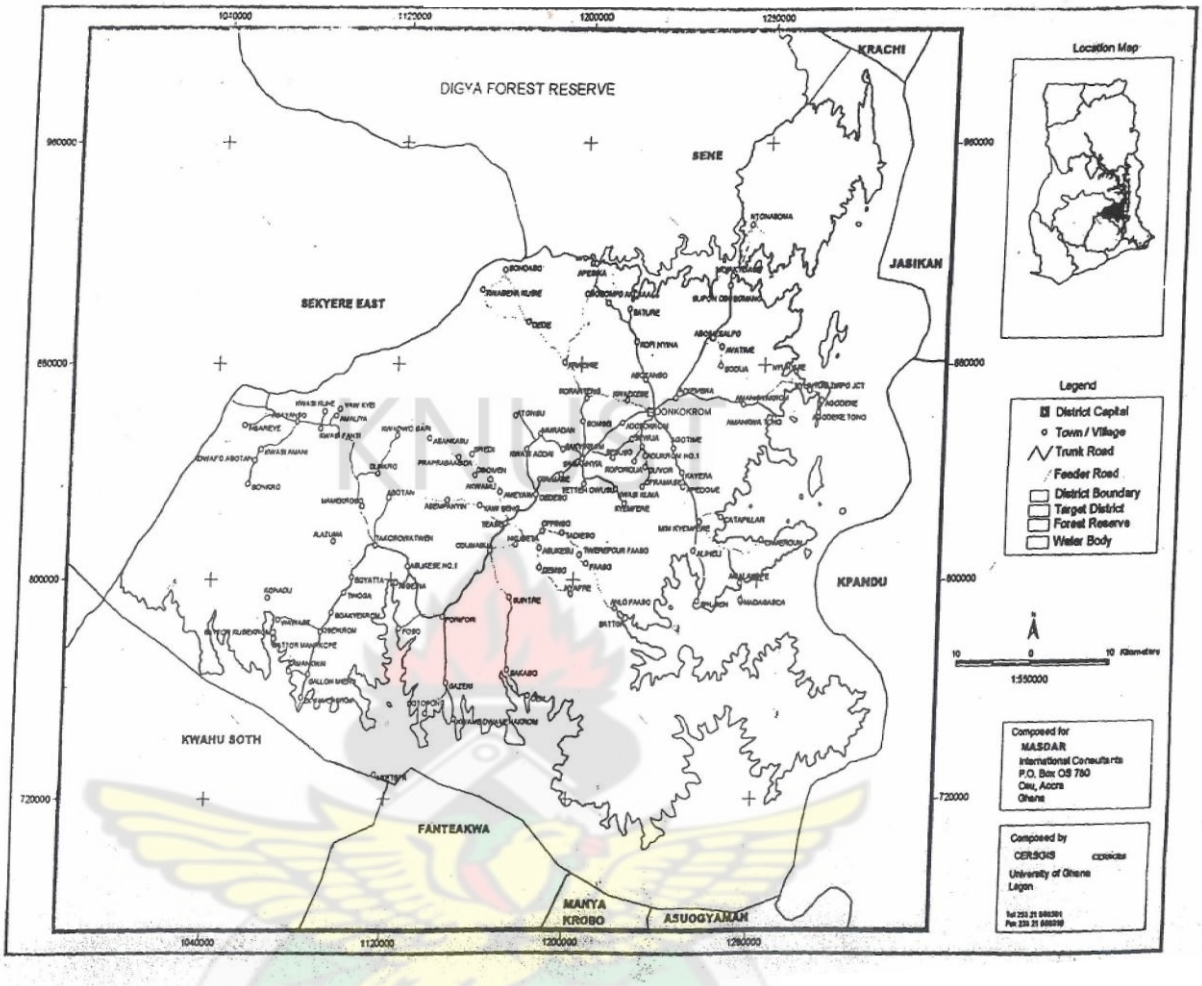
FIG. MAP OF KWAHU SOUTH DISTRICT



SOURCE : KWAHU SOUTH DISTRICT ASSEMBLY — MPRAESO

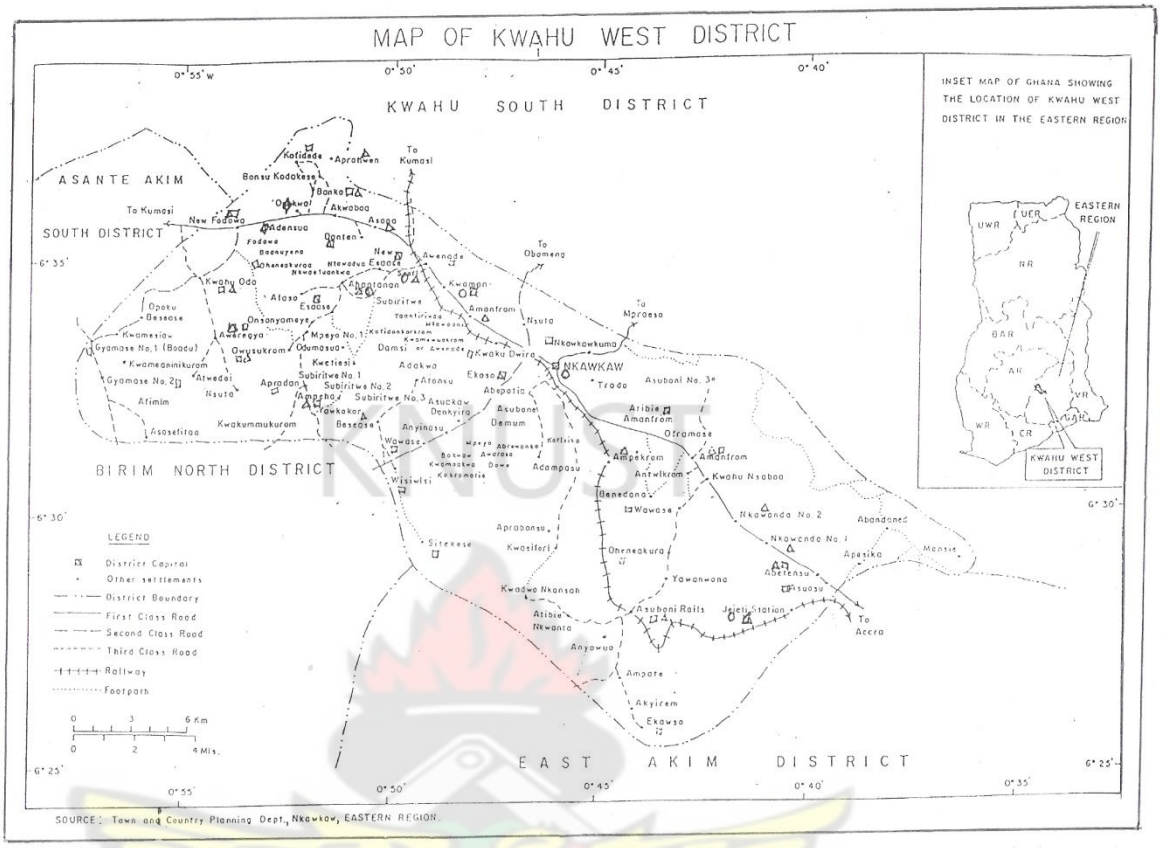
APPENDIX B

A MAP OF KWAHU NORTH DISTRICT



APPENDIX C

A MAP OF KWAHU WEST DISTRICT



QUESTIONNAIRE DESIGN FOR THE YOUTH AND THE GENERAL PUBLIC

Underline your age range (12 – 25), (26 – 45) (46 and above)

Q1. Briefly narrate the historical background of the Kwahus.

Q2. List two (2) components of cultural practice in Kwahu.

Q3. Identify any two (2) culturals values of Kwahus

Q4. Do Kwahu cultural values have any effect on their art Yes ( ) or No ( )

Q5. If yes give two examples of how the cultural values influence the art of the people in the following ways:

- Food : ----------, ----------
- Language: ----------, ----------
- Beliefs: ----------, ----------
- Medical: ----------, ----------
- Architectural: ---------, ----------
- Moral Values: ----------, ----------
- Vocation (Pottery): -------, -------
- Recreational Activities: ----, -----

Economic : ---------, ---------

Political : ----------, ----------

Agricultural: ------, ----------

Social Aspect: Funeral: ----, ----

Festival : ----,

Marriage : ----

Puberty : ------

Naming : ------

INTERVIEW GUIDE QUESTIONS FOR CHIEFS AND ELDERS

Q1. Describe the historical background of Kwahus (Migration, Towns, and Districts)

Q2. How can the Kwahus be identified?

Q3. What language do the Kwahus speak?

Q4. What is their favorite food?

Q5. Narrate their medical values?

Q6. What are the beliefs of Kwahus?

Q7. What are their moral values?

Q8. Describe the economic nature of Kwahus.

Q9. Describe their political structure with regards to the following: Paramouncy, wing chief, role of the queen mother, destoolment, enstoolment, qualities of a chief.

Q10. What are the recreational activities?

Q11. Highlight on their architectural structure.

Q12. Explain their agricultural way of life.

Q13. Highlight on the educational aspect of Kwahus.

Q14. Identify Kwahu cultural values and how they influence their arts.

Q15. How do Kwahu cultural values influence their arts?

APPENDIX D

Kente weaving at Nkawkaw Adoagyir
Source: Photograph taken by researcher

Some coffins ar Obomeng
Source: Photograph taken by researcher

KNUST

sculpture pieces at the cemetery at mpraeso
Source: Photograph taken by researcher

Sculpture pieces at Mpraeso in front of Ohene Nana Hotel
Source: Photograph taken by researcher