

MUSEUMS IN ASANTE

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KNUST



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APRIL, 2009

DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Arts in African Art and Culture and that, to the best of my knowledge, it contains neither material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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DEDICATION

This thesis is dedicated to my wife Mrs. Lina Amoako- Ohene.

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What shall I render to my God for all his mercies stored for me? To God be the glory for it is through his abundant grace that I have been able to accomplish this task. He alone deserves the glory and the honour.

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ABSTRACT

The searchlight of this research is thrown on historical and artistic museums in the Asante kingdom which has in their collection a legacy of rich cultural history and unique arts that have received much recognition all over the world. The arts are kept in various museums in Asante and other museums in and outside Ghana. The documentation of artefacts in the history and art museums in Asante needs to be stepped up in order to preserve and promote the cultural heritage of the people since it would provide a platform for tourists, anthropologists and educational institutions to gather information from the works and appreciate them. The museums are faced with a number of problems which range from curatorial to maintenance functions.

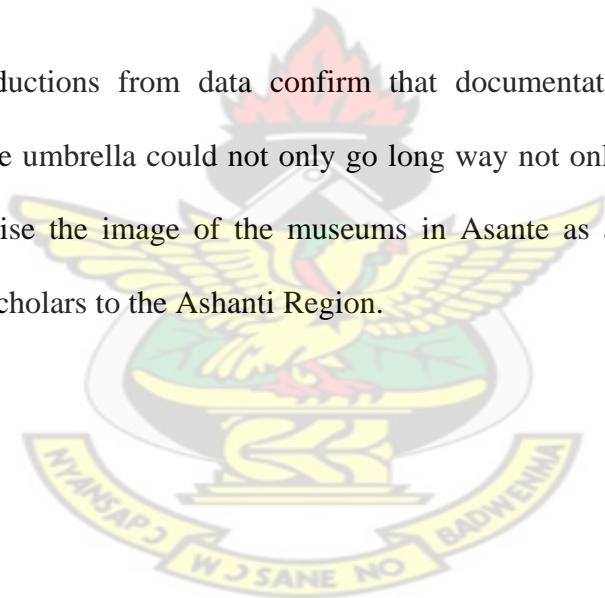
There is evidently less publicity and the documentation of the artefacts and relics are improperly done especially with respect to bringing them under one roof to possess a common force to expose the culture to the public. These problems therefore create a fertile ground for the documentation of museums to meet modern trends, which to the present researcher if well done, would serve as an educational pool of knowledge for Asante culture.

Since the research involved a couple of visits to the various museums in Asante, well structured interviews were carried out with the various officials of the museums. Also in-depth observation of the various artefacts was made. This resulted in the use of the descriptive and qualitative methods of research for the thesis. Data collected from the various officials served as the researcher's primary data and the library research serves as secondary source of the data.

The research contains its finding as a documentation of artefacts of the Prempeh II Jubilee Museum, Manhyia Palace Museum and the Armed Forces Museum.

It is highly recommended that curators of the various historical and art museums should make things easy for researchers interested in museum study. This suggestion is being made by the present researcher because of the thick and thin he went through before gaining a bit of rapport with the various curators of the museums. If a simple laid down procedure is made and followed, it would lessen the burden of research in these areas and researchers would be able to write to educate on museums and their relevance in one's ethnic culture.

In conclusion, deductions from data confirm that documentation of the various museums under one umbrella could not only go long way not only to project Asante culture but also raise the image of the museums in Asante as a way of attracting tourists and other scholars to the Ashanti Region.



CHAPTER ONE

INTRODUCTION

Background to the study

The Asante kingdom is endowed with a number of historical and art Museums. These include the Manhyia Museum, Ejisu Besease Museum, Prempeh II Jubilee Museum and the Military Museum. The culture including the arts of the Asante holds a significant cultural heritage, which has lived long throughout the people's history. The uniqueness of their arts as a part of their culture has earned them pre-eminence in a position that the history of Ghana can never be written without the mention of it.

The historical and art museums serve as an educational pool to one's ethnic culture.

Stone (n.d:86) states that

The primary goal of history museums is to educate visitors about the past. Their artefacts tell the stories of families, communities, cities, states, and even regions. A history museum may house portraits of community members as well as paintings, photographs and maps the community and landscape as it was in the past.

Furthermore, according to Thompson (1986:26), "museums are treasure houses of the human race." He furthermore stated that the museums store memories of cultures of ethnic groups. It could be deduced from the above statement by Thompson that one could learn of one's past culture from museums. For example, a particular artefact such as the *asipim* chair could throw more light on one's culture, because it is a chair associated with the enstoolment of the King of the Asante.

The Asantes like other African societies, have lost some of their material culture which ranges from the chiefs' regalia to utensils in ordinary person's homes to the British, their colonial masters. Some of the artefacts were looted during conquests and others were given to them as gifts. However, there is a large stock of cultural materials stored in the various museums in Asante. This research therefore seeks to identify and appreciate the various artefacts found in the history and art museums in Asante which serve as an educational pool of knowledge of the people's culture.

Statement of the Problem

The various historical and art museums in the Asante kingdom have in their collection a legacy of rich cultural history and unique arts that receive much recognition all over the world. The arts are kept in various museums in Asante and other museums in and outside Ghana. The documentation of artefacts in the historical and art museums in Asante needs to be stepped up in order to preserve and promote the cultural heritage of the people since it would provide a platform for tourists and anthropologists and educational institutions to gather information from the works and appreciate them.

Objectives of the Study

1. To identify and document some selected Asante historical and art museums and discuss their important exhibits.
2. To identify and discuss the shortcomings of the museums and suggest solutions for better performance.

Hypothesis

That Asante historical and art museums, if well documented to meet modern trends, could help serve as a proper educational pool of Asante culture.

Delimitation (Scope of the Study)

The research is limited to some important museums such as the Manhyia Palace Museum, Prempeh II Jubilee Museum and the Armed Forces Museum. Various artefacts were documented and five in each art museum have been critically examined to ascertain their relevance, significance and importance in Asante culture.

Limitation

There was the problem of collecting vital information from the Manhyia Palace and the Prempeh II Museums. This was due to the fact that the collections are deemed to be sacred and as such contains certain secrets of the Asante people. This impeded my ability to have them represented in the form of still pictures or illustrations. That is, permission was not granted to me to take pictures nor have drawings of them. There was close monitoring as to whether I would try some drawings of them. Instead, in the case of the Manhyia Palace Museum, the curator, Mr. Osei Kwadwo, directed me to use pictures in his book about the museum, '*A guide to Manhyia Palace Museum.*' It was realized that the museums have some mythical connotations attached to them which make the place quite "fearful" to visitors.

Importance of the Study

The study is very essential to students of African Art and Culture since museum arts play an important role in the history of an ethnicity. It is very important to know the state of our cherished museums to enable us have an informed mind as to how to publicize them for tourists' drive. Since the world is technologically advancing, these museums would also have to move to meet competition. British Museum for instance like Museums elsewhere is one of the main income earners for the nation. Ethnographers would be well informed about the Asante people and their culture.

Facilities Available

The KNUST and the Department of General Arts Studies libraries provided a good source of information since the researcher was able to gather information from the literature of the two libraries. The Public Records and Archive Departments (PRAAD) in Kumase located in the Centre for National Cultural compound provided historical information about the establishment of Prempeh II Jubilee Museum. The National Museums and Monuments Board in Accra briefed the researcher about the conservation of museums in Ghana. The AVU in KNUST centre provided the internet information. The Balme Library of the University of Ghana, Legon, the Manhyia Archives and the Cultural Centre libraries were indispensable to the researcher as they served as literary sources for the thesis.

Definition of Terms

The following terms arranged on the left column have been defined because the understanding of them is much subservient to the comprehension of this thesis.

Aesthetics	-	The formal study of art, especially with relation to beauty.
Ancestor	-	The forerunners of a person or area thought to be directly descended.
Art	-	Anything understood through its function, usefulness and its role in the daily life of the people.
Art form	-	An expression of an artistic creativity.
Artefact	-	A man-made object, example art works.
Culture	-	The way of life of a people. For example their way of dressing, philosophies, language, arts, morality etc.
Creativity	-	The ability to design and develop new and original ideas especially in an artistic way.
Indigenous	-	Concepts and ideas that pertain to an ethnic group, a region or country before the advent of foreign influences.
Museum	-	A museum is a place, institution or a building where things of historical, artistic, or scientific importance are preserved and put on display for education.
Paraphernalia	-	They are objects such as spokesmen's staffs, crowns, drums, ornaments, costumes etc. associated with royal ceremonies.
Sacrifice	-	Offerings made to God, deities and ancestors.
Symbol	-	Anything that represents another thing usually an animal form. It usually represents a group, an idea or social status.

Abbreviations

PRAAD -	Public Records and Archive Department
UG -	University of Ghana, Legon
UEW -	University of Education, Winneba
UCC -	University of Cape Coast
AVU -	African Virtual University, KNUST



Organization of the Thesis

The thesis is divided into five chapters. The first chapter gives an introduction to the study. The chapter furthermore outlines the Objectives of the Study, the Statement of the Problem, and the Hypothesis. Other discussions of the chapter include the Delimitations and Limitations of the Study, Facilities Available and a brief Ethnographic Account of the Asante Kingdom. The second chapter of the thesis does a Review of Related Literature with the view to knowing the vacuum left to be filled by the present researcher and also to enable him compare and contrast his major findings. The third chapter shows how the entire thesis was conducted. This chapter on the Research Methodology has been essential to the researcher as it enabled him to arrive at informed conclusions and assisted him to offer beneficial recommendations. Chapter four does a critical documentation and in-depth observation in some selected history and art museums in the Asante kingdom. The final chapter does critical discussions of the major findings, summary of the thesis and offers beneficial recommendations.

Ethnographic Account

Asantes are one of the sections of the people known as Akans in Ghana. There are different schools of thought surrounding the origin of Asantes. According to Osei Kwadwo (1994:1), “the ancestors of the Asante emerged from a hole in the ground at Asantemanso, near Essumengya and Bekwai in the present day Amansie West District.” Another school of thought according to Danquah (n.d) and Balmer (n.d) the Asante migrated from old Ghana Empire to present Ghana. However, according to Danquah (n.d:34) “oral traditions have it that, some people migrated from Mesopotamia in Asia.” The writer further stated that the people shared boundaries with the Israelites and were

of the same roots. Wherever the Asantes might have migrated from, they settled in the forest belt of Ghana. Currently the Ashanti Region is located almost in the central part of Ghana. It is about 270 kilometres from Accra, the capital of Ghana.

The Asante have a unique and rich culture. The people display their rich culture in all their aspects of life especially during festivals and various rites of passage ceremonies. Beautiful artistic creations are displayed during the *Akwasidae* and other festivals. The festivals are celebrated amid drumming and dancing with pomp and pageantry. On most Saturdays, funerals are observed for departed ones. The people attach so much importance to funerals as they believe serve as paying the last respect for the departed ones as they are believed to travel to the ancestral world.

The people live in a kingdom of gold, history and culture. According to Agyeman- Dua (1999:12) “the wealth of Asante increased from the fifteenth to the seventeenth century as they utilised the presence of the rich gold fields in the region. The people are predominantly farmers and industrious. They always desire to succeed in whatever they do and they indulge in brisk trading activities at the largest open market in West Africa at Kejetia.”

Religiously, the people believe in *Odomankoma* (The Everlasting creator) and also in ancestors and divinities. To the people, Kings have linguists, so they believe the Mighty One also has spokesmen in the nature of the lesser gods who serve him. According to Tufuo and Donkor (1969) this should not be construed as paganism because it is a religion which involves not only the living but the dead since they believe that they must

serve their gods not only for their benefit only but for the benefit of those dead and the unborn ones.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

Rationale for writing

The review of related literature gives insight to the topic and discusses the information given by other writers on the topic or other components. This enables the researcher to investigate what needs to be added to knowledge. It also provides the present researcher the technique to deal with the topic and offers him the opportunity to compare and contrast his own research findings with those of previous writers in order to enhance the quality of the thesis.

Types and Operation of Museums

Museums are defined by Encarta editor (2005) pick as institutions dedicated to helping people understand and appreciate the natural world, the history of civilizations and the record of humanity's artistic, scientific and technological achievements. The Encyclopaedia Britannica(2005) explains it as being institutions developed by modern society to store off for as long as possible the deterioration and loss of objects treasured for their cultural value.

According to lecture notes by Dr. Osei Agyeman (2004), a museum collects, studies, exhibits and conserves objects for cultural and educational purposes. These institutions assemble, study and conserve objects representative of nature and man in order to set them before the public for the sake of information, appreciation and study. There are several types of museums. These include art museums, historical museums, science

museums, museums of natural science, museums of science and technology, museums of architecture, temple museums, and palace museums.(lecture notes)

Museums are also categorized into the following: museums of fine art, applied art, archaeology, ethnography and regional and local museums. And, since most of these museums are normally combined, the Encarta Encyclopaedia (2005) finds it much appropriate to group them into art museums, history museums, and science museums.

Asante historical museums and their artefacts

The major Museums in Asante are basically historical with artistic legacies of past kings. The museums include the following: the Manhyia Palace Museum found in the Manhyia Palace in Kumasi, The Armed Forces Museum is located in the heart of Adum in Kumasi, the Prempeh II Jubilee Museum is found in the Centre for National Culture, the Kwame Nkrumah University of Science and Technology Museum and the Hat Museum are at Suame, a suburb in Kumasi.

With the exception of the Armed forces Museum whose arts are military equipment, the arts have significance in the culture of the people especially their regalia. These regalia mostly those found in the various museums include among others the stools, swords, chairs, guns, palanquins, umbrellas, spokesmen's staffs, drums, materials used by the past kings like dining tables, cutlery sets, living rooms and the bed rooms of the kings as in the case of the Manhyia Palace Museum. All these artefacts portray the culture of Asante people.

The stool for instance, as indicated by Sarpong (1971), is one of the most important regalia and it has a symbolical significance in Asante politics. It is important for the

installation of chiefs, swearing of oaths, in administration, judiciary and legal matters. He indicates that there are several stools depending on the social status of the person who uses stools for official purposes. There is the *ahenndwa* that is chiefs' stool, *ahemmaadwa*, (queens' stool) and the *adammadwa*, the poor man's stool.

Amenuke et al, (1991:12) explains that the stool symbolizes the soul of society. It serves as the symbolic link between the common people in society and their head. Every component part of the design of the stool represents one of the main ideas that make a perfect society. The female stool is believed to be the first stool.

The writers furthermore wrote on other Asante arts as being an important preserver of the culture of the people. An example is the sword. The sword is said to be used for royal ceremonies. These swords are normally arranged in a v-formation before the seated Asante king. The swords are very much recognized in the culture of the Asante due to their significance. They signify the social standing of the clan, group or state in terms of strength, wealth and attitudes. From the foregoing discussion, it could be deduced that the various artefacts used by the forefathers, if well preserved in the museums, could throw light on, and could serve as sources of information on their culture.

The finial of the spokesman's staff denotes the position of the spokesman. In Asante societies it is improper to address the chief directly. The spokesman is therefore the official spokesman of the court through whom all statements to and from the chief are addressed during official occasions. These staffs have symbols on top which vary with each clan. Some of the symbols also depend on the attitudes and general outlook on life

of the clan. Some of the symbols are: three human heads carved together, a hand holding an egg, a bird with the head turned backwards picking something from behind, a pineapple, a chameleon, and a tortoise together with a small baby, tortoise, and a porcupine among many others.

Certain aspects of the culture over the years are seen to be diminishing due to the proliferation of foreign cultures, Christianity and Islam and fertility problems in the Asante society. The *Akuaba* doll for instance has been seen to be used to solve certain fertility problems. One of the dolls as described in the Amenuke et al is a wooden doll which denotes the true characteristic features of the Asante understanding of beauty. The doll of the female figure has an oval shaped head, a long ringed neck, oval buttocks and calves, long toes, thin fingers and hairy eye brows. These are believed to be the symbols of beauty in Asante and other Akan societies. An example of this is found in the Prempeh II Jubilee Museum in the Centre for National Culture and a visit to the place would reveal much about the Asante culture.

Asantes who are members of the Akans are, like other Akan societies, grouped into clans. These clans have special totems which distinguish them from other members of the clan. They are normally represented by the spokesmen's staffs and these among other arts have been crafted nicely and placed in the Prempeh II Jubilee Museum to help speak about the history of Asantes. This is being represented in various arts and therefore needs to be preserved to keep the cultural heritage of the Asante and become an educational resource.

According to Nkansah-Kyeremanteng(2004), there are seven clans in Asante. These are Aduana, Asakyiri, Asanee, Asona, Ayoko, Bretuo and Ekuona. The seven family groupings are associated with a totem. Totemism has been explained as a social and religious institution. This denotes a sacred alliance between an animal and the group. The animal sculptures are normally seen on their spokesmen's staffs and umbrella tops. It could be concluded that the various clans are identifiable in the various historical and artistic museums, in that, the various totems associated with the clans are being preserved as sculptures in the museums.

Some Museums and their arts

Museums all over the world have got their own unique ways of administration. Some countries give much priority to their legacies in these museums. The British museum, for instance, according to its website www.thebritishmuseum.ac.uk, receives its main funding from the British government and its collections comprise arts representing almost all cultures in the world. The museum receives over two million visitors each year. This is as a result of the great attention paid by the government to the museum.

Clearly represented on the website are Asante legacies such as the *asipim* chair and other arts from various parts of Ghana as evident on plate 1.



Plate 2.1: The *Asipim* chair found in the British museum

Source: www.thebritishmuseum.ac.uk

This chair is made of wood and has a hide seat. The back is decorated with round-headed brass nails adorned with large, semi-spherical brass castings. In design it is based on the seventeenth- or early eighteenth-century European styles called 'farthingale' or 'upholsterers' chairs. Chairs of this type are called *asipim* and are used by senior Asante chiefs and elders of lineages when they meet to discuss important matters. *Asipim* translates as 'I stand firm' and alludes both to the stability of the chair and the authority of the chief. They are kept in the palaces of senior chiefs and in the houses of the elders, and are tilted forward against a wall when not in use. As to why the artefacts are tilted forward against the wall when not in use, Nana Owusu Ansah, an elder in the Manhyia Palace and Research fellow of the Kwame Nkrumah University of Science and Technology, Kumasi, was of the view that, when these artefacts especially chairs are placed in their normal positions, there is the belief that an evil spirit may come to sit on

it and thereby endanger the life of the next person who comes to occupy the seat. These chairs may be paraded with other important items of regalia but have no spiritual links with former owners.

According to www.thebritishmuseum.ac.uk, this silver-gilt dish as seen in plate 2.2 was commissioned by William Alleyne, Marquess of Exeter and aide-de-camp to Queen Victoria and was made in London by Robert Garrard (1793-1881) in 1874. The coronet and crest of the Marquess appear on the back of the dish. The gold badge in the centre of the dish was collected by Sir Garnet Woseley's expeditionary forces in the first Sergranti War of 1874 as part of the indemnity obtained from the *Asantehene* (king of the Asante) Kofi Karikari, and later sold it at auction at Garrard's gallery.



Plate 2.2: Silver – gilt dish with a gold badge in the middle.

Source: www.thebritishmuseum.ac.uk

Gold ornaments of the Asantes were often shaped into animals, birds, fishes and fruits. Goldsmiths were highly specialized craftsmen who in the nineteenth century enjoyed royal patronage. They could cast major items of adornment such as the one seen on plate 2.3 for senior chiefs only with the permission of the *Asantehene*, the King of the Asante, who received taxes for the manufacture of the items.

The goldsmiths used the lost wax method to manufacture complex and delicate shapes. The item to be cast in metal is first modelled in wax and a clay mould built around it. A hole is made through the mould and then heated until the wax melts and runs out. Molten metal is then poured through the hole into the cavity. Once cooled and hardened the mould is broken open and the cast removed and cleaned.



Plate 2.3: Gold fish ornament in the British Museum

Source: www.thebritishmuseum.ac.uk

The Metropolitan Museum

According to www.metmuseum.org, the Metropolitan Museum in the United States of America also highlights some of its collections. The museum exhibits works from the Americas, Oceania and Africa. An exposure of these works is the order of the day since it helps to popularise the museum to a wider range of people.

Both museums do not only show highlights of the arts but also publications as well as concerts and lectures. The museums also indicate ways by which one can donate art works to the museum. This makes museums a good source of educational institution.

Some of the works highlighted include:

This ***Bedu mask***, shown in plate 2.4 which has a tall, flat plank-like form with a 'head' at the lower end and struts extended upwards to form 'horns' and an open, circular form shown in plate 2.4. Bedu masks are worn in male and female pairs at night during the Zaurau festival and bestow curative and fertilizing powers on women and children. The positive elements of health and fertility made the *Bedu* masking tradition more tolerable to colonial administrators. It is the only one of the four cults not linked to Islam, though Muslim peoples in the region are undoubtedly affected by the tradition. These arts among others are highlighted on the museum's web. This opens the museum to the world and has a lot of patronage.



Plate 2.4: Bedu mask

Length: 145.000cm

Width: 70.000 cm

Source: www.metmuseum.org

This sculpture piece is also found in the museum, shown in plate 2.5, named the head of an *Oba*. *Oba* meaning a chief was obtained from Michael Rockefeller Memorial Collection. This is a craftily sculpted piece of the people of Nigeria; specifically the Edo people.



Plate 2.5: The head of an Oba.

.Source: www.metmuseum.org

Another artefact found in the Met Museum is this African handicraft shown in plate 2.6 which is a prestige stool for female caryatid made by the people of the Democratic Republic of Congo. It was purchased by some connoisseurs and donated to the museum.



Plate 2.6: Prestige stool: Female caryatid

Source: www.metmuseum.org

The Ghana National Museum

The then National Museum of the Gold Coast now Ghana National Museum, has its collections from Egyptian, Greek and Roman antiquities presented anonymously, a further collection of African wood carvings like the female caryatid, similar as one shown in plate 2.6 and other recent work presented by the Wellcome Historical Medical Museum, and many Sudanese antiquities presented by the Khartoum Museum; among the purchase may be mentioned a number of English and Dutch engravings of the seventeenth and eighteenth centuries, many illustrating the historic castles and forts of the Gold Coast. According to Manhyia Archives MAG 21/11/33 vol. 1, 1954, the

acquisitions received by the Ghana National Museum included some 2000 objects collected by the Department of Archaeology and 1213 objects presented by 56 individual donors or institutions. After 1954, some other acquisitions were made by the museum.

The National Museum of Dares Salaam

In Fryer's paper (2002), the writer explains the operation and progress of the national museum of African art in Smithsonian. This museum was instituted in 1964 by Warren Robbins as a private institution. The collections in the museum were loaned materials. And catalogues accompanied a few of the exhibitions. The museum grew from private to become public in 1979 when an Act of the USA Congress made it part of the Smithsonian Institution and in 1981 it was officially renamed the National Museum of African Art.

Now the museum has wide collections of artefacts from Africa and a new department of non- western art studies has been established at the University. The Sainsbury Research Unit for the arts of Africa, Oceania and the Americas has also been established there. This is because of the fact that in recent years there has been a growing interest in non-western art in both art history and anthropology. In summary, museums elsewhere all over the world are noted for their versatility.

Masao (2002) discussed traditional works of Art which include ceramics, basketry, textiles, calabash, beadwork, carvings, leatherworks, fur, and feathers, terracotta and iron objects.

Masao (2001) stressed on the sound conservation principles needed to be practiced on the objects. Such aspects needed to take note are the physical aspects, the social aspects and the functionality of the objects. Therefore according to Masao, conservation starts immediately the object is acquired in the field or received as a gift or loan. The Museum of Dares Salaam has a conservation policy without which the conserver at the museum, his laboratory, chemical, and fumigation would sooner or later be out of job.

Preservation or restoration of terracotta or ceramic ware first takes place from the excavation place to the restoration room. According to Masao, once the objects are collected and documented they are shipped to Dares Salaam for restoration officers to use glue and epoxy glues to fix them. The whole pieces are washed to get rid of any salt and dust which might have adhered to them in the field.

Tanzania is noted for long, its wood carvings especially the *Makonde* masks, sculptures of *Ujamaa* human forms and the *Shetani*. These works are carved from ebony and a black hard wood which are hardly attacked by termites and other insects. Therefore their restoration is made by blocking the cracks and maintaining their lustre. Their colour is maintained by the application of wax after polishing periodically whilst the cracks are treated by the filling in with suitable pieces of ebony or the saw dust of the same type of wood.

Summary of Discussion

In summary, this chapter is a review of some artefacts found in some history and artistic museums such as the Ghana National Museum in Accra as well as others in some countries in Africa as well as the British and Metropolitan Museums of the United

Kingdom and the United States respectively. The chapter has laid bare the fact that, the preservation of the various artefacts in the museums could serve as educational resource to preserving the cultural heritage of the Asante culture.

The chapter has also looked at the various types of museums and their various operations and it has become evidently clear that the history and art museums in Asante really need proper documentation in order to serve as an educational pool of knowledge of Asante culture.

The next chapter shows how the entire research was conducted which to the researcher enabled him to offer beneficial recommendations.



CHAPTER THREE

METHODOLOGY

Rationale

This chapter is concerned with how the entire research was conducted. It deals with the techniques engaged to gather the essential information in order to effectively contribute to knowledge of artefacts in the historical and art museums in the Asante culture.

The methodology has been helpful to the present researcher because it has enabled him to effectively elicit the necessary data for the accomplishment of the thesis. It has also helped him to do the necessary analyses and discussion of the data. The methodology has enabled him to arrive at informed conclusions, test and validate his hypothesis, and has finally assisted him to offer beneficial recommendations.

The various techniques employed in gathering the necessary information were library research, archival research, interviews of curators and observations of the artefacts found in the historical and art museums in Asante. These have resulted in the descriptive and analyses, hence qualitative methods of research employed in writing this thesis.

Library Research

The role of library research is unavoidable to the writing of this thesis. This library research has been a vital tool to the researcher as it served as a valuable source for collecting information. The following libraries were of immense help to the researcher : the Main library and the library of College of Art and Social Sciences, all of the Kwame Nkrumah University of Science and Technology in Kumasi, the Library of the

University of Education, Winneba, and the University of Cape Coast library were also indispensable to the researcher. The Balme Library and the Institute of African Studies Library, all of the University of Ghana, Legon, Accra, the Library of Centre for National culture, Kumasi and the British Council Library, Accra as well as the Ghana National Museum and Monument Board Library were also visited.

Initially, the researcher looked out for literature on artefacts found in the selected museums but later noticed that the information appeared to be scanty. This paved a way to review other artefacts of Asantes found in other museums outside the kingdom. Vital information was also obtained from Public Records in the Department of Archives, Kumasi and the Manhyia Archives all in Kumasi. The internet provided information on current and modern trends in the museums elsewhere such as the British Museum website and the Metropolitan Museum website. Scanty information was also obtained from journals, brochures, magazines, charts, newsletters and unpublished undergraduate and graduate theses. The information gathered came mostly from books written by Ghanaian authors and the management of the various museums.

Museum and Gallery research conducted

The researcher visited the following areas: The Ghana Museums and Monuments Board (exhibition hall, “strong” or storage rooms and offices) in Accra, The Manhyia Palace, the Military Museum (Ghana Armed Forces Museum) and Prempeh 11 Jubilee Museum in the Centre for National Culture in Kumasi.

Survey Instruments

Survey instruments have been defined by various writers as the methods of data collection. According to Robson (1997) they can broadly be categorized into;

- Interviews
- Questionnaire survey
- Documentary research
- Observation

It is important to note that all of these instruments were used with the exception of questionnaire. The use of one method does not preclude it from combining it with other methods. Therefore, a mixture of data collecting instruments was used by the present researcher.

Interviews conducted

Formal interviews were also conducted. To the researcher the interviews were more relevant to this research than other techniques (gathering device in the sense that the researcher gained rapport or established a cordial relationship with the respondents and so obtained confidential information crucial to the thesis). Direct interviews were conducted at both work places and homes of respondents using tape recorders and a mobile phone for pictures in some cases. The interviews were conducted both in English and Twi where applicable. This method involved investigations with curators, docents and elderly people who were well versed in the culture of Asante. It was a more

useful technique for data collecting than using techniques such as observation or questionnaire. The interviews were broadly classified into two. These were face-to-face interviews and telephone interviews. Interviews were also classified as structured and unstructured.

In structured interviews, the interviewer developed a detailed interview schedule, which determined the structure of the conversation and collection. The structure included the questions to be asked, the sequence, the response codes and the closing remarks. On the other hand, unstructured interviews did not have a predetermined structure and so allowed more freedom in terms of the wording of the questions, the sequence of questions and the amount of time allocated to each question. This therefore was simpler than the structured questionnaire.

Face-to-face interviews involved direct contact between the researcher and the respondent. It was essentially a structured conversation and unstructured conversation used to complete the survey. This, to Danes (1990:128) defines 'as a conversation with a purpose.' This was used to collect data. The instrument provided the structure for the conversation. It was possible and easier to collect more detailed and rich data than in questionnaire, for example, it offered immediate means of validating the data. It also offered a better response rate; face-to-face interviews were flexible and were adapted to suit the situation while keeping in hand the purpose of the interview. This was not possible with postal questionnaire for example, which is rigidly fixed. If the interview schedules were very long or complex face-to-face was more appropriate.

Observation

This method involved the researcher in watching, recording and analyzing events of interest. It required the observation of appropriate process or system in its natural environments. This method was extensively used in critically appreciating the various artefacts found in the various museums. It was important to note that critical observation brought out aesthetic qualities of the arts.

Documentary

It is important that nearly all research projects involve, to a greater or lesser extent, the use and analysis of documents, often in conjunction with other data collection methods. For example, literature review is a form of documentary research. However for this thesis, the focus of data collection was entirely or almost entirely on documents of various kinds such as: ethnographic literature, newsletters, information from articles on the internet, textbooks, and unpublished theses, class notes and brochures. This method was suitable for the research as data were collected from various literature to supplement information gathered from persons at the museum sites associated with the various places mentioned.

Summary of Discussion

In digest, the researcher's concern in this chapter has been to show how the entire research was conducted and the rationale for writing the methodology. It is undeniably evident in this chapter that a practical approach has been employed in conducting the research.

The researcher has made relevant field study and very essential data were elicited and retrieved from the various curators and officials of the selected museums for this study. Among the informants were the various caretakers of the museums. The study has also revealed that among all the survey instruments used, the interviews with the informants were more rewarding than the others employed.

Chapter four of the thesis documents some selected artefacts from the history and art museums in Asante, and assesses the various roles in serving as an educational tool in Asante culture.



CHAPTER FOUR

PRESENTATION OF RESULTS AND THEIR DISCUSSION

Introduction

This chapter documents museum arts in three history and art museums. These include the Manhyia Palace Museum, Prempeh II Jubilee Museum and Armed Forces Museum. The researcher delves into the historical relevance of the arts in Asante culture and an appreciation of some of the collections. These three museums were chosen because they portray certain important relevance in Asante culture.

Historical Account of the Manhyia Palace Museum

The building housing the relics and other valuables for show was put up in 1925 by the British Government for Nana Agyeman Prempeh I who returned from exile in the Seychelles Islands in 1924. According to *a Guide to Manhyia Palace Museum (2003)*, this was built as a compensation for the Asantehene (king of Asante kingdom) since his palace at Adum was destroyed during the Yaa Asantewaa war in 1900. This palace used to be the residence of Nana Agyeman Prempeh I and Nana Sir Osei Agyeman Prempeh II the 13th and 14th kings of the Asante nation. Prior to the Manhyia Palace there had been two palaces for the Asante Kings: the first one was built by Nana Osei Tutu I at Adum, in the area where the Kumasi Home Store is situated and the second palace was built by Nana Osei Asibe Bonsu when he returned from the coastal campaign of 1806. That palace was situated in the area where the Kumasi Fort, now Armed Forces Museum is situated. According to oral tradition, the first palace was burnt down alongside other houses during the Sagrenti war in 1874 by the soldiers of Sir Garnet Wolseley, who also demolished the second palace known as Nana Bonsu Aban. However, after the Sagrenti

war of 1874, Nana Kofi Karikari, the *Asantehene*, at that time rehabilitated the first palace and lived there. The subsequent kings, Nana Mensah Bonsu, Nana Kwaku Dua II and Nana Prempeh I also lived in that palace. During the period when Nana Prempeh I was exiled the palace was not properly kept. As mentioned earlier, it was destroyed during the Yaa Asantewaa war and its regalia were hidden till his return when the new palace was built for him in 1925. It is interesting to note that the British reconstructed Nana Bonsu Aban and named it The Kumasi Fort. The fort was then used by the British Resident commissioner as administrative offices of the Ashanti Region. The Governor and his entourage were in the Fort when the Yaa Asantewaa war of 1900 was declared.

The Manhyia Palace Museum is of great historical importance. It does not only house the Museum's exhibits; it is itself an exhibit of the Museum. As pointed out earlier, this was a form of compensation by the British government to the *Asanteman*. However, according to the curator of the museum, Osei Kwadwo, Nana Prempeh I turned down the offer and only moved into it as his residence after *Asanteman* had paid for it. The Museum has been the official residence of three Asante kings namely Nana Prempeh I, who was the thirteenth king who died in 1931, Nana Prempeh II who also died in 1970 and the last king who lived in the Palace for a short period of life was Otumfuor Opoku Ware II who happened to be the 15th king of Asante. Otumfuor Opoku Ware II moved to his new residence which is situated close to the museum on a different compound in 1974 before he died in 1999. However, most of the regalia used by the kings were still kept in the former residence before it was converted into a museum. The museum was organized by an educationist, Mr. Osei Kwadwo who retired as a director of education in the Efigya-Sekyer district. He solely organized the museum with little knowledge in

museum administration since he had no formal studies in museography. He did a tremendous job and it was officially opened by Otumfuo Opoku Ware II on 12th August 1995 as part of the activities or events marking the silver Jubilee of his accession to the Golden stool. However, in the opinion of Dr. Debra formal director of the national museum, it was organised by the GMMB. The museum is a one storey with open verandas and a yard. It has a small outhouse which was added for use as the Museum shop. (See plate 4.1).

The Museum Collection

The Manhyia Palace Museum (See plate 4.1) has two floors: the ground and the top floors. The two floors have rooms where the museums artefacts have been displayed. The Manhyia palace museum is one of the important museums where artefacts of the past kings, warriors of the Kingdom and the various artefacts used by them, have been preserved to throw enormous light on the rich culture of the people.



Plate 4.1: Front view of Manhyia Palace Museum

Source: Courtesy of Osei Kwadwo

Room One

This room served as the administration head quarters of the Asante Nation from 1925 to 1974. Artefacts displayed there include two antique telephones on a writing desk and a chair used by the kings, a bookshelf with files and documents, a bronze head of Nana Sir Osei Agyeman Prempeh II and an old sketch map of the Asante Nation. On the wall is a picture of the present Queen mother, Nana Afua Kobi Serwaa Ampem II, who was installed as the queen mother of Asante in 1977.

Room Two

The room has six show cases in which are displayed a stool, rings, necklaces, state swords and other gold ornaments. Most important among the swords are: *Mpomponsuo* sword as depicted on plate 8. This is a sword used by all the Asante kings to swear their oath of office to *Kumaseman* (people of Kumase) and by the paramount chiefs and other high ranking chiefs to swear their oath of allegiance to Asante kings as the occupants of the Golden stool. However, the original *Mpomponsuo* sword was made by Okomfo Anokye for King Opoku Ware I. According to Moses (2005: personal conversation), a guide of the museum, the original *Mponponsuo* is at the British Museum of Mankind in London. From this documentation, it could be deduced that this artefact serves as an educational pool of knowledge to visitors of the museum. Not only do the visitors come into reality with the artefact, but they are reminded that without the use of the sword in the swearing of the oath of office to Asanteman (the people of the Asante) the enstoolment of the King is never complete. This sword and other swords seen in the various rooms were believed to have been designed by specialist craftsmen from

Techiman and Denkyira who were brought to Kumase after the Asante defeated them in wars around 1720-30. (Ayensu1997).



Plate 4.2: *Mpomponsuo* Sword

Source: courtesy of Osei kwadwo the curator of the museum

Medium: Gold and silver sheet

Dimension: 1.5metres

Description: It is decorated with a leopard skin as well as gold and silver sheet.

On the blade is a hollow gold cast of a snake, perhaps Gabon viper gripping an Antelope.

Funtunfunafu ne Denkyemfunafu sword

This is another important sword found in room two of the Manhyia Palace Museum depicted on plate 4.3. It is a sword embossed with reliefs of two crocodiles having one stomach. The name of the sword means that, despite that Asanteman(the people of the Asantes) is made up of different citizens, each one struggles for individual recognition.

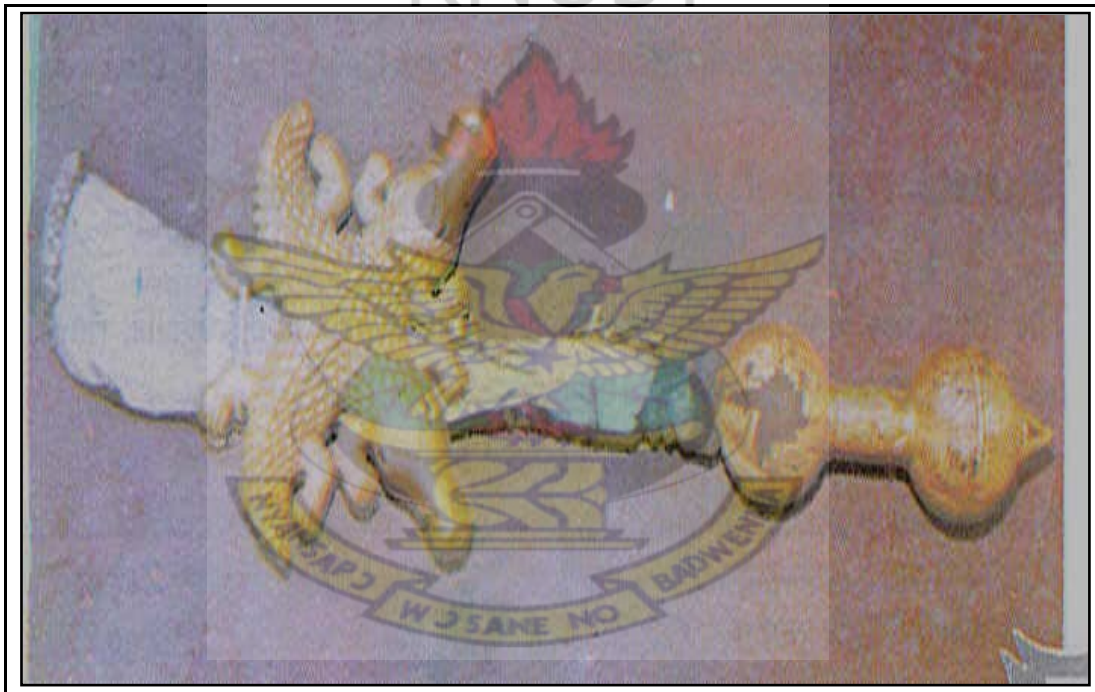


Plate 4.3: The *Funtunfunafu ne Denkyemfunafu* sword

Source: Courtesy of Osei Kwadwo the curator of the Museum.

Medium: Gold and silver sheet

Dimension: 1.5metres

Description: It is a silver blade sword with a gold plated handle and on the silver blade is a pendant decoration of two crocodile crossed together.

***Akukobaatan ne ne mma* Sword**

Another sword found in Room two is *Akukobaatan ne ne mma* (the hen and its chicks).

This informs that just as the hen protects her chicks with her wings, so the king defends and protects his subjects. Also in this room there is a show case containing the King's smoking pipe – This smoking pipe is artistically crafted with good aesthetic admiration. This is a long tube which stretches from the smoker's mouth to the ground when he is seated. This was used by Nana Prempeh I.

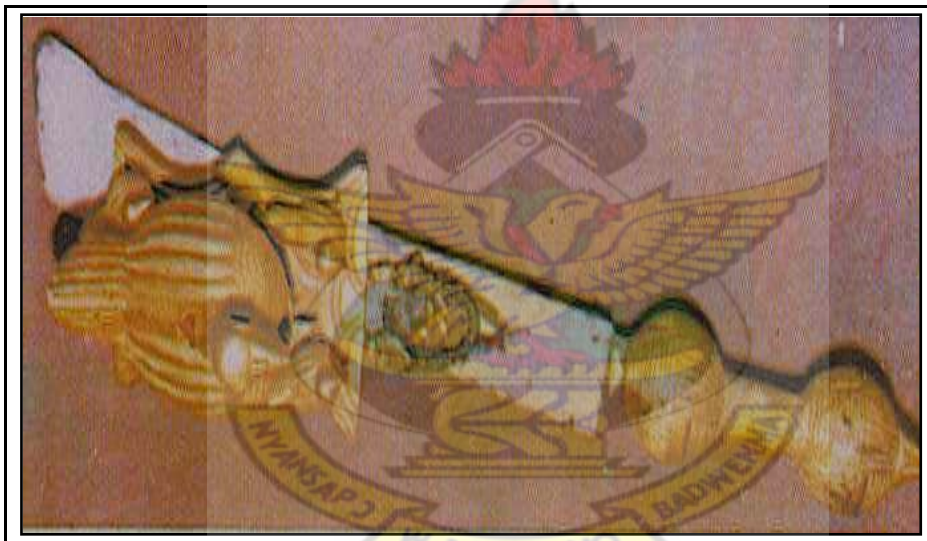


Plate 4.4: *Akukobaatan ne ne mma* Sword

Source: Courtesy of Osei Kwadwo the curator of the Museum

Medium: Gold and silver sheet

Dimension: 1.5metres

Description: This is sword with a silver blade and gold handle. It is decorated with a pendant of a hollow cast made with gold portraying a hen and four chicks.

Room Three

This room on the ground floor of the museum was used by the king as a dining room. Important items found here include a teapot used by Nana Prempeh I which he brought with him from the Seychelles Islands and a thermos flask being an antique type which was used by Nana Sir Osei Agyeman Prempeh II. There is a cupboard containing plates and tea cups used by Nana Prempeh I and Nana Prempeh II. In addition to these artefacts is also a photograph of Nana Osei Tutu II, the current king of the Asante. It is a photograph he took together with Queen Elizabeth II of Great Britain when he paid her a courtesy call in Buckingham Palace in May 2000.

The Top Floor

Just as the ground floor has several rooms displaying several artefacts of the people's culture, so is the top floor of the museum.

Room One

This place used to be the washroom of the kings. Since the room is not for such purpose any longer, there is a display of pictures in it. The pictures include that of the old palace used by the ancient kings. As recalled, the last king who used it was Prempeh 1 from 1888 – 1896 before he was sent to exile. It was situated at Nkwantanan at Adum. There is also a picture of the Bantama Mausoleum where the ancient kings were laid to rest. This picture was taken in the 1890's. The picture of Nana Kwaku Dua 1, the King of Asante from 1834-1867, is also found in this room of the museum. The picture of Nana Mensah Bonsu, the 11th king from 1874 – 1883 has also been displayed. There is also a display of a picture of Lady Julia, wife of the current King, Nana Osei Tutu II. Among

the pictures is a street of the Kumasi city in the 1890's. This is quite interesting looking at the vast changes which have taken place over the centuries.

Room Two

This is a long hall which used to be the kings' living room. The kings received ordinary visitors, people who could be termed as non-VIPS (people who are not very important) like students and the youth. Over here is the kings' library and there is a bookshelf which contains a collection of books used by the Kings. One of the books in the shelf is entitled *Journal of a Residence in Asante* by Joseph Dupuis esq. which was published in 1824. The first literate king of Asante was Nana Prempeh I. He learnt how to read and write while he was exiled to the Seychelles Island. Other items found here include an antique radiogram used by Nana Prempeh II, small pieces of gold given to the king by Obuasi gold mines and Ashanti Goldfields and also a chess game used by the kings and their wives.

Room Three

The room is considered to be the room for the king's very important visitors. He received his distinguished visitor like the Governor, the Chief Commissioner, District Officers and other dignitaries. In this room is found an elegant display of furniture used by VIPs, a mirror in a cupboard and then gold medals for Prempeh II and a cocktail bar.

As part of the collections, there are effigies of some renowned kings and queen mothers. These effigies are life size seated figures. They were executed by a female British

sculptor called Madam Tuzor. The *Nananom* (kings) are adorned with the usual traditional *Adinkra* cloth interspersed with *kente* cloth strips *nwomuu* to march with richly decorated indigenous sandals, headgears and other accessories. The queenmothers wear the famous *dansinkran* hairstyles with simple but beautiful indigenous sandals.

Plate 4.5 shows effigies of Nana Osei Agyemang Prempeh II and Nana Ama Serwah Nyarko the late *Asantehemaa* (queen mother of Asante) from 1945 to 1977 placed exactly at the place where they received their guests. The picture is by courtesy of the curator of the Manhyia Museum, Mr. Osei Kwadwo (see plate 4.5). Located here are also decorations and medals received by Nana Prempeh II. They are:

1. The Knight of the British Empire (K13). It presented to him by King George VI.
2. The Order of the Volta (OOV), an honour given by Dr. Kwame Nkrumah, of the first president of Ghana.
3. The Lion of Judah Emperor, also a prestigious honour presented by Emperor Haile Sellasie of Ethiopia
4. The love and liberty was given as an honour by President Tubman of Liberia.

There are a number of pictures here which depict the life history of Nana Sir Osei Agyemang Prempeh II. These include his enstoolment in 1931 as the *Kumasehene* (Chief of Kumase) and another of his swearing the oath of office as the *Asantehene* (Asante king) following the restoration of the Asante confederacy on 31st January, 1935. Such as other selected pictures of his later years are also displayed.

Room Four

Further narration by the museum guide, Moses, indicates that the fourth room is termed as the Great hall. This used to be a place where the kings held grand meetings with chiefs and paramount chiefs and adjudicated cases. The room contains the effigies of Nana Opoku Ware I, the *Asantehene* from 1970 to 1999 and of the present queenmother, Nana Afua Kobi Serwaa Ampem II, whom he installed *Asantehemaa* in 1977. There are four show cases in the room. Show case No. 1 contains specimens of guns used by the ancient Kings to defend and extend the Asante nation. The important ones are:

Doku gun – This is a specimen of the guns used by Nana Osei Tutu I (1695-1719). He used this gun during the war against their then masters the Denkyira people. The war broke up after Nana Osei Tutu I had succeeded Nana Obiri Yeboa as chief of Kwaman State later known as Kumasi State. Nana Osei Tutu I led the Asante nation to defeat the Denkyiras and freed them from the domination of the Denkyira state. The most instrumental figure of the Asante people was Okomfo Anokye who gave them a spiritual direction and formula for the victory.

Sikantoa gun – It is a picture of the gun used by Nana Opoku Ware I (1720-1750) as evident in plate 4.6. He succeeded his granduncle Nana Osei Tutu I when he was called to eternity. Shortly after his enstoolment, Nana Opoku Ware I and his army were faced with the task of waging a war against Akyems to avenge the defeat of the Asantes under Nana Osei Tutu I. He was successful in most of the wars and extended Asante territories. It was said that Nana Opoku Ware I and his men were determined and very much peeved since it was during a previous war with Akyems that Nana Osei Tutu I lost his

life. The Asante kingdom under Nana Opoku Ware I fought two wars with the Akyem people. In both wars the Asantes won. In one, the Akyem chiefs like Frimpong Manso, Pobi Asomanin and Owusu Akyem Tenten lost their lives.

According Osei Kwadwo(1991) apart from the war against the Akyems, Nana Opoku Ware I led Asantes to fight against the Gyaman. This is because of the news which reached Nana Opoku Ware I that Abo Kofi, chief of Gyaman had also made a golden stool to rival his. On hearing the news Nana Opoku Ware I sent messengers to give first and second warnings to demand the golden stool. However, Abo Kofi ordered the messengers to be driven away and some were killed. This triggered a war which resulted in the death of the Gyaman chief and their territory was annexed by the Asante kingdom.



Plate 4.6: *Sikantoo* gun used by Nana Opoku Ware I

Source: Courtesy of Osei Kwadwo the curator of the museum

Medium: Wood, metal and gold pendant

Dimension: About 2.5metres long

Description: The gun is a single barrel gun with ornamental decoration.

***Gyahyetoa* gun** – This is a picture of the guns used by Nana Osei Kwadwo Oko-Awia (1746-1777) as depicted in plate 4.7. He succeeded his uncle Nana Kusi Obodum and continued the extension of the Asante kingdom through wars. He earned the name Osei *Koawia*, an Akan word meaning Osei who fights in the broad daylight. He waged a war against the Banda people after news got to him that some Asante traders had been killed in the Banda territory. According to oral tradition as narrated by the curator of the Manhyia Museum, Mr. Osei Kwadwo (2005), the Gyaman, Denyira, Kong and Wassa states formed an ally and joined Banda to fight against Asantes. The war was so tough for the Asantes that they were repulsed twice by the allied forces but the third attack was successful. After the fight, Wassa and Banda which were not part of the Asante territory were annexed.

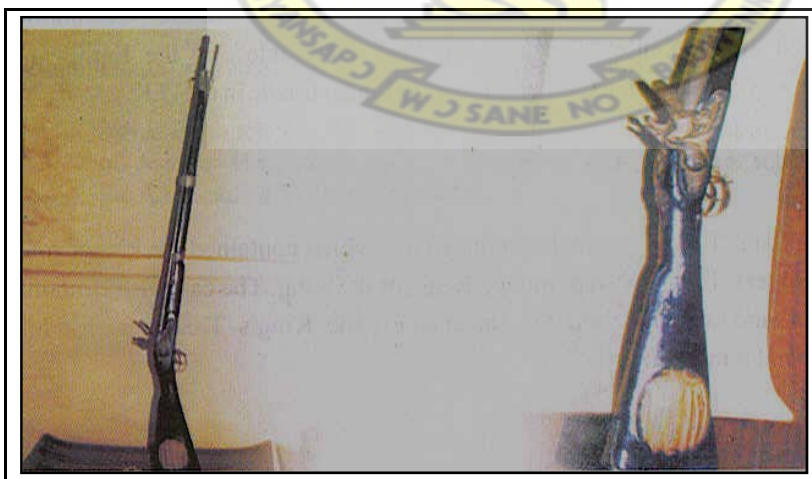


Plate 4.7: *Gyahyetoa* gun used by Nana Osei Kwadwo Oko-Awia

Source: Courtesy of Osei Kwadwo the curator of the museum

Medium: Wood, metal and gold pendant

Dimension: About 2.5 metres long

Description: This is a single barrel gun with a decoration of ornament.

Sisine Kwabrafo gun – Specimens of the guns used by Nana Osei Kwame Asibe Bonsu (1800-1824) as evident in plate 4.8. *Bonsu* is the Akan word for whale. He succeeded his elder brother Nana Opoku Fofie. Nana Osei Asibe Bonsu's reign saw the first confrontation between Asantes and the Whiteman. The war broke up because the coastal states offended the *Asantehene* by protecting some chiefs, Otibu and Aputae who had committed an offence by grave looting and had run to the Fanteland for protection. Nana Bonsu as the name implies had the quest of fighting to the coast and stepping in the sea without any challenger and claim power just like the whale in literary term. Fantes had not come in confrontation with the Asantes before this time and the war was fierce. The British sent troupes from the Cape Coast Castle to defend the Fantes but in spite of this the aggressive Asantes were victorious and extended their territories to the coastal areas. This clash with Fantes and whites broke out in 1805.

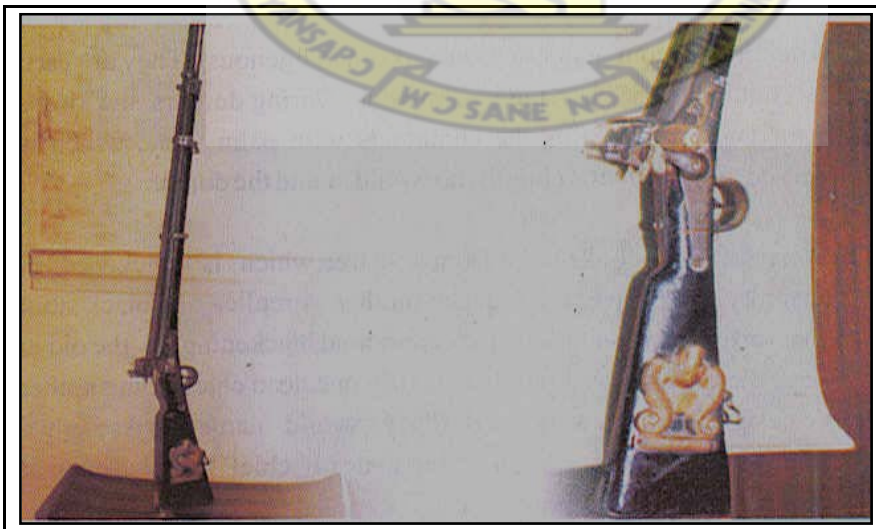


Plate 4.8: *Sisine Kwabrafo* gun used by Nana Osei Kwame Asibe Bonsu

Source: Courtesy of Osei Kwadwo the curator of the museum

Medium: Wood, metal and gold pendant

Dimension: About 2.5 metres long

Description: The single barrel gun with decoration of an ornament.

Show case No. 2

There is in the show case a replica of a Golden Axe which signifies peace. In the past, the axe was used to invite warring parties to the king for amicable resolution. It was extensively used by King Kwaku Dua I. His conflict resolution earned him the title: “The peaceful King of Asante” by the Europeans of his days. The original Golden axe is at Windsor castle in the UK. This information was given by Osei Kwadwo, the curator of the museum.

Show case No. 3

It contains *Futuo* – Leather money bag -which previously contained the King’s gold and silver. The bags were money Bags for the Kings. The bags were safely kept to prevent thieves. There are also a scale and weights used by the *Sanaahene* (The King’s Treasurer) for his financial transactions. This information was narrated by the curator.

Show case No. 4

Exhibited in this case are two ceramic containers and a white stool.

a. The ceramic containers –These were used as containers of the king's palm wine. During durbars, the King’s palm wine tapper filled the containers with palm wine, which was served to some of the chiefs who attended the durbars.

b. *Asesedwa* – This is a stool carved from *sese* wood which is blackened in memory of a dead chief or queen mother. It is ritually blackened and placed in the stool room to

serve as a shrine of a dead chief, a dead king or a dead queen mother. This stool is used as an occasional house for the dead chief. They are designed in a particular way and blackened in a special private ceremony and named after a dear chief.

Room Five

The room contains the effigies of the late Nana Prempeh I, the late Nana Yaa Akyaa, *Asantehemaa* and Nana Yaa Asantewaa, *Ejisuhemaa* (queen mother of Ejisu). These effigies are made in wax and they wear ceremonial cloth.

The first literate and Christian King of Asante was Nana Prempeh I as evident in plate 4.9. He learned to read and write and was baptized into the Anglican Faith in the Seychelles. Nana Prempeh I was enstooled in 1888 and he ruled until 1896 with the stool name Kwaku Dua III. This was later changed to Nana Prempeh I as he was made the king over the states according to Osei Kwadwo (1994). The various states included Kumase, Bekwai, Dwaben, Edweso, Offinso and Nkoranza.

According to the curator, in 1895 the then Governor Mr. Maxwell William arrested Nana Prempeh I and deported him to Seychelles Island. This was made due to Nana Prempeh the first's refusal to grant the request made by the Governor. The request among other things was that, the Asante nation was to pay 50,000 ounces of gold to the British as agreed on in a previous treaty at Fomena. On his return, Nana Prempeh I landed at the shores of Takoradi on the 11th November, 1924 with his entourage. Then he and his people travelled by train to Kumasi on Wednesday, 12th November 1924. He was in exile for about 30 years. In his absence the *Mamponghe* (Chief of Mampong) acted as the head of the Asante confederacy.

In 1926 the chiefs and people of Kumasi state petitioned the government to reinstate Nana Prempeh I as their king. This request was granted and he was made king. He died in 1931 and the kingmakers unanimously elected Mr. E. P. Owusu as his successor.

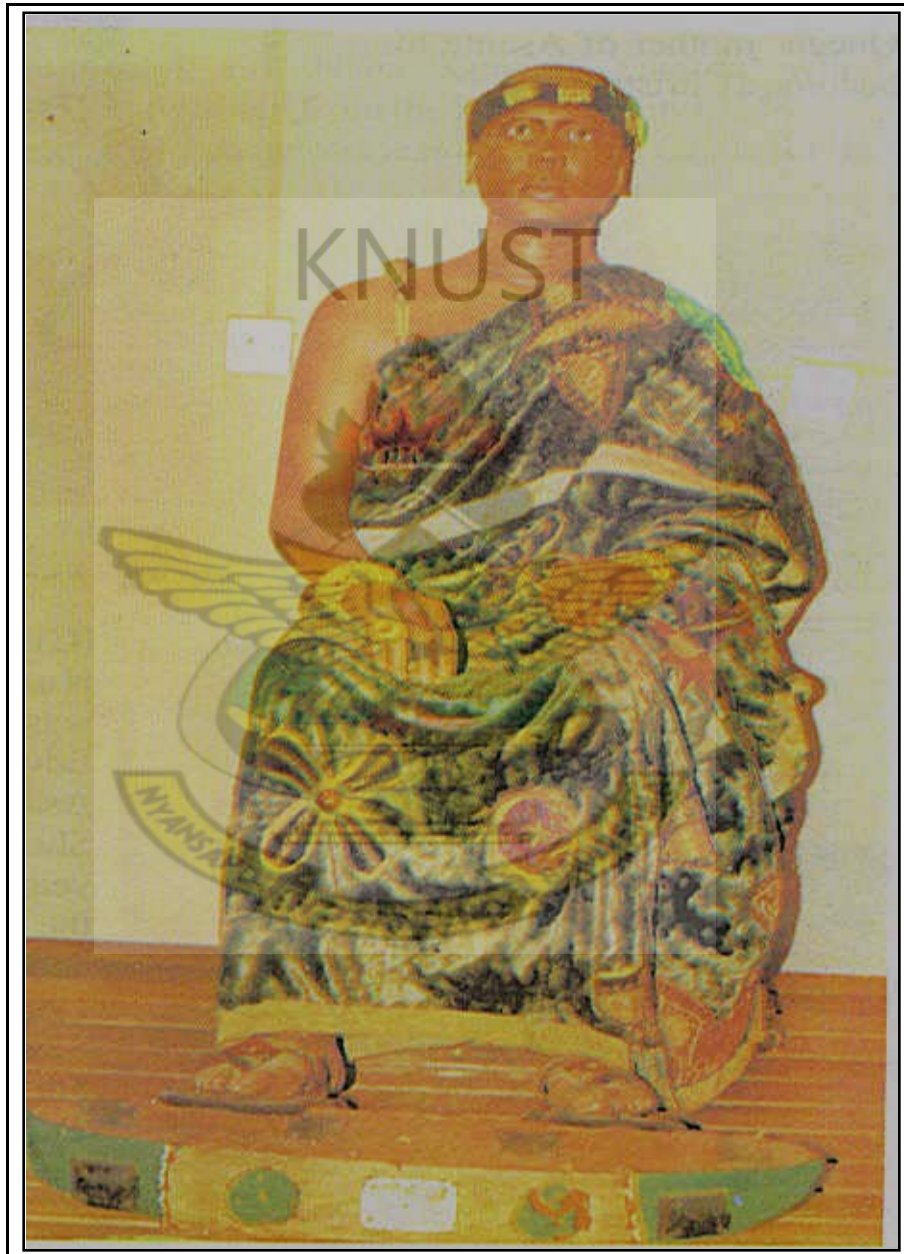


Plate 4.9: An effigy of Nana Prempeh I

Source: courtesy of Osei Kwadwo the curator of the museum

Medium: wax

Dimension: 4.1 metres high by 2.4 metres wide

Description: This is a seated effigy and it is adorned by rings, bracelet and a shoulder band.

Room two also has the photograph of Nana Yaa Akyaa (the mother of Nana Prempeh I) as shown in plate 4.10. She was exiled with her son to the Seychelles. She died in Seychelles in 1917. She was the first Asante queen-mother to become a Christian.

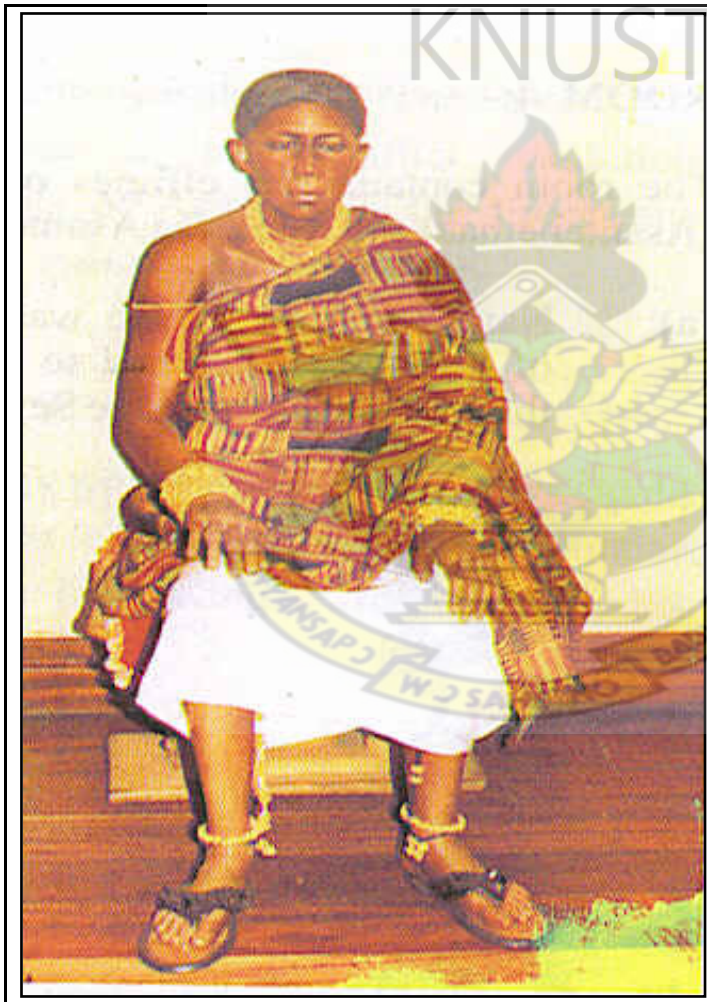


Plate 4.10: An effigy of Nana Yaa Akyaa

Source: Courtesy of Osei Kwadwo the curator of the Museum

Medium: wax

Dimension: 2.4 metres high and 1.3 metres wide

Description: This is a seated effigy and it is decorated with gold necklace, anklets, wristlet and shoulder band.

Plate 4.11 is an effigy of Nana Yaa Asantewaa. Apart from the ceremonial cloth, there is also lying on her lap a gun which it is believed she used in the Yaa Asantewaa war in 1900. According to Osei kwadwo (1994), the current curator of the Manhyia Museum, she was the Queen-mother of Edweso and at the same time an acting chief of Edweso following the deportation of Nana Kofi Afrane from Edweso to Seychelles Island. She was about 65 years old when she declared the war against the British Army. She was very bold to speak at a meeting called by the then governor of the Gold Coast, Sir Frederick M. Hodgson.

During the meeting the Governor demanded among other things the golden stool which is believed to embody the spirits of the Asante people. And this was greeted with a moment of silence and nobody could ask a question. Yaa Asantewaa, a bold and courageous warrior stood up to defend the Asante nation. In her submission, she demanded the return of their deported King since it is the tradition of the Asantes that the King is the custodian of the golden stool, therefore, if the British want it they should contact the King in exile. They would have to bring him for him to show them where the stool was kept. This the governor rejected.

Nana Yaa Asantewaa's last statement was that "tomorrow ghost widows would get husbands" meaning a lot of the British men would lose their lives in the war. A war was therefore declared. The war was named after her because she led the Asante troops to the war and gave to the British army a tough opposition.

After the war which ended on 3rd December 1900, she was also exiled to the Seychelles where she died on October 5, 1921, (Osei Kwadwo 1994).



Plate 4.11: The photograph of Nana Yaa Asantewaa

Source: Courtesy of Osei Kwadwo the curator of the Museum

Medium: wax

Dimension: 2.4 metres high and 1.3 metres wide

Description: This is a seated effigy and on her lap is a short gun. This piece is decorated with a ceremonial funeral cloth and a red and white skirt and it is wearing an indigenous sandals. Around her shoulders are talismans believed to possess powers to protect her in the war.

Plate 4.12 also shows a photograph of Nana Sir Osei Agyemang Prempeh II. Beside him is also the photograph of Nana Ama Serwaa Nyarko, the *Asantehemaa* (queenmother) from 1945 to 1977.



Plate 4.12: The effigies of Nana Sir Agyeman Prempeh II and Nana Ama Serwa Nyarko

Source: Courtesy Osei Kwadwo the curator of the museum

Medium: Wax

Dimension0: 4.5 metres high, 2.3 metres wide for the effigy of Nana sir Agyeman Prempeh II and 4.0 metres high, 1.2metres wide for the effigy of Nana Ama Serwa Nyarko.

Description: These are carefully crafted master pieces of wax sculpture. These pieces are wearing *kente* cloths and the effigy of Nana Sir Agyeman Prempeh II is wearing a leather crown with gold pendants as a decoration. They are seated figures and they wear indigenous sandals. On the shoulders of Nana Sir Agyeman Prempeh II's effigy is a black talisman. They are both adorned on their wrists with gold ornaments.

According to Osei Kwadwo (1994) Nana Osei Agyemang Prempeh II ascended onto the throne in 1931. His stool name was Nana Osei Tutu II but since he was trained by his uncle Nana Prempeh I, he decided to change his name and he became Nana Osei Agyemang Prempeh II. During his reign, Asante Empire had disintegrated due to the defeat of the kingdom during the *Segranti war* of 1874, the arrest and deportation of Nana Prempeh I in 1896 and of Nana Yaa Asantewaa also. The reign of Nana Osei Agyemang Prempeh II saw a lot of developments which include the emergence of political parties in Asante as a whole.



Plate 4.13: Effigies of Nana Opoku Ware II and Nana Afua Kobi Serwaa Ampem II

Source: Courtesy of Osei Kwadwo, the curator of the museum

Medium: Wax

Dimension: About 4.3 metres high, 2.3 metres wide for the effigy of Otumfuo Opoku Ware II and 4.0 metres high, 1.2 metres wide for the effigy of Nana Afua Kobi Serwaa Ampem II.

Description: These pieces are carefully moulded wax effigies; they are wearing kente clothing and the effigy of Otumfuo Opoku Ware II is wearing a crown made of leather talismans on it. They are seated figures and are wearing indigenous sandals (*ahenemma*). According to the museum guide the clothing's of all the effigies are changed every two weeks.

The same room 5 contains the photograph of Nana Opoku Ware II, that is effigy six, the *Asantehene* from 1970 to 1990 and of the present queen mother, Nana Afua Kobi Serwaa Ampem II, whom he installed *Asantehemaa* in 1977. Nana Opoku Ware II had his private name known as Mr. Barima Kwaku Adusei and known in the business field as Mr. Matthew Poku. He was a lawyer by profession and Ghana's Ambassador designate to Italy. After the death of Nana Agyeman Prempeh II in 1970, he was enstooled as the fifteenth king of Asante on 27th July, 1970 at the age of 51. He succeeded his uncle, Nana Sir Osei Agyeman Prempeh II. During his reign he was elected as the president of the house of chiefs in Ghana.

He was a staunch Christian and a member of the Anglican Church. He helped to establish the Ghana national association of Christian chiefs and queenmothers. He was named the rainbow king because of the way he steered the affairs of the Asante kingdom. Even though there were rapid changes of governments, in all these, he played his role as a father and counsellor for all the eight governments which he witnessed.

Plate 4.14 also shows the photograph of Nana Osei Tutu II known in private life as Barima Kwaku Dua, a businessman and managing director of Trans Pomech Company Limited; he succeeded Nana Opoku Ware II his elder uncle in April 1999. When Nana Opoku Ware II passed away to join his ancestors on Thursday, 25th February, 1999. According Braffi (1999), there were seven contestants namely, Barima Kwaku Dua, Nana Akwasi Agyeman, Barima Osei Tutu, Nana David Osei Yeboah, Nana Osei Tutu Owusu, Barima Osei Kwadwo Koawia and Barima Kwame Takyi. The Kumasi

Traditional Council sat and accepted the nomination of Barima Kwaku Dua who was by then 49 years.

His enstoolment was announced at a meeting at Manhyia Palace in Kumasi, by the *Gyaase* Divisional Head, Nana Saaman Nantwi II and the *Bantamahene* (Chief of *Bantama*) who is the head of kingmakers to the golden stool, Nana Baffour Awuah V thanked the *Asantehemaa* Nana Afua Kobi Serwaa Ampem II for nominating her son.

Nana Osei Tutu II swore to the Traditional Council with the *Mpomponsuo* sword on the Thursday which fell on the 40th day celebration of the death of Otumfuo Opoku Ware II.



Plate 4.14: An effigy of the current king of Asante kingdom, Otumfuo Osei Tutu II.

Source: Courtesy of Osei Kwadwo ,the curator of the museum.

Medium: Wax

Dimension: About 4.2 metres high, 1.3 metres wide

Description: This is a seated effigy adorned with gold rings. It wears a leather crown decorated with gold pendant, *kente* cloth as well as an indigenous pair of sandal called *ahenemma* (native sandals) at its feet.



Historical account of the Armed Forces Museum

The Armed Forces Museum formerly called Military Museum as the name suggests, is a museum that exhibits the various artefacts such as war implements, ammunitions and photographs of military men. The two wars namely the World War I and World War II which arose because of global conflicts saw some military men from the Gold Coast, now Ghana, for that matter Ghana joined in the course of the British. The World War I took place between 1914 and 1918 whilst the World War II took place between 1939 and 1945. Some of the artefacts, such as the armoured vehicles and cannons, could be vividly seen on plate 4.15 displayed in front of the museum architectural building.



Plate 4.15: The Architectural structure of the Armed Forces Museum in Kumasi

Source: Photograph taken by the researcher

The present building used as Armed Forces Museum, was initially constructed in 1820 by Nana Osei Asibe Bonsu as *Abanmu* meaning the seat of government of the Asante kingdom. The structure was built with granite. The people built the *Abanmu* because of their war with the Fantes. According to Quainoo, the museum guide, the people built the *Abanmu* to serve as a hiding place during the war. They therefore carried valuable items belonging to Asantes to preserve their culture.

Between 1873 and 1874, British soldiers attacked Kumasi, defeated the Asante kingdom, destooled the king and burnt Kumasi down in. The British was led by the Governor and commander Sir Garnet Woseley. The war between the British and the Asante was named Sagranti War. Sirgranti was derived from Sir Garnet because the Asante could not properly mention the name of the leader of the British army. As pointed out earlier, in 1896 the British arrested Nana Prempeh I to Elmina and sent to Sierra Leone and finally to Seychelles Island.

After this the British started to reconstruct the old *Abanmu*. It was completed in 1897 at a cost of £4,690.92p excluding imported materials and forced labour which were used. It was then called Kumasi Fort which is the only inland Fort. The size of the Fort is 80 square metres with the thickness of the wall being one metre long for protection, and it was virtually situated in a bush. Through the walls were holes for ventilation. The Fort was used as the residence of the British chief commissioner.

As narrated by the Museum guide, Quainoo, in 1900 the governor of the Gold Coast Sir Frederick Hodgson with a small detachment of troops, about 29 European friends and the soldiers and his wife Lady Hodgson invited the Asante to the courtyard of the Fort

and demanded the golden stool since in 1890s Governor Sir William Maxwell had received a fake golden stool. This persistent act of the governor of the Gold Coast infuriated the Asante which eventually developed into a war. As indicated earlier, Yaa Asantewaa, the queen mother of Edweso led the Asante against the British on 28th March, 1900. According to Quainoo, the museum guide, the exiled Nana Afrane who was the army general of the Asante kingdom was the grandson of Nana Yaa Asantewaa. It was a tough battle. Nana Yaa Asantewaa led the war even though it was quite fearful, while she had some strategies which could have helped Asante to win. She and her men surrounded the Fort for such a long time that there was hunger in the Fort. She organized 20,000 to 40,000 men to march and build stockade and blockage to cut off food and weapon supply to the Fort. Oral tradition has it that, the only daughter of Nana Yaa Asantewaa, Nana Afua Kobi was captured and this made her surrender. This led to the capture of Nana Yaa Asantewaa who was detained in a condemned cell in the Fort for a short period and then sent to Seychelles Island where she died after which Asantes became part of the British protectorate. The name of the Fort was then changed to be Armed Forces Museum to serve its function as such.

The Armed Forces Museum was established in 1897 to house the British Regional Chief Commissioners. This was made in appreciation of the efforts of colonial Ghanaian soldiers who were part of the West Africa Frontiers Forces (WAFF). The WAFF comprised indigenous soldiers from the Gold Coast, Sierra Leone, the Gambia and Nigeria.

The Museum's Collections

Various photographs are seen in the Armed Forces Museum. Plate 4.16 shows a framed photograph of Nana Yaa Asantewaaa.



Plate 4.16: A framed photograph of Nana Yaa Asantewaa when she surrendered to the British during the *Sagranti war* 1874.

Source: Photograph taken by the researcher

Dimension: 50cm by 25cm

Description: This is an old black and white photograph of Nana Yaa Asantewa who surrendered to the British as discussed earlier. She was very old in the picture; she wears a cloth round her waist. She stands in front of her house with her house with stool

besides her. According to Quainoo, the British intentionally took this picture to make fun of her.

Plate 4.17 is also a framed photograph of Nana Yaa Asantewaa when she surrendered to the British in 1900, however, it is an artist impression of the brave warrior.



Plate 4.17: A painting of Nana Yaa Asantewaa

Source: Photograph taken by the researcher



Plate 4.18: Framed photographs of past and present chiefs of naval staff.

Source: Photograph taken by the researcher

Also found here, plate 4.19 is the sword of the first Ghanaian chief of staff, Air Marshal De Graft-Hayford (1962 – 1963) who died in London on 28th November 2002 at the age of 90. The sword which was bequeath, to his son Mr. Chris de Graft- Hayford was presented to The Ghana Air Force on 18th July, 2004.



Plate 4.19: The sword of the first Ghanaian chief of Air Staff

Source : Photograph taken by the researcher.

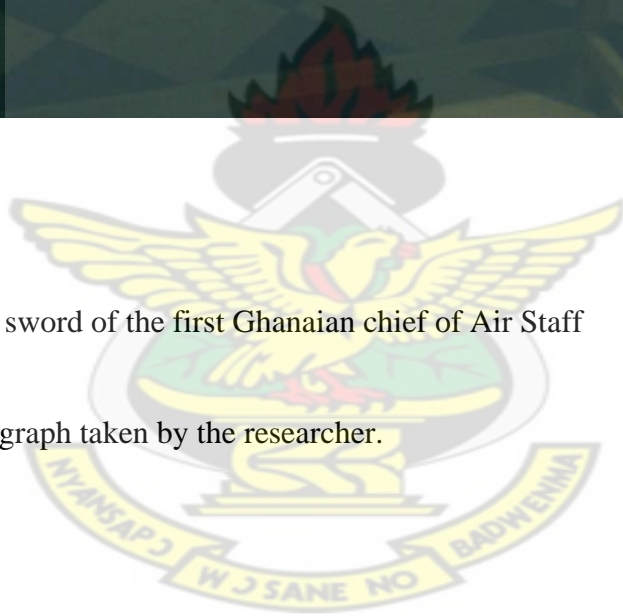




Plate 4.20: Framed photographs of Sergeant Sidi Hausa and Corporal Norga Busanga, all of the Gold Coast Regiment. They fought in the two world wars.

Source: Photograph taken by the researcher.

Plate 4.21 shows a photograph of bombs used during the Second World War. These were defused and assembled in the Museum in 1952.



Plate 4.21: These are defused Bombs used during the World War II.

Plate 4.22 is a photograph of a gun (in the box) given to Nana Opanyin Odoom for rendering a betrayal service to the British by revealing the fighting tactics of the Asante which made the British develop a counter tactics.



Plate 4.22: Nana Opanyin Odoom's gun

Source: Photograph taken by the researcher

Plate 4.23 is a picture of Sir Garnet Wolsey placed on the shelves. He led the British against Asantes between 1873 and 1874. This war was popularly named *Sirgranti war* to which reference has already been made.



Plate 4.23 A photograph of Sir Garnet Woseley

Source: Photograph taken by the researcher

Plate 4.24 shows a model of a war ship from America to support the Ghana Army and plate 4.25 shows one of the canon guns used by the British against Asantes



Plate 4.24: The ship



Plate 4.25: The canon

Source: Photographs taken by the researcher

Plates 4.26, 4.27 and 4.28 show the compound of the Fort now called the Armed Forces Museum. Hung at the observation post are two parachutes which signify that there are paratroopers in Ghana Armed forces.



Plate 4.26: two parachutes



Plate 4.27 compound of the museum



KNUST
Plate 4.28

Plate 4.26, 4.27 and 4.28: A view of the compound of the museum

Placed in a case as seen on plate 4.29, are bows and arrows as well as a mask crown which the Ghanaian soldiers seized in Congo during the Civil War of the Congolese, when a number of Ghanaian soldiers went for peace keeping. It is believed these items contained magical powers which protected them at war.

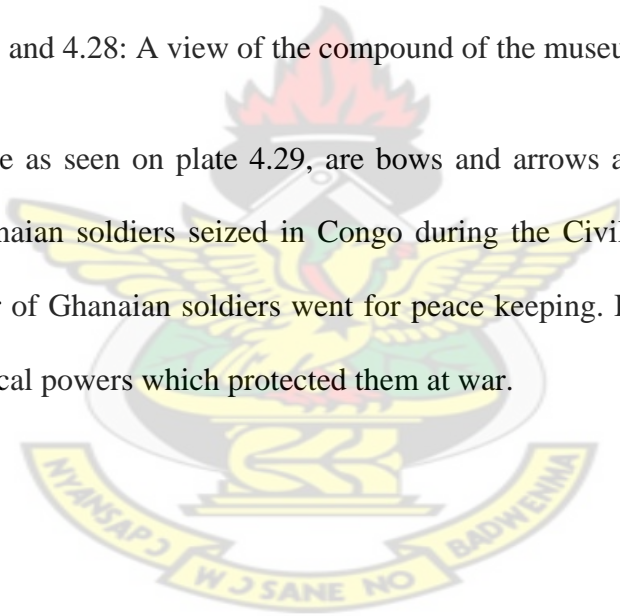
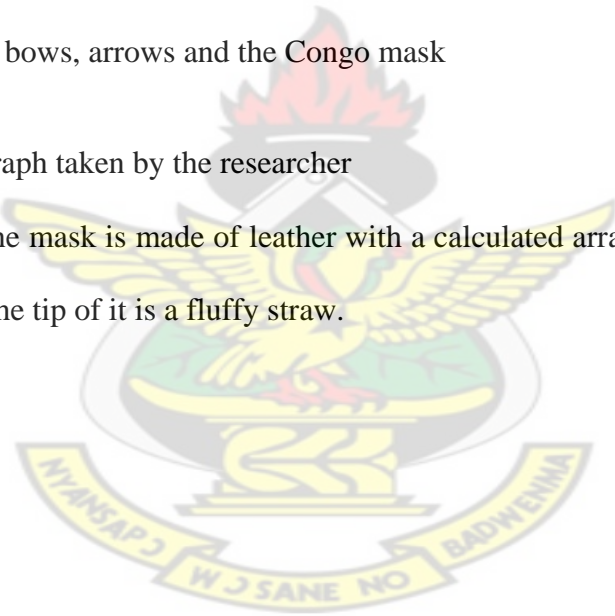




Plate 4.29: The bows, arrows and the Congo mask

Source: Photograph taken by the researcher

Description: The mask is made of leather with a calculated arrangement of cowries as a decoration. At the tip of it is a fluffy straw.



The historical account of Prempeh II Jubilee Museum

Prempeh II Jubilee Museum has many artefacts that throw much light on the culture of the Asante. Plate 4.30 shows the front view of the museum. The plate furthermore has the picture of the statue of Otumfuo Osei Prempeh II placed at the entrance of the museum. This museum, situated in the Centre for National Culture in Kumasi, was established on 27th October, 1956. It was commissioned on 9th November, 1956 by Otumfuo Osei Prempeh II who helped tremendously in gathering artefacts from mostly his palace and other sub chiefs and also other Asante chiefs and queen mothers.



Plate 36: The front view of Prempeh II Jubilee Museum.

Source: Photograph taken by the researcher

The museum's basic aim among other things is to collect, preserve and restore artefacts for studies. The artefacts and relics are considered to be of historical and ethnographic importance in terms of their historical fame. In terms of their historical importance, the museum provides insight into the past and gives information about different periods of Asante history, and therefore, affords information for research work. As regarding its ethnographic importance, the museum offers the opportunity for the study of the culture of the Asante people. The regalia have been used throughout the history of Asante Empire. The museum's architecture is made up of a group of four buildings arranged to enclose a square courtyard to which there is only one entrance. This arrangement represents a dining room, living room, treasure room and a bedroom of the Asante King. There is a portion representing a courtyard which is used for settling disputes, land litigations, chieftaincy issues, including criminal and civil offences. Within the courtyard stands an *Edwene* Tree (*Raphia nitida*) the tree which for Akans symbolizes wisdom.

The façade of the building is decorated with *Adinkra* symbols and the outside wall depicts a decoration of *Adinkra* symbols. In front of the building is a statue of King Prempeh II. The statue exhibits the elegance of traditional costumes of Asante kings. He wears a draped cloth, indigenous sandals, a golden crown, necklaces, rings, bracelets and anklets. The plaque on the pedestal of the statue indicates that it was unveiled by Otumfuo Opoku Ware II on 13th May, 1987.

The Museum Collections

The museum has a collection of rare, rich, artefacts made about 300 years ago. The artefacts cover virtually all aspects of the rich Asante Culture which ranges from the political, economic, social and magico-religious relics used by the Asante Kings.

Chamber One

The first chamber contains the following collections:

***Asesedwa*, royal stools**

The *asesedwa* royal stool is found in chamber one.

It has a width of 1.2 metres and a height of about 1 metre. It is a wood carving usually carved from a single block of wood from a tree called *sese* in Akan. The stool has a rectangular base with the seat curved upwards and is supported by a vertical pole flanked by curved pillars. The central pole is characterised by geometric shapes. There are designs made of silver plates for decoration.

According to Miss Patricia Asante the Museum guide, these stools were used as a seat of the Kings Pempeh I and II when they sit in state to receive visitors. The stools were seized in 1874 by the British and were returned by Queen Elizabeth I and the rest were made for the king Otumfuo Opoku Ware II in 1982 by his special carvers and placed in the museum. It is a wood which is hardly destroyed by insects. The Asante kings before seventeenth century used them whenever they sit in state. These stools played and continue to play important roles in the political system in the culture of the Asante chieftaincy. It is believed that there are even stools which are blackened and contains the

soul (spirit) of a dead king. The successor of a dead king is sent to the stool house to stager round the dark room to choose a particular stool in order to use the name of the person who used it as his stool name.

***Asipim* (Royal Chairs)**

There are two *Asipim* chairs found in the Museum. The Chairs were used in the 1800s by King Prempeh I and King Prempeh II. These were said to have been used after the British influenced them to choose chairs instead of stools. An example could be found in the British museum as shown in plate 2.1. According to the Museum guide, the *Asipim* denotes how firm and strong the Asante king sees himself. The *Asipim* chair found in the Prempeh II Museum has been designed with leather covered seat and backrest. It is superfluously decorated in a series of overwhelming brass tacks. These chairs are used to denote the office of the king. Therefore they are kept sacred and well kept.

***Adidipon* (Dining Tables)**

Another artefact found in chamber one of the Museum is the dining tables used by the Asante Kings. Human and animal images are used in designing these tables. This signifies that the king reigns over flora and fauna. The animals include lion, elephant, etc and the human images seem to be carrying the top part of the tables. The Asante king is believed to own everything that is in his domain. These tables are stylistically carved by great artists of old.

Framed Photographs

These photographs represent the kings and queen mothers of Asante which have already been discussed earlier in this chapter. In one of the cases is the photograph of Nana Prempeh I exiled to Seychelles Island in 1896. He was the thirteenth king of the Asante empire and led the Asante people to conquer many ethnic groups including the Denkyira a powerful group to expand Asante territories.

According to Patricia, the museum guide, reign of Nana Prempeh I coincided with the scramble for Africa therefore the British Government decided to colonize Asante by all means. There were therefore many attempts by the then Governor of the Gold Coast, Mr. Brandford Griffith to govern the Asante. He wrote many letters to the King on the matter but Nana Prempeh I did not yield to his suggestions because his requests were always accompanied by threats. After a number of resistances the king was arrested and exiled together with some of his people to Seychelles Island which is an island at the coast of East Africa in the Indian Ocean. As pointed out before, he was freed and returned from exile on 11th November, 1924.

In another case is a photograph of Nana Prempeh II, the nineteenth king of Asante .In the picture, the king has worn a *batakari kesee* (a smock studded with many talismans). According to the curator, Peterking, the *batakari kesee* is worn twice by every Asante king to fortify himself during his life time. Firstly, the king wears it for a swearing-in ceremony in the process of being installed as a king. The second occasion for wearing the smock happens when the king performs the funeral rites of his predecessor. It is also known that the smock is worn during the *Adae kesee* festival.

There is a photograph of Otumfuo Osei Tutu II, the current king wearing an extraordinary ceremonial dress. This is the traditional dress of the king during festive occasions and it comprises a decorative gold pendants used as necklaces, anklets, wristlets, together with a crown denoting his office. He wears a very colourful *kente* cloth.

Also found in a case is a photograph of Nana Yaa Asantewaa , who is dressed up in war outfit ready to go to war against the British colonial rulers in 1900 to defend the Golden Stool which was being demanded by the British.

A photograph of Nana Ama Serwaa Nyarko a past Queen mother of the Asante nation is also located in the museum. She was the 12th queen mother of the Asante nation who reigned from 1945 to 1977. She is beautifully dressed up in a colourful *kente* cloth with beautiful necklaces. She has a beautiful hairstyle called *dansinkran*. This is a special hairstyle for Asante's queen mothers.

There is the photograph of Nana Afua Kobi Serwaa Ampem II, who is the present queen mother, the 13th queen mother of Asante, whose reign began in 1977 to date. She is clouded in an exact outfit of the queen. She also wears a *dansinkran* hair style and dressed in the typical outfit of Asante queenmother. She has a white skirt on and a *kente* cloth is used as a cover of his upper part of her body.

Chamber Two

The second chamber contains the following:

Umbrella tops

The designs or finials found on top of the huge umbrellas have their own significance.

There are a number of them, used by the Asante kings. These finials symbolise the character and belief of the king. They are always in proverbs.

The finials found in the museum are the following:

***Abrobe* (Pineapple)**

This is one of the many finials of the Asante king. The *abrobe* is used because it has some qualities which make the Asante, like many other Akans revere it. Asantes believe that this is a symbol of hospitality of a particular chief who used it. According to Ross (2008) an Offinso chief describes the pineapple as a symbol of patience since unlike most fruit it is eaten only when it is ripened. Therefore power is handled with care and long suffering.

Sankofa (literally meaning go back for it). The bird with the head turned towards the back seems to be going for something at its tail. This symbolise the need to go back for the good or the best things of the past. According to the curator, Asantes believe it is always good to go back for a piece of experience of the past which has helped the people but has been neglected.

Yen San Kokomoti ho emmopo (literally meaning a knot cannot be made without the thumb). This indicates that the king rules in consultations with his elders, therefore, leadership in team work. Hash decisions taken by the king alone could lead the people in

the wrong direction, therefore the finial symbolises the fact that decisions are not only taken by the king but together with his elders.

One of the kings' regalia displayed in a case is one talked about earlier, the **Armoury cloak (*batakari kesse*)** or smock. This cloak as stated is worn by the chiefs and warriors at war. They contain charms which were believed to help Asantes win their battles. An example is found in this museum. The smock is made of a red cloth, covered with sapphires in gold and silver and embroidered cases of almost every colour, which flapped against the body of the wearer as he moved. The cases are intermixed with small brass bells. Horns and tails of animals, shells and knives; long leopard tails and a small bow covered with charms, are hung at the back of the smock.

The one found in the museum according to Peterking was used by Nana Prempeh II during his coronation. The smock according to Owusu Ansah (1991), is divided into six categories; offensive amulets that is power to kill one's enemy or bring evil upon him; amulet to secure marriages, amulet which have guarantee influence, wealth, respect and peace; amulet to cure specific diseases and protect pregnancy and multipurpose charm. A photograph of a similar one could be seen in the appendix (plate 1) worn by an Asante warrior.

Atwereboo (flint stone)

This is used to set fire by scratching them to get sparks. This idea is similar to the type of the prehistoric age where the caveman used the flint stones to make fire.

Kuduo (brass vessel)

This is a container for storing gold and was made for King Kofi Karikari. It was stolen by Lord Baiden Powel who was the founder of “Boys Scout” movement and was returned by Mrs Powel. The *kuduo* or casket is used as a container for gold dust, trinkets, precious beads and other valuables as well as for offerings in connection with certain religious and civic rites. The body of the *kuduo* itself is beautifully shaped latchet and its rest have some magnificent engravings. The design is of a fine craftsmanship. On the lid of the container are figurines, like those of gold weights. Many writers on African arts attest to the fact that the aesthetic qualities of the *kuduo* are of high standards as talked about by Rattray(1969): “of all specimens of metal-work found in West Africa these *kuduo* are in my opinion, the most interesting valuable and worthy of careful examination.”. This assertion confirms artistic creativity of Asantes.

Gold weights

Gold weights are found in the museum. These are objects, made of brass for weighing gold dust to determine their weight. An example is shown plate 40 in the appendix. According to Rattray (1969) “these weights were made by local goldsmiths of Bekwai. These goldsmiths trace their origin to one Fosu Kwebi who was the first goldsmith in

Bekwai.” The weights are of varying designs. They are figurines of animals, fishes, birds, and also of abstract human figures.

Sedee (cowry shells)

This was being used as money. It serves as economic aspect of the Asante culture. It is from this name that Ghana’s currency got its name after (cedi). For the Asante or Akan cowries (*sedee*) also play important role in their religious activities of Asantes. These activities may include the use of the cowries in the incantations by the religious leaders of the societies to help solve social problems.

Abusua Kuruwa (Funeral Pot, for the Royal Family)

This is a black pot with four lids. The pot, to some extent, signifies Asante traditional belief in life after death. No wonder when a king or chief dies we say he has travelled to the village to join the ancestors. In event of the death of a king every member of Asante royal lineage will, among other things, cut a little bit of the finger nails and hair and put them in the pot. The pot then is buried with the king in the ancestral world. Its significance is to ensure a continuous link between the royals who are still living and the ancestors.

There is a show case in this second chamber and it contains the following:

Two short guns – One is British made and the other French. The British gun was captured by Asantes in 1874 while the French gun was bought. These were used for war and for hunting. They are single barrel guns.

Chamber Three

Chamber three contains the following items:

Various designs of ***Adinkra* cloth**.

These are called *Adinkra* because they are printed with the motifs of *Adinkra* symbols. *Adinkra* means farewell and its origin into Asante has several accounts. It is believed that the name and the type of designs used in the fabrics were developed from a war which Asantes had against the Gyamans of Ivory Coast. In the war it is believed that the chief of the Gyamans was captured but he managed to run away leaving behind his cloth. By tradition the Gyaman chief was called Kofi Adinkra. In his cloth are some basic designs; these have been developed to become the *Adinkra* symbols which are being used by Asantes. Another account of *Adinkra* symbols, according to Agbo (2006) is that when Asantes conquered the Gyamans they took their craftsmen as slaves and they introduced those symbols into Asante. The name and meaning of each *Adinkra* cloth depends on its symbol an example (do not bite one another). This was narrated by the curator of the museum.

***Suman* (Protective charms for the king)**

They are charms in the form of amulets or *talismans* usually worn by the king on the ankles, knees, elbows and neck to protect him from sorcery and evil spirits. This serves as a religious function of the Asantes culture. Normally it is the chief priests who performs rituals on it and decorates the king with it when he sits in state.

Elephant tusk and two horse whisks

They are used to drive away flies around the king when he sits in state or at a durbar.

Abotire (crowns)

Royal crowns are locally called *mmotire* in Twi (singular, *abotire*). This is a velvet headband with two short vertical projections at the back called *bongo horns* after a type of powerful and elusive antelope found in the forest. (Rattray 1927: 275). According to Ross (2002) the *abotire* is adorned with wood ornament covered in gold leaf. The amulet ornament is called *musuyidee* and has butterfly imagery and shapes that resemble bowties. It is made up of a black material made stiff by padding with hard card. An example is shown in the appendix.

One of the items in the chamber three is a stool called

Nyansapo Stool (wisdom knot stool)

This stool is made from a single log of wood with the seat shaped in the form of the crescent moon. The middle portion carved to resemble a kind of knot. It is named wisdom knot because the king sits on it is known to be vested with a lot of wisdom to rule his kingdom. This is a copy of a ceremonial stool for King Osei Agyeman Prempeh II.

Asipimtia (a small royal chair)

According to the guide, Patricia, this royal chair was made for the late Otumfuo Opoku Ware II when he was a kid. From oral tradition a traditional priest prophesied that Otumfuo Opoku Ware II, a child would become an Asante King. The chair was therefore made for him during his childhood in fulfilment of this prophecy which came to pass between 1970 and 1999.

Another object found in the museum is ***Yawa* (brass pan)**

This is a bowl of about 1.2metres wide with about 30centimetres deep.

The brass pan is referred to as the independence brass pan of Asante. History has it that before Asante became an empire or a kingdom, they were subjects to Denkyira. They filledthe brass pan with gold dust every year and sent it to the king of Denkyira. Once in 1696, the Denkyira King Ntim Gyakari sent for the *Yawa* and demanded the king's wife in addition. According to the curator of the museum Peterking, King Gyakari sent for the *Yawa* and also demanded the king's wives. This infuriated the Asantes and waged a war against them which resulted into a heavy war and ended up in the liberation of the Asantes from the Denkyira suppression, thereby gaining independence.

Chamber four

In the fourth chamber is a **palanquin** which is used by the king and a *seko* which is used in a similar way as the palanquin by the queen mother. The king sits in a palanquin and the queens are carried in the *seko* during festive occasions.

The palanquin is covered with a *kente* cloth. It is a wooden assemblage in the form of a boat. The king rides in it sometimes alone or a child may sit in front of him to protect him spiritually from evil powers and from contamination. That is, a virgin child sitting in front of a chief is believed to protect the chief supernaturally from all sorts of harm. The *seko* is a wooden assemblage with metal tacks used as decoration. These tacks are arranged in an orderly manner to give it high aesthetic value. The ends where the carriers hold or put on their heads are covered with cloth to make carrying easier.

The king sits in a palanquin and the queen rides in a *seko*. The *seko* seen in the appendix is similar to that which is found in the Prempeh II Museum. According to Peterking, it

was used by Nana Afua Kobi I, queen mother of the Asante during the reign of Nana Prempeh II as he also used his palanquin during festive occasions. The palanquin shown in the appendix is similar to that of the museum. However this was not used by the Asante kings but by the chief of Cape Coast in the Central Region of Ghana. Kings and queen mothers dance to the tune of *fontonfrom* drums on the durbar grounds and they majestically display their authority.

There are also musical instruments such as **drums**.

Drums play important role in the culture of Asantes. Most activities require the use of drum language to communicate to the people and the deities as well. Most of these drum are duet: one is termed as male and the other female. When these drum are placed in their rightful positions the male is on the left and the female on the right to touch or almost about touching each other. The skins used are cut larger than the circumference of the drum and then a rope is tied while the edge of the skin is turned up then pegs called *nsoa* which are made from *afena* tree hold the rope firmly to make the skin tight. The sticks are made from *ofena* tree (*microdesmis pubercula*).

One of them is *fontonfrom* displayed in the appendix plate 39. This is mostly used by the *omanhene* (paramount chief), according to Rattray (258: date of publication is not known).

This drum has a height of about 4.2 metre and about 1 metre in diameter. *Fontonfrom*, like other drums is used as a duet. It is used to drum proverbs and provide drum music for the chiefs and their elders to dance during festivals.

Another important drum found in the museum is the *mpintin* literary known as the walking drum. This drum is called walking drums because it is played when the king is walking majestically to the durbar grounds.

***Atumpan* drum (Talking drum)** is one of the drums found in the museum and it is called talking because it is played to give a specific message. It is carried by some servants behind the chief and when he sits in state it is played. It is played when appellations are given to the king.

Another type of palace drum is called *Etwie* (leopard)

This is called leopard because the skin of leopard is used in making and it is played to sound like a roaring leopard. This is known as war drums. It was used as ammunition when the war got tough. It was scratched in the past to sound like roaring leopard or a wild animal to drive away enemies. Therefore when it was played by Asantes, their enemies suspected the presence and an attack of a leopard and took to their heels. All the drums are very much cherished by Asante people. The making of these drums as narrated by Peterking, the museum curator, involves a great deal of rituals and ceremonies including animal sacrifices.

When Asante king needs a talking drum or *fontonfrom* drum he summons the drum makers and presents fowls, rum and gold dust to them before they set off to the forest to look for a suitable tree. The kind of tree used is *tweneboah* or *twenedru* this is specie of cedar. Rattray (258) explains that Asante believe that the spirit of the tree is so powerful that the drum makers would have to protect themselves from danger. They therefore break an egg, throw it against the trunk, and some recitations, such as the following are

said ‘I am coming to cut you down and carve you. Do not let the iron cut me, do not let me suffer in health.’

After it has been felled, rum is poured over the tree and the fowl is then killed and some of the flesh is placed upon the stump. These rituals are performed in accordance with the belief that there are spirits in certain created things like rivers, trees, mountain, rocks, etc. The religious belief of the Asante allows these to be revered. The drums found in the Prempeh II Jubilee Museum have played an important role in the political system of the Asante culture. These drums were used during the reign of Nana Prempeh II.

The Open Court Yard of Prempeh II Jubilee Museum

Information gathered from the tour and the narration by the museum guide, Patricia reviews that on the floor of the courtyard are traditional cooking wares made of pots and wood serving as the King’s kitchen utensils. This signifies the fact that in Asante women do not cook for the king, not even his wives. The reasons are that the king who normally has many wives may not love all of them equally. This may breed rivalry, jealousy etc. among them and a peeved wife may consequently poison him to death. It is, on the other hand, believed that, if the king eats a meal prepared by any of his menstruated wives, he will become ritually unclean, and some misfortune will happen to him. On account of these, special cooks who are men, prepare the king’s meals for him. During the cooking, they are supervised by a leader called *soodohene* in Asante language. When the food is ready, the *soodohene* is the first to eat a portion of it. After a period of 20 minutes, if he does not complain of food poisoning the food is deemed safe for consumption by the king.

Also in the courtyard is a tree called *Edwene* (meaning grey hair)

This is a special tree that has been planted in the courtyard of the museum. But under normal circumstances it is planted in front of the King's palace to alert or warn visitors to the palace to speak wisely or comport themselves else they will severely be punished. The *Edwene* (grey hair) tree is a sign of old age, wisdom and experience in life. Therefore, in Asante language, *edwene* tree means 'wisdom tree'.

Oson Nfe Mpadie (large rib bone of the Elephant)

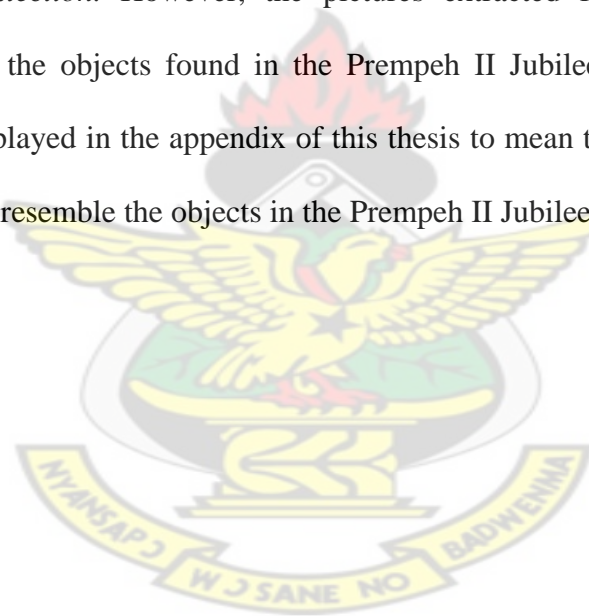
This symbolizes the might, humility and friendliness of the king. And that is the elephant, even though it is the biggest animal in the jungle, it is not a bully but humble and friendly. These are the qualities and virtues of the *Asantehene*.

Summary of Discussion

The researcher visited the various museums, observed and described most of the artefacts and showed their relevance in the culture of the Asante. The visit not only gave a refreshing but also provided much information on the history of the Asante kingdom. For instance in addition to what has already been discussed, the site of the Armed Forces Museum indicates where Nana Yaa Asantewaa was detained before she was sent to exile in the Seychelles Island. The various artefacts displayed in both the Manhyia Palace and Prempeh II Jubilee Museums is a good source of educational pool of various Asante culture. Artefacts like drums, palanquins, swords, guns among others and even the way the effigies of the various kings and the queen mothers are elegantly dressed as has already been documented provide information on the political system of the Asante

Kingdom. One who do not have advantage of attending a durbar or any traditional function is able to visualise it after a study of this documentation.

However, since no one is permitted to take photographs of the collections in the Manhyia Palace Museum, the researcher, by the courtesy of Nana Osei Kwadwo (the curator of that museum), used photocopies of the pictures of some of the artefacts pictorially illustrated in his book *a guide to Manhyia Palace Museum* also, since no one is allowed to take photographs of the objects in the Prempeh II Jubilee Museum, the research used photocopies of pictures taken from Ross' book *Gold of the Asante from the Glassel collection*. However, the pictures extracted from Ross' book are not photographs of the objects found in the Prempeh II Jubilee Museum. Some of such pictures are displayed in the appendix of this thesis to mean that the object found in the pictures merely resemble the objects in the Prempeh II Jubilee Museum.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

In the preceding chapters, documentations of various artefacts found in the three historical and art museums in Asante have been done. And this thesis has revealed that the various museums really serve as an educational pool of the culture of the people. It furthermore summarizes the salient points raised in the thesis and concludes the thesis. The chapter, in addition, offers beneficial recommendations.

Challenges of Asante's History and Art Museums

The research identified a number of challenges the museums are facing which need to be addressed for better performance since one of the objectives of the research is to help uplift the image of the Asante museums to meet the international standards. The problems are identified below. They actually reflect in almost all aspects of museum operation – from administration to conservations, through to curatorial services.

Apart from Manhyia Palace Museum, both the Prempeh Jubilee II Museum and Armed Forces Museum have their valuable collections not well kept. It was observed that cases containing these relics were dirty especially is the case of the Prempeh II Jubilee Museum where the artefacts are placed in cobweb infested cases and not regularly cleaned.

The desire for the works to look antique and look “spiritual” has contributed to quite poor maintenance of the various artefacts. The museum attendants attribute some kind of mythical beliefs to the collections and so even cleaning of these artefacts are to be done religiously so as not to demystify the beliefs behind the objects. Some of the collections of the Manhyia Palace Museum according to the curator are still being used by the current king. Examples are the various swords. The sacredness attached to these artefacts has made its cleaning seldom done.

All the same, the conservation of artefacts must be done in the Asante museums. A visit to the Prempeh II Jubilee Museum exposes the fact that some items used by the King, Nana Prempeh II, appear to have lost their original patina. This therefore calls for cleaning and conservation in order to bequeath knowledge to future generations. If these artefacts are left in such a state, it is likely that the artefacts will deteriorate. My submission is that, a religious rite could be performed in order for the various artefacts to be cleaned and restored so as to continue to serve as an educational pool of knowledge of the Asante culture.

Funding becomes quite a problem for most museums all over the world. Funds may come from private sources, a college, a university, governments, or a combination of these. In the case of the Armed Forces Museum, it is directly under the government and therefore the staff and exhibits are taken care of by the government but funds for the administration of the museum as a whole is not sufficient, as it is in almost all Ghanaian institutions. A conversation with the museum guide reviewed a couple of complains like poor remuneration coupled with low staffing. In the case of the Jubilee Museum, it is under the care of the Centre for National Culture in Kumasi. The museum is not much

taken care of by the centre. The Manhyia Museum, according to the curator, relies on the gate proceeds and sale of artefacts at the museum shop. The patronage of the museum is a bit encouraging; therefore it is able to pay its workers and all expenses in the museum's administration. However according to him the museum lack extra funds from the Palace to pay additional workers needed.

There is also the problem of insufficient patronage in the case of Prempeh II Jubilee Museum. This, to the researcher, could be attributed to several reasons including inexperienced museum workers. The workers do not seem to know much about the curatorial job therefore they are not able to receive visitors properly and provide adequate information to them. This is very much necessary and could have gone a long way to provide a good source of revenue for the museum. This is quite a problem too for the Manhyia Palace Museum.

A lack of publicity also makes the museums somehow obscure. Museums in advanced societies these days are advertised on the internet therefore one may be urged to travel all the way to another country to have a glimpse of the artefacts in the advertised museums. There are various mediums like magazines, the internet, the radio and television, both foreign and local, by which the Asante museums can be advertised.

It was found out that a small percentage of the population of Ghana has ever visited the museums. There is the perception among the local people that the museum is an alien institution as a result they do not see the need to visit the museum at all. The few who visit do not see the museums as bank of knowledge in the rich Ghanaian culture, but do visit them as leisure centres.

The Architecture of the museums forms an important aspect of the museums' ability to attract visitors. Most modern museums have an interesting and attractive appearance which would help to lure visitors. One of the most modern in the country is the Kwame Nkrumah University of Science And Technology Museum. Unlike the one in this university, the museums in Asante are housed in old fashioned buildings and these prejudice the type of collections expected to be seen in the museums. These museum buildings could still be allowed to exist along side modern artistically designed structures. This makes the buildings become exhibits themselves.

A visit to the Armed Forces Museum for instance could give vital information about wars fought years past through colonialism since there are exhibits of weapons used in the various wars which the British colonial government fought with Asantes. Also various photographs of some people who participated in the wars have been displayed on the walls in the museum. It is evidently clear from the submission made that, museums serve as an educational pool, since the artefacts found in the museums throw light on Asante history.

From the above discussions, the researcher would like to put a question across that is it possible that the various museums in Asante would in the near future be demolished? To the researcher, it is likely that one day, these museums would be destroyed and rather stores would be built due to its prevailing problems. It is evidently clear that the Asante historical and art museums are facing major problems ranging from lack of funds to the right expertise to manage the museums. It must be noted that visitors to the various museums pay admission fees which serve as a source of income to the museum but then

poor documentations, management and poor advertisement could defeat its usefulness to the society.

Anyway, their usefulness is very much needed therefore much more attention needs to be paid to these museums in order to benefit the society. Above all, the various museums serve as a source of gathering information on culture. The museums also serve as a place where visitors outside the Asante Kingdom are welcome as they are given an overview of what is so special about the people since their special and unique cultural objects are being displayed in the museums.

The way forward of Asante history and art museums

The philosophy of this thesis is that Asante history and art museums, if well documented to meet modern trends, could help serve as a proper educational pool of Asante culture. The researcher therefore offers a way forward for these museums to meet modern trends and eventually serve as an educational tool of the people's culture.

As noticed, a major challenge is the lack of funds to manage the museums. This has eventually inhibited a number of activities which the museums ought to have undertaken. If there were enough funds available these museums could better manage the various activities. This would involve the administration and proper preservations of the various artefacts found in the museums. The problem of funding might be solved if the various stake holders of the various museums would pay much more attention than it is currently doing. Activities organised by these stakeholders at the museum premises could generate enough funds from the public to take care of the expansion of these

building and their collections. There could be cultural shows, exhibitions by artists and craftsmen, lectures, etc at the premises of the museum to advertise the museum as well as generate funds for their management.

Another way forward of the museums to meet modern trends does not only lie in the availability of funds, but also the employment of the right expertise for the job of putting up the structures of the museums. Advanced countries, like the United Kingdom, periodically add specialists of other disciplines such as urbanites, sociologists, climatologists, specialists in conservation to the building and to offer ideas at various stages of preparations and completion of building the museum structure. Museum architecture is very important in setting up a modern museum. But unfortunately in Asante and Ghana as a whole the museum the building in which objects are housed are old structures built so many years ago; also some of the buildings were not meant as museums. This gives the impression that the artefacts depict only old antique collections. This makes the museums attract only those who are interested in historical collections. It is therefore more prudent for new structures of modern designs to be constructed to house the museum exhibits.

Some monuments over the years have been converted into museums. This means that the architecture of these museums was not actually planned as buildings to house museum collections. They have some modification to suit the purpose. Many of the museums like the Armed Forces Museum and the Manhyia Palace Museum in Kumase created between 1800 and 1950 have been housed in existing historical monuments. Some examples in Europe are the Louvre in Paris, France, the Prado in Madrid and innumerable provincial museums. Most developing nations have followed suit.

Therefore the Queens Palace at Tananarive, Malagasy Republic, the National Museum at Libreville, Gabon, and the Fort Jesus Museum at Mombasa, Kenya have old monuments converted into museums.

Aesthetic and functional aspects of the architecture of museums are of great importance because they contribute greatly to patronage. Until the 1950s it was important as has been noted that the museum architecture should reflect the concept of a museum as the sanctuary of beauty and of the past. Museum buildings in Asante apart from that of the Kwame Nkrumah University of Science and Technology as pointed out earlier are old traditional structures. Therefore there is the need for the museum directors to collaborate with the modern architects so as to perform other functions from providing space for collections to also have space for exhibitions by various artists. This could go a long way to solicit enough funding for acquisition of a lot more collections.

In addition, the interior décor of the various Asante museums should be much attractive to visitors. For example the furniture and lighting serve as, important things that facilitate the attention of visitors. The arrangement and display of the museums' collections lure the curiosity of the visitor to have much interest and the museums. The neatness of the various galleries and the environment as a whole makes the visitor comfortable and always wants to learn more.

According to Agyemang Yeboah (2000), the most prominent primary role of a museum is to institute the duty of reviewing and getting people informed about certain cultural heritage as a means of preserving the culture of the people.

The primary aim of a museum is to educate. Therefore it safeguards the historical and cultural aspects of a people and arouses the curiosity of teachers and pupils as well as other citizens. When museums are well prepared to provide quality historical, cultural as well as scientific trends it could become a proper store of knowledge. This helps patronage especially when it is championed through mobile museums as done by the management of some Nigerian museums. These museums could have outreach programmes through the organization of exhibitions at places outside the museum habitat. This could be of a good educational tool as well as whet the appetite of the public so as to create greater awareness.

The researcher shares in the same expression by Agyemang Yeboah on museums as a good source of educational facilities which indicate that there must be cooperation between the educational authorities and the museums if the idea of the outreach is to have a real meaning and become the museums main *raison d'être*. As a result of the pre-eminence given to museum education, most museums like the Ghana National Museum in Accra have established educational units alongside others, such as archaeology, architecture and ethnography. These are absent in museums in Asante. It is known that a museum is a place where visitors acquire, information, receive enjoyment and also watch exhibits for cultural appreciation.

Another way forward for museums is the identification and employment of competent personnel. It is obvious that the way forward discussed above would be beneficial in meeting modern trend standards but if the right personnel are not engaged in the services of the museum, all these would be futile. It is therefore expedient that the museums

should employ people who are well knowledgeable in museum studies and have the job at heart.

Information gathered from the research shows that the Asante museums lack adequate desired numbers of all the categories of staff from artisans, technical personnel, curators to conservators and restoration experts. This could be due to the fact that these museums lack adequate funds to employ such experts. These museums are run independently from each other and their management are not able to raise funds to take good care of them properly. For instance the Armed Forces Museum gets its fund from the Ghana Army, which is indirectly being funded by government. The Manhyia Palace Museum is managed by the Manhyia Palace, however the information gathered from the chief curator is that the gate proceeds and the sale of books and artefacts from the museum shop are used in financing this museum. The National Centre of Culture in Kumase takes care of the Prempeh II Jubilee Museum. This museum therefore depends on meagre funds provided by the Cultural Centre. It is therefore evident that these museums lack enough funds as it is prevalent in most museums in most developing nations.

The problem of improper treatments of exhibits could be solved by strict supervision by qualified curators so as to make them more attractive. If this is not done the collections could be unpopular and unattractive thereby affecting patronage. In addition to the proper treatments of the collections for exhibition, the museum authorities could loan artefacts from other museums or private collections. This might encourage more people to visit and revisit the museum.

As part of the educational programme organized by the museums, primary and high school students should be encouraged to visit these museums as part of their educational curriculum and inaugurate museum clubs in their various schools. This could help inculcate the knowledge about cultural heritage right from the onset and bequeath it to generations to come. Another way of making these museums meet modern trends is the fact that these museums need internet advertisements. If a search is carried out on the internet to try and locate a museum in Ghana it could only locate the Ghana National Museum in Accra. This sidelines Asante Museums and makes them look as if they do not exist. The Manhyia Palace museum is yet to complete a website it has started this year while Prempeh II Jubilee has none. The existence of websites for these museums is inevitable since the world now has become a global village therefore a visitor coming to Ghana would want to have a fore knowledge before he comes.

Summary

The philosophy or hypothesis of the research has been that the Asante history and art museums if well documented to meet modern trends, would serve as an educational tool for the growth of Asante culture. The entire thesis is designed into five chapters and in order not to ignorantly reproduce other people's work but rather contribute effectively to the growth of knowledge in this field, various related literature were reviewed. Since it appeared there was limited literature on Asante museums, literature on other museums outside the Asante kingdom were reviewed and it became undeniably clear that the various museums really serve as an educational pool in promoting the culture of the people.

Owing to the nature of the work, the researcher employed the descriptive and historical methods of research. Library research was employed in soliciting the secondary data. Other survey instruments such as interviews and in-depth observations were used. The interviews were mostly with the museum officials and curators and the interviews were rewarding as it served as the researcher's primary data.

The various history and art museums in Asante have several artefacts that throw considerable light on the rich culture of the people. This study has described some artefacts of each museum and its cultural significance. Some of the artefacts were seen to be in a deplorable state while others did not have much information on them. This was attributed to poor documentation of the artefacts and also the lack of right personnel for the job.

The research has revealed that the museums have enormous problems. Since one of the duties of this thesis is to outline the way forward for the museums to meet modern trends, various suggestions have been offered in the various chapters.

Evidently, a research has been carried out on the history and art museums in Asante and various problems associated with the museums have been discussed. Very beneficial recommendations about the way forward of the museums have been offered.

Conclusions

Deductions from the data of this thesis reveal that bringing of the three museums under one administrative umbrella could go a long way not only to project Asante culture but also raise the image of the museums in Asante as a way of attracting tourists and other scholars in to the Ashanti region.

The researcher found it tough siphoning ideas from the minds of the various resource persons in charge of the museums because they were having the fears of revealing the secrets of the Asante history. This assertion shows that the old mythologies surrounding Asante cultural heritage still exist. However, a few information gathered has helped identify the challenges and solutions of the various museums and therefore could help catapult the primitive ideas to modern standards.

It would be of good help to the museums in Asante culture if more and more researchers take up from here to alert these museum administrators to allow the continuity of documentations of the museums. If these recommendations are adhered to, it would go a long way to enable the museums raise funds and thereby allow them employ experts like archaeologists, historians and anthropologists not leaving out museum architects so as to uplift their image.

Test of the hypothesis

The main thrust of the thesis is to lay bare that the Asante History and ethnography museums, if well documented to meet modern trends, could help serve as a proper educational pool of Asante culture. This focus of the thesis has been evidently shown in the various chapters of the work. The research has shown that historical and art

museums in Asante serve as institutions where the culture of the people could be learnt. In other words, the museums serve as a burgeoning gathering place for a particular culture of an ethnic group to be identified.

The fourth chapter in particular has argued in line with the hypothesis. It has shown vividly some selected artefacts from the three History and Art museums and the descriptions have demonstrated that the various artefacts speak well of the past rich culture of Asante and would apparently serve as an educational instrument in enhancing the rich culture of the people. It is evidently clear in this thesis that from the information gathered and the results assembled, the hypothesis of the study has been achieved.

Recommendations

It is highly recommended by the researcher that curators of the various historical and art museums should make things easy for researchers interested in museum study. This suggestion is being made by the present researcher because of the thick and thin he went through before gaining a bit of rapport with the various curators of the museums. If a simple laid down procedure is made and followed, it would lessen the burden of research in these areas and researchers would be able to write to educate on museums and their relevance in one's ethnic culture.

All the artefacts in the various museums have got histories attached to them. Therefore there could be some performances in the form of drama, theatre, dances and sketches showing how these collections have performed throughout history. Therefore the museums must have facilities like auditoriums, lecture halls, study rooms, rest rooms and restaurants.

The researcher highly suggests that there should be a vigorous fund creation drive to fund developing activities of the museums in Asante. This could be done by the invitation of companies and Non Governmental Organizations to sponsor the museum and to advertise them through their various activities. In addition, the Frequency Modulation (FM) stations could be of enormous help in putting the museums in the know.

It is also recommended that the managements of the various museums should come out with attractive entertainment packages especially on public holidays and weekends. The museums could host both indigenous and contemporary musicians. The performance of these indigenous musicians such as Dr. Daniel Amponsah known in the music circles as Agya Koo Nimo whose palm wine music is second to none would attract people to the museums. This would remind the visitors of the existence of the museums and there would be no doubt that the patronage of museums would be on the increase.

Also, there should be a conscious effort to include museum studies in the various curricula of all levels of education by the government. If this is done, the various importances of museums would be reiterated to students who will in turn develop the love for their various studies. The students would then aspire to be ethnographers, anthropologists in order to get the academic requirements for the job.

It is highly recommended to fellow researchers, that they continue to visit the various museums periodically to continue documenting the various artefacts in the museums. If the various researches are carried out, more information would be unearthed which may lead to the enhancement of the cultural growth of the people.

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Anwuo Educational Publication

www.thebritishmuseum.ac.uk

www.metmuseum.org

APPENDIX



Plate I: Armoury Cloak (batakari kesee)

Source: Ross (2004:32)



Plate II: The king's crown

Source: Ross (2004)



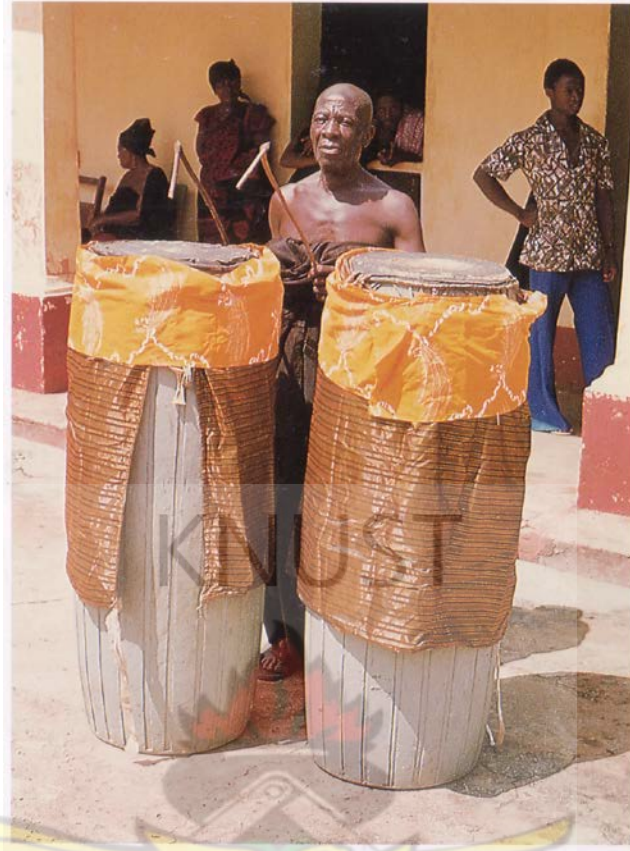


Plate III: *Fontonfrom* drum

Source: Ross (2004)



Plate IV: Gold weights

Source: Ross (2004)

MAP OF KUMASI

