

EDUCATIONAL VALUE OF BOAMAN STOOL REGALIA

By

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DECLARATION

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

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ACKNOWLEDGMENT

Certain people played prominent roles before this research work became a success and these people, the researcher doffs his hat up for them. The researcher knows that it was their effort and selflessness that the work has come this far. Therefore, to all these people I say thank you.

First and foremost, my sincerest thanks go to the Almighty God who through his kindness and mercies has brought me this far.

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M. S.

ABSTRACT

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Regalia are the aesthetic, ceremonial and symbolic objects or clothing used or worn by chiefs or other office holders on formal occasions. These regalia which are paraded by their respective holders on formal occasions are not only meant to indicate one's social status or for decorative purpose, but these regalia also have educational values which are inherent in them. Most of the people in Boaman do not know or if even they do, have little knowledge about the educational value of the stool's regalia.

To be able to achieve the objectives set for this research work, the researcher employed the qualitative method. What served as primary source of data for this research work were, interview and observation whiles authorities, newspaper publications and articles served as secondary sources of data. These secondary sources of data were gotten from libraries, museums, and archives. To be able to effectively collect relevant information that were true and credible, the researcher selected some royals of Boaman, palace administrators, chiefs from nearby villages and some people from The Manhyia Palace.

Some of the regalia derive their names from special animals, designs, motifs or phenomena which are embossed or incised upon them. It is these incisions or embossments that determine the name given to these regalia. Secondly, the regalia which are worn or used for a particular function or ceremony are not based on just their aesthetic purposes but the symbolic and ceremonial functions are all taken into consideration. Lastly, these regalia which are paraded during ceremonies do not only reflect their functional and aesthetic significance, but they also carry values which educate whoever comes across them. These values may center on moral lessons or wise sayings which encourage people as citizens to work harder or eschew certain negative practices.

The special animals, designs, motifs or phenomena have certain degree of educational significance, which educate us as citizens of a state. Therefore, these information should not be classified so much to prevent researchers from getting access to them. Secondly there must be a data base whereby the functional, symbolic and aesthetical values which are embedded within these regalia can be assessed by any researcher, so that these knowledge can be transferred to the ordinary person in the society. The values which are intrinsic in these regalia center on moral, historical, political, religious and other lessons which are informative and should be communicated to the public, so that they can understand and appreciate them, thereby erasing the erroneous assumptions about these regalia.

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CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter opens with a background study of the work, followed by the statement of the problem, then the objectives of this study. The hypothesis comes next and delimitation, which is then followed by the limitations encountered in this study. The researcher will then deal with the definition of terms, importance of study and lastly, the arrangement of text.

1.2 Background to the study

Within the pre-colonial period and under colonial rule, the chieftaincy institution exercised real power - that is political and religious. The chiefs were able to raise their own army to wage wars, extorted tribute from conquered states and raised revenue for developmental projects. They acted as judges in civil and criminal cases within their stool lands.

Among the Asante, Ga, Ewe and other states in Africa, the chieftaincy institution or traditional rule was responsible for the day- to- day administration of the town, state or kingdom. Peseu (2006:7) writes that, “the institution had under its sleeves, experienced, skillful and innovative captains who, armed with dexterity steered the ship of state to a safe landing”. Some notable Asante kings who steered the affairs of their kingdom

included Nana Osei Tutu I (1680-1717), Nana Opoku Ware I (1720-1750), and Nana Agyeman Prempeh I (1888-1931). Currently chiefs like the Okyehene, Osagyefo Amoatia Ofori-Panin, the acting Awoamefia Regent Torgbui Sri III and many more have all in diverse ways contributed their quota towards the building of their various states.

Some chiefs in modern times have added to their traditional responsibilities of taking care or protecting their stool lands, to propelling their subjects into wealth creating ventures, the institution of scholarship schemes and provision of better health facilities.

Authorities such as Osei (2000), Osei (1999), Gyekye (1996), Arhin (1994), Kyerematen (1964), and have all held similar views of who a chief is. Within their various definitions, it could be deduced that a chief is somebody who hails from the royal family of that particular town or state and has been nominated, elected and enstooled or enskinned by the rightful king-makers. Chiefs provide leadership and serve as embodiment of our culture. In their capacity as chiefs, there are various expectations required of them and which they must dispatch without any reluctance.

Gyekye (1996) and Opoku (1978) opine that, the chief doubles as the political and religious head whiles Adu-Agyem (2000) sees the chief as a walking gallery. What necessitates this accolade stems from the fact that, the chief adorns himself with spectacular regalia that do not only serve aesthetic purposes but also have educational value.

Boaman is a town which is about ten kilometers away from Kumasi on the

Kumasi- Offinso road via Ahenkro town through Kwaman. Boaman shares common borders with Kyirikrom on the left hand, (that is from Boaman to Tetrem) then on the right is Amoako and ahead is Mbese. It is within the Afigya Sekyere West Constituency. The stool was originally known as Toppa Stool. The people of Boaman migrated from Akyem Kotoku and finally came to settle at where they are now. The stool was elevated from the rank of an ‘Odikro’ (village chief) to an ‘Obirempon’ (divisional chief) stool during the reign of Nana Burade.

1.3 Statement of the Problem

The Microsoft Encarta Dictionary Tool (2005) defines regalia as the ceremonial and symbolic objects or clothing used or worn by chiefs or other holders of high offices on formal occasions. These royal insignia are used to indicate one’s social status or for decorative purpose.

Ross (2002) says that these regalia may represent a human being or it could be an animal, an incident to recall the history of the state, an object, a proverb or a wise message, which the chief or the bearer for whom the regalia is made wishes to give to his people. According to Ross (2002: 101-107) “these regalia give reality to the values or philosophies which the people believe to be an explanation of life upon earth and the here after”.

Ross (2002:35-41) asserts that there are certain importance that a state attaches to its regalia, that is why a lost of regalia to an enemy, is a measure of defeat to that state

and capturing a regalia of an enemy is an indication of its military success.

It may be observed that during certain festive occasions or durbars, the chief may dress up in certain regalia and in a particular manner. Although these regalia have aesthetic appeal, there is an inherent value which the chief is communicating to his people. For example, when a durbar is held to award scholarships to brilliant but needy students of a particular community, the chief of that community may dress up in regalia that communicate “wo foro dua pa a na wo pia wo”, meaning, one who charts a good course deserves a push. That is to say, any good deed or effort will be supported or appreciated. Therefore at the durbar scene, the chief through his regalia is encouraging everybody to strive hard in life to achieve laurels.

Boaman in Asante like any other town has its own regalia but the majority of young people within the school going age, some elders and even more especially some royals of the stool, do not know the educational value of their chief's regalia. It is in the interest of the researcher to awaken the awareness of these people to see and understand the meaning of these regalia.

1.4 Objectives

- I. To identify and describe Boaman regalia.
- II. To discuss the educational value of Boaman regalia and their implications on Visual Art Education.

1.5 Hypothesis

Boaman regalia have educational value which has implications on Visual Art Education.

1.6 Delimitation

The scope of this research work was limited to Boaman within the Asante system of chieftaincy. Secondly, regalia include all the things that are indicative of royalty, for example, the stool property, symbols and paraphernalia.

1.7 Limitation

As of the time the research was being carried out, there was no chief at Boaman. This was because, the chief of Boaman had died and no one had been enstooled. This affected the outcome of the results because the researcher could not interview the chief for data on his regalia.

The stool of every traditional area is an important regalia to the people. Owing to the demise of the chief and presence of litigations among the palace administrators regarding succession to the stool, the researcher could not provide any data on the stool of Boaman for the simple reason that no one was prepared to show the stool or talk about it.

Boaman is a divisional (Obirempon) stool and because of its rank, it is limited in the acquisition of regalia for the stool as compared to that of an Omanhene. This limited

the number of regalia for the research carried out in his research.

Some of the royals of the stool do not know much about the educational value of the stool under which they serve. Owing to this reason, some of them either did not answer or gave little information to the researcher.

Due to the fact that most of the regalia dates as far back as the origin of chieftaincy, most of the respondents ignored the historical aspect of the research interview, simply because they did not know.

Most of the regalia do not have specific names or symbolic embossment on them. This prevented the researcher from getting enough regalia. Such limitation included lack of their names, symbols, functions and other relevant information on regalia needed to complete the research work.

1.8 Definition of Terms

Chieftaincy: The traditional system of ruling by a chief or a king.

‘Mponponsuo’ sword: A principal sword of the Asante King used by paramount chiefs and other senior chiefs in swearing allegiance to the Asantehene.

1.9 Importance of Study

- i. This research would be of benefit to educators and students both within and outside the art fraternity because it would enable them to identify some regalia of

- Boaman and their educational value.
- ii. It would also benefit some of the people of Boaman most especially the youth who do not know much about their regalia in order to appreciate the value of them.
 - iii. It would serve as a useful document to be consulted for further research.

1.10 Arrangement of text

Chapter One opens with a background to the study, statement of the problem, objectives and hypothesis. Other topics include delimitation, limitation, and importance of study and lastly, arrangement of text. Chapter Two reviews related literature to the thesis under discussion. Topics reviewed are as follows: definition of a chief, categories of chiefs, selection of a chief, destoolment, functions of a chief, symbols, values, education, educational value, education in art and through art, regalia, and history of Boaman stool.

Within Chapter Three, the researcher discussed the research methodology. Topics under discussion were as follows: research design, library research, population, sampling, instrumentation, validation of instruments, administration of instruments, primary and secondary sources of data, data collection procedures and data analysis plan. Chapter Four dealt with results and discussions.

In Chapter Five, the researcher summarized, provided the main findings of the study, concluded, and offered recommendations. References and Appendices were also

stated. The referencing was done in alphabetical order and it was divided into four parts. Part one looked at books that were reviewed, the second part spelt out the websites that were contacted. Thirdly, the researcher made mention of the newspaper publications that were reviewed and finally, the dissertation which were consulted.

In the coming chapter, the researcher reviewed what some authorities have written on chieftaincy, symbols, values, and education. Other topics include regalia, history of Boaman Stool and how these topics are related to the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

In this chapter, topics reviewed included; definitions of a chief, categories of a chief, selection of a chief and then destoolment of a chief. Other topics include, the functions of a chief, (that is economic functions, social functions, administrative functions and then finally their religious functions.), symbols, values, education, educational values, education in art and through art. The researcher has also reviewed what writers have said on regalia and then lastly, history of Boaman Stool.

Authorities like Osei (2000), Gyekye (1996), Kyerematen (1964), have all given vivid descriptions on the roles of the chieftaincy institution. These people have not taken much attention to look at the educational value of the chieftaincy regalia, which is very vital and useful for visual art education

The study of Boaman stool regalia is in reference to Boaman chief's regalia. Secondly, the stool cannot be studied in isolation without knowing anything about the chieftaincy institution in general. The Asante system of chieftaincy was used as a paradigm.

Osei (2000), Osei (1999), Gyekye (1996), McLeod (1984), Sarpong (1971) and have made mention of the stool to represent a chief. In their view, the stool can be used to denote the office of a chief, although the stool can also be used in the ordinary sense as a seat for domestic purposes.

Adu-Agyem (1998) believes that a considerable knowledge is mirrored within the chieftaincy institution and this knowledge is underutilized for the teaching of art in our country. He suggests that, the institution is a discipline which has an organized body of knowledge and when it is tapped can be very useful in the delivery of quality education in our country. Many people do not see anything educational about the institution or their regalia. To them, the institution is about the chief and his elders who consult deities. This is to say that, the Asante chiefs and their elders sacrifice to the stools, make libation on it, and pray for the continuous protection and guidance of the lineage. Again, the chief serves as an intermediary between the past and present that is between the royal ancestors and the ethnic group. Dickson as cited in Agyeman-Duah (nd: 11) puts it in a better way by saying, “the chief acts as the chief priest and in that capacity offers sacrifice to deities”. He continues to say that “these deities are sometimes treated as ends in themselves and not just as intermediaries between God and man”. This in a way brands the institution as an ‘ungodly thing’. The reason is that, praying and sacrificing to deities are seen as ‘ungodly’ in certain religious fraternities such as Christianity and Islam. This attitude has made us to lose very vital information about the chieftaincy institution and on a more serious note; we are losing the artistic fabric within the institution.

Similarly, Fosu as quoted by Adu-Agyem (1998:46) shares his opinion that, “We have lost valuable information to posterity”. He laments that “a great deal of information have been lost to posterity because oral traditions which had previously guided us in tracing information on many aspects of our cultural history has not been able to aid us in locating the names of our ancient artists, except in some rare cases”. It is believed that along the line, some important information got corrupted or was entirely forgotten by those who transferred them to us. It could also happen as a result of their inability to document this valuable information for posterity.

It is gratifying to look at chieftaincy from the perspective of Ollennu (1976:52) who believes that, “chieftaincy is an ancient institution, the center of rich culture, an object of awe and reverence as the active processor of the state power and processor of the spirit of the ancestors of the state”. The chieftaincy institution is fascinating and portrays our culture. He adds that, the chief does not only possess state power but also act as an intermediary between the spirit of the ancestors and the living. Their position within the state or community should never be under-rated. The institution is part and parcel of our cultural heritage and it must not be sacrificed in the name of good democratic governance or religious beliefs. The Coussey Committee (1968:175) added their voice to the campaign to preserve the dignity of chieftaincy institution by saying, “The whole institution is so closely bound up with life of our communities that its disappearance would spell disaster”. No African of the Gold Coast is without some admiration for the best aspects of chieftaincy and all would loathe doing violence to the

social values embodied in the institution itself.

The institution existed even before the advent of the Arab traders and the Europeans who colonized our country. It is through our own will and the need to get a leader that the institution was set up. Although there may be lapses and things that may raise eye brows within the institution, it behoves on us to preserve this noble institution and wish its perpetual existence.

The chief is considered as both the political and religious head of the state or kingdom. To signify his office, he dresses in regalia that have educational value incorporated within them. Some of these regalia are used to educate the people of certain moral value that they should inculcate into their lives.

In the first place, it will be important that we understand the concept of chieftaincy. Therefore, it will be right if we know the definition of a chief, the categories of chiefs or the hierarchical nature of the chieftaincy institution, how a chief is selected from among the people to lead or reign over them. Briefly we shall consider how a chief is destooled or abdicates from the stool and lastly, the functions of the chieftaincy institution in the society or state. Some photographs of relevant regalia used in this chapter were sourced from Kumasi state and Abromah (a village near Boaman) because they were similar to those used in Boaman and could depict the scenes the researcher was talking off. This was necessary because there weren't any relevant pictures from Boaman as at the time the researcher was conducting the study hence the need to borrow pictures

from else where.

2.2 Definitions of a Chief

Osei (2000: 11) sees the chief as the head of a state, town or village, who is nominated from among the royals of a state as their leader. The royals of a state are the people who have blood relation with the founder of that particular state or town. If someone is elected within that family, that person automatically becomes the chief although he might not necessarily be the eldest among the people.

Gyekye (1996) asserts that the chief is elected or chosen from among the members of the royal family, who equally have access to the throne. He further states that the chief doubles as political and religious head of the people. In the first place, he governs the town, state or community- he sees to the day- to -day administration of the place. In the latter, as a priest, he mediates between the spirits of the ancestors, the living and those yet to be born.

The constitution of the Republic of Ghana (1992:168) as well as the Chieftaincy Act, 1971 (Act 370) gives a comprehensive and better definition of whom a chief is. It states among other things that a chief is “a person, who hailing from the appropriate family and lineage, has been validly nominated, elected or selected and enstooled, enskinned or installed as a chief or queen mother in accordance with the relevant customary laws and usage”. The constitution goes ahead to outline the processes that one has to go through before becoming a chief. The enstoolment process will be dealt with at

the appropriate time.

There are no available written records of when the chieftaincy institution started. What is known is that, it dates back to antiquity. Our fore-fathers who established settlements were some hunters, farmers, warriors, or slaves. It could also be that people migrated to settle at their present locations due to wars, disputes or bad administration of other leaders. It could also be that, certain people wanted to free themselves from oppressors who tormented them. These circumstances led them to move from their original places to where they are now. Therefore with the arrival of new families, war refugees, slaves, the town and communities grew or expanded into bigger towns and states. As these towns or villages expanded it became necessary that, they elected one person from within themselves to become a head or a leader. Therefore the first family elects one person from among them and enstools that person to become a chief. The chief elect becomes the 'Odikro' (village chief).

2.3 Categories of chief

At the apex of the structure is the King. The title is assigned to the chief who has a number of states under him. Second on the list is the paramount chief (Omanhene). The paramount chief is responsible for the administration of the state. He presides over all chiefs of the town and villages under his jurisdiction. The sub-chiefs are his officers in his palace administration. Thirdly, under the paramount chief is the wing or divisional chief (Obirempon). The wing chief presides over a number of towns and villages. He is accountable to the paramount chief in whose palace he is an official. The paramount chief

deals only with the wing chief and has no direct contact with the subjects of the wing chief. Fourthly, is the town or village chief (Odikro) who is selected from one of the lineages, who has his own council of elders. He is accountable to the divisional or wing chief. Chiefship is usually restricted to the royal family or lineage, but in some special cases a respectable person from a different community or clan can be called upon to occupy the stool.

The Asante chieftaincy set up is made up of the chief, the queen mother and the sub-chiefs (these include member of the state council, elders or kingmakers). The queen mother is said to be the mother of the chief, although sometimes she is his sister, or the sister of his maternal uncle or his niece. Besides the chief and the queen mother, there are two other senior chiefs, the “Kurontihene” and the “Akwamuhene”. The “Kurontihene” is the head of family of the original settlers of the traditional area, while the “Akwamuhene” is responsible for the lands and revenue. The “Adontehene” commands the main body of troops to defend the people in case of attack. The Nifahene as well as the “Benkumhene” command their respective wings. While the “Nifahene” attends to the right wing army, the “Benkumhene” also leads the left wing. The “kyidomhene” is the leader of the rear guard; the “Ankobeahene” is responsible for the safety and security of the town, while the troops are on battle. The “Okyeame” is the official spokesman for the chief. Lastly but not the least, is the “Nkwankwaahene” who is the spokesman for the commoners in the state. There are other less significant administrative positions which include the “gong-gong” beaters, executioners, palanquin carriers and drummers.

2.4 Selection of a chief

“Se Nyame ammo wo safohene a, na wobre koto ahenkye hye a obiara nkoto wo” translated as ‘If God does not make you a chief and you buy a crown to wear, no one will serve you’. This proverb makes it clear by saying that, it is God who appoints and enstools someone. If out of your own will, you enstool yourself, you will be rejected by your own people or you will not get anybody to serve you, except those who are interested in satisfying their stomach.

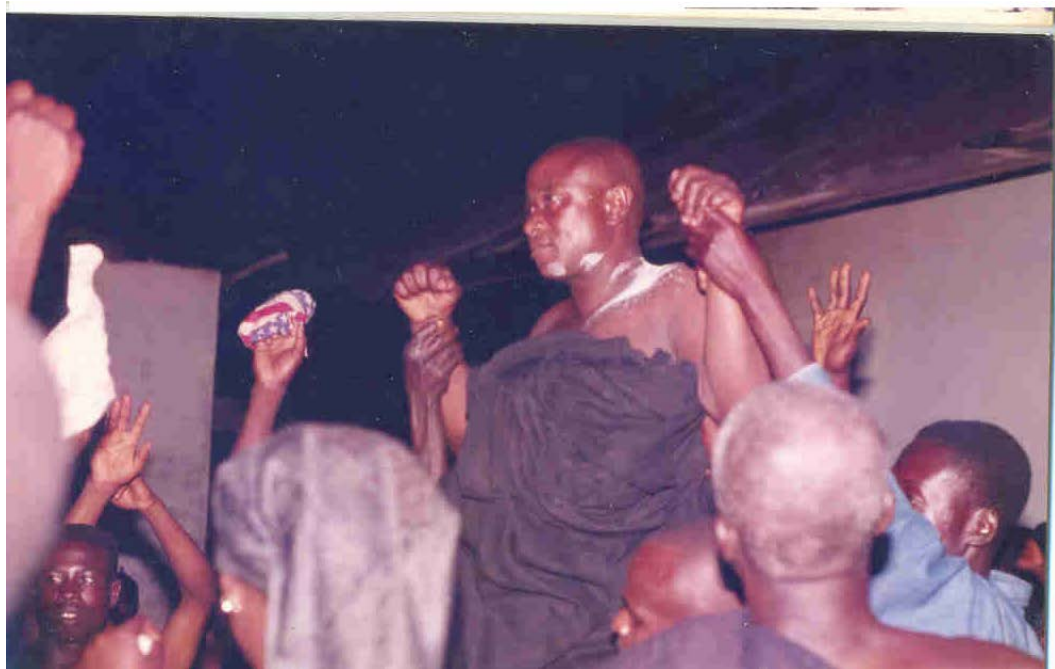


Plate 2.1: A picture of a chief- elect

2.5 Installation and enstoolment of a chief

Boateng (2004), Osei (2000), Sekyere (1999), Gyekye (1996), Kyerematen

(1964), and other writers have given similar account of how a chief is installed and enstooled. Among the Asante, with the demise of a chief, the queen mother assumes responsibility until a regent is nominated, elected and enstooled. In her capacity, she mans the royal household, by providing money for daily market, taking care of the chief's personal attendants and his wife or wives. After the funeral observation, prospective candidates or contenders for the stool approach the chief makers. This they do, to familiarize their candidature to the chief makers for them to intercede on their behalf before the queen mother.

The queen mother whose prerogative it is to nominate a successor consults the royal lineage and the principal chiefs. After consultation with all stakeholders, she makes her first submission. If he is accepted, then the person becomes the next chief. If he is rejected, she is allowed two further nominations after which the chief makers will be free to make their own nomination and subsequently the election. Obeng (1998) says the queen mother is first, the nominator and secondly, an elector. Plate 2.1 shows a candidate who has been nominated and elected by the queen mother and has been accepted by the chief makers of the stool.

The recommended candidate should possess both physical and moral excellence. Physically, he must not at any point in his lifetime suffered from tabooed illness like leprosy, epilepsy, blindness and sterility. Morally, the candidate should not be haughty, a drunk, a gambler or an adulterer. The qualities Busia (1968) recommends include intelligence, humility, generosity, manliness and physical fitness.

At an appointed date, the chief-elect is made to take the oath of office before the queen mother and the other chiefs. The chief swears by lowering his cloth to the waist and points the 'Mponponsuo' (that is in the case of the Asantehene) or the swearing sword (that is in the case of a chief) towards the queen mother (see plate 2.2|). This oath is a promise of assurance by the chief to his people that, he is prepared to govern them through thick and thin. The elders and the sub-chiefs in turn will also take the oath of allegiance to the chief that they are prepared to serve him at all times.



Plate 2.2: A picture showing a chief –elect swearing the oath of allegiance

The next most important thing is the enstoolment ceremony. At mid-night, the chief- elect is taken to the stool house where they call on the ancestors of the stool to receive and bless their own descendant. In the stool house, which is in the case of the Asantehene, the leaders of the military organization hold their respective positions (that is

on the body of the chief) place him three conservative times on the golden stool with the Mamponhene saying the following: “You are a descendant of Osei and Opoku. It is your right hand that I hold to place you on the stool of your ancestors. It is good governance that we expect from you. May God bless you”. A sheep is slaughtered and its blood sprinkled on the stool and its mutton distributed among those present. After the ceremony, the chief makes libation outside the stool house where another sheep is slaughter.

After the installation and enstoolment ceremony, the name of the new chief is entered into the register of chiefs, which is kept at the National House of Chiefs. The relevance of this registration is to give ready information as to who is a chief at any point in time. It is not a customary prerequisite that a chief should be made known to the government but at least government’s recognition will enable the government lend support to the chief for the effective administration of his duties to his state. Although government does not interfere with people to choose a particular person, she will only support whoever shares the same political sentiments with her.

According to Kyerematen as cited by Ross (2002:35) if everything is set and done, the chief assumes responsibility, for the administration of the state and everything therein. He is given the antennary of all the regalia and he is charged with the responsibility of not only taking care of them to add to the number. These regalia that are bequitted to him “provide a record of his history, a measure of its wealth and a statement of its collective identity”.

She further explains the reason why these are displayed to the citizen. He states that “it gives the citizens of the state the opportunity of assuring themselves that the chief had kept intact the state’s treasure he inherited on their behalf. The regalia were also to disabuse their mind of the ruler of any illusion of his importance by impressing on him the fact that there had been other rulers before him and he was expected to emulate their good deeds.

2.6 Destoolment

A chief can be destooled on the basis of the following:

- i. If he intends to take part in active partisan politics or seeks election to parliament
- ii. If he is suffering from blindness, deafness and dumbness
- iii. A chief suffering from leprosy.
- iv. If the chief becomes maimed
- v. If the chief changes his allegiance and voluntarily becomes a naturalized subject to another chief.

Osei (2000: pp20-22) further states that, another form of destoolment is abdication. That is if a chief resigns from his stool voluntarily. He believes that certain factors will lead to the abdication of a chief. These factors include the following:

- 1 “If the customary practices rituals ceremonies contradicts with that of his new found faith.

- 2 If the chief decides to launch a political career.
- 3 If a chief is threatened with destoolment and he decides to resign to bring about peace in his locality.
- 4 If the chief feels, his presence is a nuisance to the stool”.

Destoolment occurs when the sandal of the chief is taken away from him in public and he walks on bare foot. It is a taboo for the feet of the chief to touch the ground in public and if this happens, it signifies his destoolment.

2.7 Functions of a Chief

Many writers have spelt out the traditional roles of a chief to a society or state. These various roles can be categorized into groups. Osei (1998) as well as Sarpong (1971) slates them into four main categories. Namely: Religious, Administrative, Social and Economic.

2.7.1 Economic functions:

During festive occasions, chiefs organize citizens and friends of the traditional area, those living far and near to come and help in local development. During these gathering, members and officials from the government present, are informed of the economic and social problems of the people to government. Better put, it serves as a platform for the community and the government to interact with each other.

Some chiefs are regarded as sources of talents for national development. Notable

among them are Okyehene, Osagyefo Amoatia Ofori-Panin, who stands tall in the fight against environmental degradation within the country and Daasebre Oti Boateng who was the former chief statistician in the country, just to mention but a few. These people have been very resourceful for national development.

The chief becomes a partner of state in the quest of soliciting funds from international institutions for development of his locality. Some Non-Governmental Organizations collaborate with chiefs to solve socio-economic problem in their setting.

2.7.2 Social functions

The chief does not only serve as a tool for mobilizing citizens for communal development but also as an effective link between the central government and the people. The chief represents the community at any organized forum or meeting.

Some chiefs are able to speak against government policies and utterances that are capable of sparking ethnic conflicts or derailing democratic dispensation and in the long run undermine national development.

Chiefs are the custodians of culture. They protect our culture from the Western consummation or infiltration. They make sure that, negative influences that can tarnish the image of the community are not entertained.

2.7.3 Administrative functions

As an administrator of the state, the chief has three functions to administer:

2.7.3.1 Executive

The chief in consultation with his elders initiates the drive for certain basic facilities like electricity, water and those that he can attain for them are made available to the people.

He agrees with his elders and the people of the town in carrying out any developmental project in the town or state. He also supervises the commission of projects in his locality.

He is the custodian of the stool lands, so he can allocate any parcel of lands to any body he wishes. It could be investors, government agencies or non governmental agencies.

2.7.3.2 Legislative:

The chief and his elders make bye-laws for the citizens. He also ensures that, there is law and order prevailing in his state. The chief must live an exemplary life for his subjects to emulate.

2.7.3.3 Judicial:

There is an Akan adage which says, “Se opanin dware wie, a na nsuo asa”. Literally translated as, ‘if the elderly showers down, then water finishes’. Simply put,

after all parties involved in a dispute have made complaints, it is the chief who has or makes the final decision.

Some chiefs are invited by central government or other organizations to find peaceful and amicable solutions to certain problems. For example, the appointment of Asantehene Otumfuo Osei Tutu II and other prominent chiefs to find solution to the Dagbon Crises. Thereby deflating the narrow views held of chiefs as settlers of land litigations, issues concerning the community and others.

2.7.4 Religious functions

Busia (1968) describes the chief as an official who represents the tribe before the royal ancestors and vice versa. Within the Akan society, the chief is the ‘pontifex maximus’ an intermediary between the royal ancestors and the citizen. He further states that to write that “he occupies a sacred position” which should be treated as such. He occupies the stool of the ancestors.

He is the chief celebrant at festivals. During these occasions, he offers special sacrifices to the ancestors and other deities. Chiefs show appreciation for all the blessing bestowed on them and also asks for protection, prosperity, peace from the ancestors through the priest.

2.8 Symbol

Dzobo (nd: 8) writes that, “a symbol is a vehicle for the conception of an objects, enabling us to conceive or form a view of an object; it calls forth mental images”. For

example, the crocodile symbolizes unity in diversity. Elephant is a symbol of authority.

Boateng (2004:252) defines a symbol as “a mark of identification of a particular object, which has been accepted by a group of people to express an idea”. For example, the hen is used to symbolize maternal care. Again, something visible that by association or convention represents something else that is invisible: For example, among the Ewe of Ghana, the crowing rooster (cock) symbolizes good leadership.

Therefore, it could be said that, a symbol is a medium that represents a body of knowledge and it is determined by the culture of a particular group of people.

Dzobo continues to highlight the meaning of a symbol by saying that, it is a “powerful instrument of thought and conceptual abstraction”. He did not mince words by saying, what makes people to adopt a medium as a symbol is its “unique and relatively enduring traits noticeable in the object”. For example, when one takes a closer look at the pineapple, one realizes that, the fruit could only be eaten when it is ripe. Although it may look mature enough, it is only eaten when it is ripe else it will taste sour. Therefore the pineapple symbolizes patience.

Media that can be used as suitable symbols include human beings, object, animals, plants and many more. These media contain unique characteristics or traits that best suit the meaning which is given to it. For example, the porcupine does not prey on animals. It is an animal that feeds on leaves and does not sting unless it has come under

heavy attack. On a normal day, it is peaceful and harmless. It is a symbol of peace.

Basically, symbols can be used to “communicate complete knowledge, abstract truths and ideas about life and its meanings”. For instance, the Akans of Ghana use the colour white to signify purity, victory. The ‘Onyamedua’ tree is used to symbolize the dependence on God.

Symbols can be graphical or representational. A symbol is tagged graphical when it is written or drawn. For example, the crescent moon and star symbolizes the Islamic religion. It is representational when it is a picture, image or likeness of something. For example, the eagle is used to represent strength and agility.

Some regalia have symbols on them which communicate their educational value. These symbols could either be that of adinkra, graphical or representational. These symbols could be found as embroidery on the cloth of the chief, the headgear or headband, as an embossment on the sandal of the chief. The linguist staff may also carry a symbol on them which have educational value being communicated to the people. Therefore, it will be imperative that we understand the idea of a symbol, so that it will aid easy understanding of symbol whenever it is mentioned within the thesis.

2.9 Values

Newberry (2006) defines value as “the ideas, customs, institutions etc. of a society towards which the people of the group have an effective regard”. It could be

considered as the principles, standard or qualities considered as right or wrong, good and bad, desirable and undesirable. Values define how members within a community interact with one another. It serves as a platform on which society educates its members. For example, Ghanaians value hospitality and so we are very hospitable to any stranger who comes our way. Values form the morale principles or standard of a particular culture. For example, society believes that, ‘what one cultivates is exactly what one harvests’. Therefore, if one cultivates laziness, certainly what the person harvests is exactly laziness. Gyekye (1996 pp 68-69) indicates that, ‘morale virtue is expressed in the Akan maxim as “To own only a few things is better than to be a thief”. Speaking the truth is no disgrace’.

Values are the qualities or characters that society recommends that we live by. It should become part and parcel of our daily lives. Sometimes values are coded within symbols or insignia. For example, a chief’s jewellery with a crocodile as a symbol on it, literally symbolizes, the crocodile is able to stay on land and again live in water. It is able to adapt to wherever environment it finds itself. Therefore as people, we are encouraged to adapt to any environment in which we find ourselves.

2.10 Education

Philosophers and thinkers like Gandhi (nd), Socrates (nd), Dewey (nd), have all defined education to tailor their philosophies of life. This is because they have all looked at education from different perspectives and have understood the essence of education to the society thus the different and divergent views.

Education as defined by Encyclopedia Britannica (1990) says that “it could be taught of as the transmission of the values and accumulated knowledge of a society”. Every society has in the first place a culture to preserve, secondly, to mould the lives of the immature to become useful citizens of the society in the future, to transmit accumulated knowledge to the up and coming citizens of the society and many others. This could only be achieved if the society educates her members on these values. According to the Encyclopedia Britannica (1990), the purposes of most societies in educating their members are basically for cultural conservation, vocational training, moral and character training and control of cultural deviation. If a society fails to honour these responsibilities, the consequences may be that, the society will not only lose all her values to the outside world, but will face out completely. Again, what will happen is that, other foreign cultures will permeate into her culture and take away the fabric of her beauty or uniqueness that distinguishes her from any other society.

Ancient India thinkers considered education as the “third eye” of man which gives him an insight into all affairs and teaches him how to act. This enlightenment enables us to realize the true value of life. Anyone who does not possess the touch of education will always be ‘left in darkness or will go blind’. The benefit that one will derive from education increases his intelligence, power and efficiency. Better put, education is thus a veritable desire yielding tree.

Socrates (nd) opined that, we should dispel errors and discover truth. This is very

true in the sense that, if you are ignorant of an issue, you will always recoil into your shells anytime that issue is raised. You will only be liberated if you come to know the truth. The saying “ignorance is a disease”, is not just a statement that should be taken for granted, but we should try to make a conscious effort to always come to know the truth which will set us free.

Tamakloe, Amedahe and Atta (2005) have indicated that, one could acquire education through formal, non- formal or informal means.

Formal education is said to be intentional, systematic and well co-ordinated. It is organized in well structured institutions, schools, colleges and other institutions. This form of education has well defined goals and it is organized by churches, individuals or organizations.

Non formal education is intentional, systematic and well co-ordinated. It is not as rigidly structured as that of the formal education. Its student population may cover both the youth and mature people who may not be put under strict supervision. Adult literacy, extension service, demonstration at durbars may be some of the few examples.

Informal education may be classified as indigenous or traditional form of education. It is not as institutional or systematic as compared to that of formal education. The form of education normally takes place in various homes where parents and relatives in one way or the other instruct or transfer knowledge or skills to the immature.

2.10.1 Educational value

Every society or culture believes or cherishes certain attitudes or characters which they consider as right and desirable. These may include hard work, bravery, industry, hospitality, just to mention a few. These qualities and attitudes have been recommended by society that it should become part and parcel of its citizens.

If society cherishes or values these characters or attitudes, then it must find a way to propagate or transfer these values into the up and coming generations. The means by which society can transmit these values to its members is by educating them.

Therefore educational values are the qualities and attitudes which society transmits or propagates to its members so that they can be useful assets to society. These values are gained through indigenous or formal education.

2.10.2 Education in Art and Education through Art

One is said to be educated in art, when one receives education in a particular art discipline. For examples, when one receives his education in a particular art subject like painting, ceramics sculpture or any art discipline and that person becomes a professional in that discipline, then the person is said to be educated in art.

Education through art includes being educated holistically. This is to say, being

educated socially, politically, mentally, aesthetically just to mention a few. All the learning experiences should aid the student to be holistically educated. It should also include modeling, and shaping people's behaviour through art.

In order to facilitate the easy understanding of education, it was indeed necessary to the researcher to explain briefly, the concept of education and how one is said to be educated in the ordinary sense. It must be noted that, education does not necessarily mean receiving formal training or being able to read and write. Education can be explained in its simplest terms as the enlightenment of an individual from darkness into light. Thereby pushing away the frontiers of ignorance and discover truth. Therefore, it is not necessary that, education should always be formal or non formal. Education can take place anywhere. What is important is that, at the end of the day, there is a change in behaviour or attitude of the educand.

2.11 Regalia

www.wikionary (2006) explains regalia as; an emblem, symbol or paraphernalia indicative of royalty or any other sovereign status, such as a crown, scepter, sword of justice". This is to say that, an object which signifies one's royalty or status. For instance, if one does not hold certain position or belong to any royal family, that person cannot use any regalia of that particular culture.

Webster's Revised Unabridged Dictionary (1990: 1520) defines regalia as "that which belong to royalty specifically:

- a. The rights and prerogatives of a king
- b. Royal estate and revenues
- c. Ensigns, symbols or paraphernalia of royalty”.

Www.history-archaeology.htm, (2006) defines regalia as the “adornment and implements worn or carried by kings, chiefs, queen mothers and other royals and court members”. It includes those that are worn or held by royals and court members. It is only limited to members of the court or royals within a said culture.

The Microsoft Encarta Dictionary Tool (2005), gave the meaning of regalia as “the ceremonial and symbolic objects or clothing used or worn by royals or other holders of high office on formal occasions”. If one does not belong to the category of people mentioned above, then one does not have the right to put or hold regalia. It is intended for a certain class of people within that society.

From the above definitions, it could be said that, regalia is a distinguished insignia, right and prerogative of a chief, ceremonial or symbolic object, signifying royalty or indicative of one's office or membership of a group or social status.

The Asante royals parade these regalia during festive occasions or important ceremonies. These regalia are not only used to identify the chief in public, but are also used to serve as powerful expressive medium for communicating Akan values, beliefs and proper social relations and behaviours. For instance, a chief wearing a jewel with a

symbol of a lion, literally, (the lion is known for its valour and power and looks very fearsome), therefore, if a chief wears a jewel with a lion embodied as a design, it symbolizes how powerful the chief is. The lion on the jewel is not just for aesthetic purpose, it is intended to communicate a message. Another example is that, if a linguist has on top of his staff two people, with one person eating and the other person sitting idle, it means that the one who owns something is the person who enjoys it and not the person who thinks by virtue of something, he should be made to enjoy it. Basically, the core value within this symbol is that, we should not be jealous or envious of anything that does not belong to us.

Studies conducted by McLeod (1984) revealed that,

“a wide variety of regalia, often cast from gold or profusely adorned with gold sheet, defined the ranks and roles within the government of the Asante Kingdom....Not only was each Asante rank distinguished by particular objects-swords, hats, neck ornaments, sandals, umbrellas, trumpets made from elephant tusks-but each object could convey a range of meanings. Just as a western audience will, at different times, read different meanings into the same film or paintings, so the Asante would read different meanings into the same sword ornament, umbrella tops, sandal decoration, or pattern in a chief's elaborate woven silk cloth. This play of meanings existed in part because many objects were created to call to mind proverbs or wise sayings”.

Ross (2002:35) it must be observed that most of these royal regalia are not necessarily restricted to chiefs and his administrators. Some of the Akan deities and their priest have these regalia decorated with gold leaf which are indistinguishable from the ones that are found in court treasuries. Several of these shrine regalia functions as symbols of success and spiritual efficacy. They indicate the status of other deities and the chiefs as well.

As has already been mentioned, regalia includes: the rights and prerogative of a king,

- a. Royal estates and revenue
- b. Ensigns, symbols or paraphernalia of royalty.

For the sake of this research, the researcher will like to limit himself to the later one.

Andoh (2004), Ross (2002:275) and Kyerematen (1994) have enumerated some example of the king's regalia. The palace regalia include sandals, stools, drums, swords, umbrellas, jewels, flywhisks, headband, footrest, amulets. Other regalia include talismans, neckwear, linguist staff, cloths, headgear, black stools just to mention a few. Examples of regalia mentioned above are displayed below with their names beneath them.



Plate 2.3: A pair of native sandals



Plate 2.4: The 'Denkyemfunafu' stool



Plate 2.5: The Atumpan drums



Plate 2.6: A ceremonial sword



Plate 2.7: A colourful display of ceremonial umbrellas



Plate 2.8: A chief in his symbolic jewellery



PLATE 2.9: A girl with a fly whisk



Plate 2.10: A foot-rest



Plate 2.11: Talismans worn as anklet

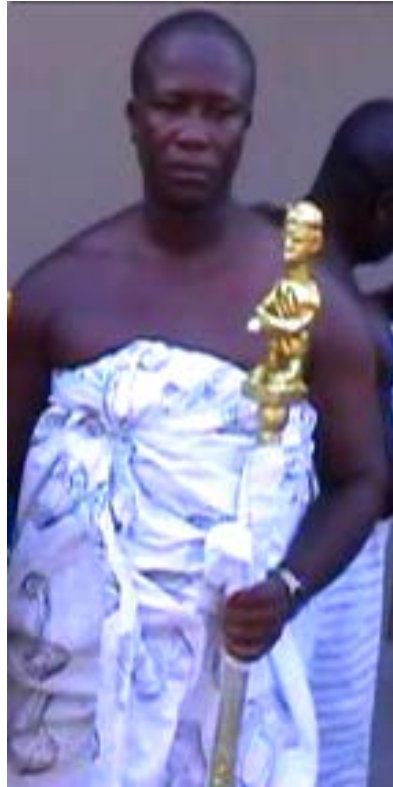


Plate 2.12: A Linguist with a staff of office



Plate 2.13: Court officials in their ceremonial headgears

Ross (2002:38) says that “the vast majority of regalia represent the oral literature or verbal arts of the people. These verbal representations take the form of proverbs, lengths folktales, short boasts, insults, praise poems, jokes, riddles and other verbal forms. Some regalia have relatively codified meanings, while others are open to multiple metaphorical interpretations”.

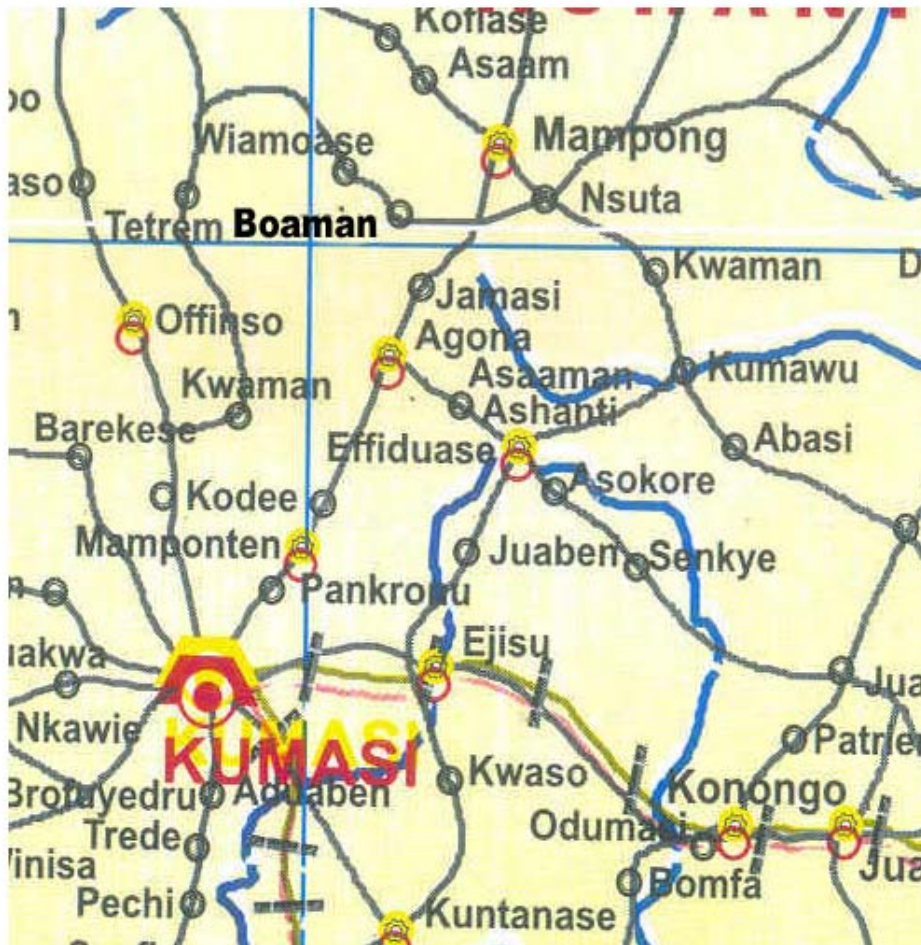


Plate 2.14: Location of Boaman on a map

2.12 HISTORY OF THE BOAMAN STOOL

Boaman is a town is about ten kilometers from Kumasi on the Kumasi -Offinso road via Ahenkro town. **(See plate 2.14)** The Boamanhene swears an oath of allegiance to the Asantehene with the 'Mponponsuo' sword. He belongs to the Benkum division of the King.

Records obtained from the Asante Council Records **(Mag.21/1-17)** states that traditionally the Boaman stool is known as "Toppa stools". It is a stool of matrilineal descent and belongs to the Aduana clan. In the military organisation of the Ashanti Army, the Boamanhene runs third in command to the Tafohene, who is the head of the Benkum Division.

The Boaman stool is one of ancestry. It is a non-created stool and has its own ancestral stool from Akyem Kotuku. The ancestor of this stool from Akyem Kotuku in the Akyem Oda area was Nana Toppa. It is said that there arose a long outstanding dispute between Nana Toppa and the then Akyem Kotokuhene. Consequently, Nana Toppa thought it fit and proper to serve under great King Osei Tutu (1680-1717) than to serve under the Akyem Kotokuhene. This chief thus migrated from Akyem Oda with his ancestral stool and a large retinue to Kumasi during the reign of King Osei Tutu the first Asantehene. These immigrants first called at Nsuta Asamang on their way and then settled at Sekyere Asamang for sometime. At a later date, they called at Kumasi the seat of its own creation by King Osei Tutu. As tradition has it, on arrival at Kumasi they

called on Nana Safie who was the accredited Chief Linguist of the king representing the Benkum Division at the king's court to inform the king as such. After all the customary vituperations had been performed, Nana Toppa and retinue were duly received and given a permanent place of abode.

It was round about this century of the exodus of Nana Toppa from Akyem Oda that the Denkyira war between Ntim Gyakari and King Osei Tutu (1680-1717) was about to ensue. The king of Asante it is said upon consultation with his spiritual adviser and confidant 'Okomfo Anokye' informed Nana Toppa and other chiefs of the newly constituted nation that he wanted gallant men to sacrifice themselves to the nation before the said war ensued. Consequently, Nana Toppa, Nana Tweneboa Kodua of Kumawu and Nana Asumegyahene Gyebi offered themselves to be sacrificed in cold blood at a business meeting of the nation in Kumasi as sign of victory over the Denkyiras thus predicted by Okomfo Anokye before the said Denkyira war ensued. Other accounts mention the chiefs of Ejisu, Adwumakase-Kese, Asenso Kofi and Tweneboakoduah as the chiefs who offered themselves for the said sacrifice.

Nana Toppa was succeeded on the stool by his nephew Nana Acheampong Akwasi. He met his natural death on the stool in the reign of Asantehene Osei Kwadwo (1764 -1777). Nana Acheampong Akwasi was succeeded by Nana Boaman Atta in the reign of Asantehene Nana Bonsu Panin (1800 -1823). He accompanied the king to the Fante war fought at Anomabu in which the king for the first time in the annals of Ashanti history did place the state sword into the sea and did claim for himself the traditional title

“Bonsu”. Nana Boaman Atta was not a keen royal of the stool. He inherited the stool on the grounds that, there was no ripe royal at that time. He was thus appointed a regent.

Nana Boaman Atta was succeeded on the stool by Nana Kwabena Tintin in the reign of Asantehene Nana Agyeman alias King Nana Kwaku Duah I (1834 -1867) the least pugnacious king of the Ashanti kings. This chief Kwabena Tintin was not of the royal blood but was appointed regent to the stool thus acting for his son Boahene who was a minor. Although he died on the stool in his capacity as a regent, his reigning stool has thus been blackened for being an extraordinarily good administrator during his term of office. Nana Kwabena Tintin was succeeded on the stool by his son Nana Boahene who was a keen royal of the stool in the reign of the same king Nana Kwaku Duah I. Although Nana Boahene is said to be a keen royal of the stool, his reigning stool has not yet been smoked, instead of his father Nana Kwabena Tintin’s reigning stool has been taken as a substitute.

Nana Boahene was succeeded on the stool by Nana Burade. Although he was a non-royal of the stool, he was chosen by the king makers of this stool to act as such. There was no ripe royal at the time. This was in the reign of Asantehene Nana Kofi Karikari (1867-1874). Nana Burade was succeeded by Nana Osei Daborabe who was of the Ekuona extraction and a grandson of the Asantehene. This was in the reign of the same king Nana Kofi Karikari. He was destooled for mal-administration.

Nana Daborabe was succeeded by Nana Ado Boaman of the Ekuona extraction.

He was invited from a village called Aboroma to occupy the vacant stool and was enstooled, because there was no ripe royal at the time. He went to the Fante War fought in the reign of Asantehene Nana Kofi Karikari (1867-1874). He died at the battlefield at a place called Katachiase, in the Fante Area.

Nana Daborabe was reinstated after the demise of this Nana Ado Boaman. This was during the reign of Asantehene Nana Mensah Bonsu. This chief Daborade was once again deposed from office on the ground of mal-administration and mismanagement.

Nana Daborabe was succeeded by Nana Akoku in the first part of the reign of King Prempeh I (1888 -1931). This chief is of the royal blood and of the Eduana Clan. He died on the stool whilst King Prempeh I was in exile in the Seychelles Island. Nana Akoku was succeeded on the stool by Nana Yaw Gyiman, a non-royal of the stool and of the Bretuo extraction. There was no ripe royal at the time and was invited by the King makers to occupy the stool. He was resident at a village called Soko a distance of about 2.4 kilometers from Boaman town. It was through his instrumentality that the stool was able to secure a stool house.

Nana Yaw Gyiman was succeeded by Nana Kwasi Kwarteng who is said to be a keen royal of the stool and of the Aduana clan. He was on the stool in the second part of the reign of King Prempeh I that is, after his repatriation from Seychelles Island. He was deposed from Office in 1938 for a violation of custom against the then reigning Monarch Nana Sir Osei Agyeman Prempeh II (1931 -1970). Nana Kwasi Kwarteng was succeeded

on the stool by Nana Kwaku Antwi a non-royal of the stool. Nana Kwaku Antwi was succeeded on the stool by Nana Agyin Frimpong Manso in the reign of the then king. He was destooled for mismanagement. He was of the Ekuona extraction. Nana Agyin Frimpong Manso was succeeded on the stool by Nana Yeboah Asuamah a keen royal of the stool.

The next chapter will look at the methodology, research instruments and the data collection procedures that were employed by the researcher to collect this information and how these data were validated.

CHAPTER THREE

METHODOLOGY

3.1 Overview

Chapter Three of this work deals with the Research Design, Library Research, Population, Sampling and what is Simple Random Sampling. Other topics that were dealt with included: Instrumentation, Validation of Instruments, Administration of the Instruments, Primary and Secondary Sources of Data, Data Collection Procedures and finally, Data Analysis Plan.

3.2 Research Design

The research design preferred and adopted by the researcher was the qualitative method. It was chosen over the other methods because of its in-depth or detailed approach to the research investigations or findings.

According to Denzin and Lincoln (2000), state that “Qualitative research involves an in-depth understanding of human behaviour and the reasons that govern human behaviour”. It can best be explained as investigating the why and how of decision making as compared to what, where and when of quantitative research.

Lofland and Lofland (1984), assert “the simplest definition for qualitative research is to say, it involves methods of data collection and analysis that are non-

quantitative”. Therefore in qualitative research the researcher does not in any way try to use any quantitative means to achieve any result. All the investigations are in non-quantitative terms and there should not be any manipulation of variables to achieve any result.

Qualitative researchers are often more concerned about uncovering knowledge about how people think and feel about the circumstance in which they find themselves than they are in making judgments about whether those thoughts and feelings are valid.

What makes a study qualitative is that it usually relies on inductive process to interpret and structure the meaning that can be derived from data.

Throughout the research work, the researcher adopted the qualitative research method to collect his data. This had to do with the researcher traveling to the town to get first hand information about the people, that is to say, become a participant observer, interviewing some royals and same opinion leaders in the town. After the interview had been conducted, the data were organized and interpreted.

2.2.1 Characteristics of Qualitative Method

According to Cohen, and Manion, (1994) some characteristics of qualitative research include:

- i. “It requires an on- going analysis of the data.
- ii. Qualitative design incorporates room for description of the role of the researcher

- as well as description of the researcher's own biases of ideological preference
- iii. Qualitative design is focused on understanding a given social setting, not necessarily on making prediction about that setting.
 - iv. Qualitative design demands that the researcher stays in the setting over time".

The reason for using qualitative research was because, Boaman regalia had to be described in detail and holistically and their educational values made known. This description does not need the manipulation of any variable and that what is there is what should be recorded and analyzed. There was no need to employ any quantitative means to explain anything as the answer is already inherent in the regalia.

3.3 Library Research

In order to collect very relevant data for the related literature review, the researcher visited some libraries in order to achieve the intended purpose. The libraries consulted include:

KNUST Main Library-Kumasi

College Of Art and Social Science Library-Kumasi

Department Of General Art Studies -Kumasi

Asante Library-Kumasi

Institute Of African Studies, Legon -Accra

British Council Library -Kumasi

Manhyia Archives -Kumasi

National Archives -Kumasi

3.4 Population

Sidhu (2003:253) explained population as the aggregate or totality of objects or individuals regarding which inferences are to be made in a sampling study. For the purpose of this research, the population under study is the people of Boaman.

3.5 Sampling

Owing to the fact that, the researcher would like to solicit information from the people of Boaman did not necessarily mean that information would be collected from each and every person from Boaman. Therefore there was the need to collect information from a sampled few. The sampled populations were homogenous and they included selected palace administrator, some chiefs from nearby villages, some royals and other resourced people from Manhyia.

3.5.1 Simple Random Sampling

According to Cohen and Manion, (1994) in simple random sampling there is the probability that each member of the population under study has an equal chance of being selected. They continue to advise that, the sample should contain subjects with characteristics similar to the population as a whole. Due to the fact that each respondent had the probability of been chosen, the researcher employed some of them because each member had an equal chance of been chosen from the sampled population.

3.6 Instrumentation

The research tools that the researcher employed to elucidate relevant information were observation and interviews.

3.7 Interview

Cannel and Kahn as cited in Cohen and Manion (1994) state that “an interview occurs when a respondent is asked questions that have been designed to elicit a particular type of information”. The interview has been defined as two person conversation initiated by the interviewer for the specific purpose of obtaining relevant- information.

In interview, the investigator gathers data directly from others in face-to-face-contact. Instead of writing the responses, the interviewee gives the needed information in a face-to-face relationship. Interview is unique in that it involves the collection of data through direct verbal interaction between the interviewee and the interviewer. It requires the actual physical proximity of two or more persons and generally requires that all the normal channels of communications be open to them.

3.7.1 Importance of Interview

- i. People are usually willing and less hesitant to talk than to write especially on delicate and confident topics.
- ii. It is particularly appropriate when dealing with infants, young children, illiterates, those with language difficulties and those with limited intelligence.
- iii. It permits the investigator to follow up leads and take advantage of small clues in complex material where the development is likely to proceed in any direction.

3.7.2 Structured and Unstructured Interviews

The structured interview is one in which the content and procedures are organized in advance. This means that the sequence and wordings are determined by means of a schedule and the interviewer is left little freedom to make modification. Unstructured interview on the other hand is a more casual affair, for in its own way, it also has to be carefully planned. This is flexible; few restrictions are placed on the respondent's answers even if pre-planned question are asked; the queries are altered to suit the situation and subjects.

3.7.3 Conducting an Interview

A good interview is more than a series of casual questions and generalized reply. It is a dynamic interpersonal experience that is carefully planned to accomplish a particular purpose. Creating a friendly permissive atmosphere, directing the conversation in the desired channel; encouraging the respondent to reveal information and motivating him to keep presenting useful facts require a high degree of technical skill and competence.

3.7.4 Advantages of Interview

1. It is specially advantageous over a questionnaire in a sense that a percentage of response is likely to be much higher than in the case of questionnaire
2. In interview, the investigator can create a right type of friendly atmosphere which is very conducive for obtaining desired data.

3. It permits even change of ideas and information
4. It is by far the only method used with some categories of persons like young children, illiterate, persons with limited intelligence and those with abnormal state of mind.

The reasons for choosing interview were simply because:

- i. Some of the people interviewed were illiterates
- ii. They were willing and more prepared to talk rather than to write.
- iii. Some of the questions needed to be probed further in order to get the right answers.

It must be observed that, the act of interview is not haphazardly planned if it intends to solicit the required information to answer the research objectives. The act of interview should be well planned and co-ordinated if the researcher intends to use this research instruments to collect the information required.

In view of this, an interview guide was prepared to serve as a checklist to enable the researcher always stay on focus and not be swayed from the intended answer. The checklist contained nineteen questions and it was categorized into five sections. The first section comprised the identification of the regalia whiles the second section was made up of history of the regalia. Other sections were made up of the symbolism of the regalia, functions of the regalia and lastly, the lessons derived from the regalia.

The researcher identified all the people that were to be interviewed. They were

contacted for their approval of the interview, after which the researcher handed copies of the interview guide to them. They were asked to propose a day that would be convenient enough to them. After arriving on a said date, the researcher went and carried the interview as intended.

3.8 Observation

Observation seeks to ascertain what people think and do by watching them in action as they express themselves in various situations and activities. Observation is recognized as the most direct means of studying people when one is interested in their overt behaviour. It is a natural way of gathering data. Observation is not haphazard or unplanned. On the contrary, observation as research instrument must always be expert, directed by specific purpose, systematic, carefully focused and thoroughly recorded. Like other research instrument it must be subject to accuracy, validity and reliability. The observer must know just what to look for.

3.8.1 Types of Observation

Structured and unstructured - The observation is wide and unstructured in the early stage; it gets restricted and structured as the investigation proceeds.

3.8.2 Participant and Non-Participant Observation

In participant observation, the observer works his way into the group he is to observe so that as a regular member, he is no longer regarded as an outsider against whom the group needs to guide itself. In non participant observation, the observer

remains aloof from the group.

3.8.3 Validity of Observation

The aims and objectives of the activity must be known to the observer; otherwise it will be difficult for the observer to identify success or failure. Due to this reason, an observational guide was prepared to enable the researcher observe the types of regalia of the Boaman stool.

What caused for the researcher to choose observation was that, the researcher had to have first hand information of the regalia. This could only be achieved through observing the regalia and describing them as they were.

3.9 Validation of Instruments

The research tools used were first issued out to some colleagues to go through them and offer advice. After their comments, the researcher had to design another one adding a little detail to the quality of questions demanded. This time the research instruments were shown to the supervisor in charge to cross- check and ensure that it was error free. After going through it a few suggestions were added and made them ready for administration.

3.10 Administration of Instruments

Copies of the interview guide were given to respondents at Boaman and others from the surrounding villages. A date was arranged with some respondents for the interview to come off. Whiles others made themselves available for the interview, others

had to postpone it in order for them to get relevant answers to the questions. Owing to the nature of the questions, some of the chiefs from the surrounding villages came together, so that as the researcher interviewed them, they all shared their views to come out with the right answers. With other respondents, the researcher had to give them some time so that they could inquire from others to give the researcher the true answers.

The criteria that the researcher used to select respondents for the interview were:

- i. His association with the stool should not be less than five years
- ii. He should be knowledgeable on the stool's regalia
- iii. He should have served the stool before the death of the recent chief (in reference to respondents from Boaman).

3.11 Primary Data

Primary data constituted all the data that were collected and used to directly answer the research questions. These data were collected through observation and interview. It played an integral part because most of the information on educational value on regalia is not documented in books.

3.12 Secondary Data

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

3.13 Data Collection Procedures

The researcher first and foremost gave copies of the interview guide out to the respondents and gave them the mandate to come out with a date and time to enable the researcher come and carry out the interview. Those respondents staying at Boaman and the surrounding villages, the researcher went to stay with them for a while. Those that the researcher wanted to validate the answers from, the researcher moved on them as scheduled.

3.14 Data Analysis Plan

In the next chapter, the data gathered was assembled, described, analyzed and well interpreted. Again, the researcher tested the hypothesis to find out whether it was true or false, thereby confirming already held view by the researcher. What follows next to the test of hypothesis is the conclusion and finally recommendations.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.1 Overview

This chapter discusses selected regalia of Boaman, their symbolism, functions, educational value and implication for visual art education. These regalia include: The Headband, State Sword, Talisman, Fly Whisk, Jewellery, Umbrella, Cloth, Big Smock, ‘Krobonkye’, ‘Ayanee’ and Native Sandals.

The stool constitutes an important regalia in every traditional area because of its symbolism. First and foremost, it contains the souls of all the chiefs who have passed on to eternity and secondly, it symbolizes the unity of the people of the state or town. It was very unfortunate that the researcher could not provide any data on the stool because there was no chief or proxy who could grant access to the stool room and allow the researcher to take photographs and collect relevant data on the subject. Again, there were litigations among the palace administrators and the stool room was also under surveillance during the time this study was being carried out.

In spite of the above handicaps, the researcher was able to collect data on some selected regalia discussed below.

4.2 The Headband ('Abotire') - Plate 4.1

It is a narrow strip of material worn around the head. It is fashioned out of cloth or leather with an insignia or symbolic object on it. The headband is used during durbars or funeral occasions. It must be noted that, the type of headband worn by the chief is dictated by the occasion or ceremony at hand. If the occasion is that of a funeral, the headband is either 'kobini' or 'birisi' depending on how related the chief is to the deceased person. If the gathering is a festive or a social gathering, the headband can be golden or green in colour.

The headband may have a talisman, symbolic object or none of these on it. Sometimes the symbolic object on the headband can be an adinkra symbol, kente pattern, a proverb or a sad incident which might have happened to the town or the stool. This symbolic object is fashioned out by a goldsmith. The object is used to communicate a message to the general public. The message or lesson may boarder on the supremacy of the stool, morality, social and civic responsibility, the success of the stool during war or loyalty to the stool. **(Plate 4.1)**



Plate 4.1: A Headband with talismans on it

4.2.1 Social Value

During durbars or funeral occasions, the chief wears the headband to distinguish himself from the people gathered. It must be noted that, the chief is the number one person in the town and so his mode of dressing at a particular function should be different from the people present.

The headband accords the chief a certain amount of respect from the people. It identifies the chief within the people gathered and anybody who approaches him accords him all the respect that is due.

It shows the authority and power of the chief over his people. This is because it is not everybody who is entitled to wear a particular headband within a social gathering

when the chief is present.

A particular headband worn by the chief will make people know the sort of programme and the value accorded to that occasion. This is because when the chief wears a headband with pepper fixed on it and some green grass in his mouth, it signifies the magnitude of sadness or sorrow experienced by the chief.



Plate 4.2: A chief with a blade of grass in his mouth

4.2.2 Spiritual Value

The headband worn by the chief sometimes has a talisman ('nsebe') in them. The talisman in the headband protects the chief or the state from any spiritual attack. Each talisman has its own unique function which it plays.

There are some headbands which are worn purposely for wars. These headbands

contain spirits of their ancestors that protect the chief from receiving gunshots or deadly weapons.

There are headbands that the chief wears whenever he performs any purification rites in the palace or when he visits the stool room.

4.2.3 Political Value

The chief wears the headband to signify his authority and power over his people. It identifies him always as the political head of the town.

4.2.4 Judicial Value

When the programme is one of a dispute settlement and the chief wears a headband with arrows embossed on it; this will definitely tell you that the words that will come out of the mouth of the chief are powerful and they are final.

4.2.5 Aesthetic Value

Although the headband is symbolic and functional, it sometimes abounds with certain designs which are aesthetically pleasing. The way the designs are fashioned out always call for an aesthetic response. Sometimes the way some colours are contrasted against each other makes the designs stand out boldly.

4.2.6 Implication for Visual Art Education

The headband in **Plate 4.1** is fashioned out of leather which has been used to

design the frame and a red cloth has been wrapped around it. This type of headband is worn during funeral or mourning activities. It is a sign that, a close blood relation has been lost and it is expressing a deep feeling of melancholy. There are about six talismans which have been incorporated into the leather work with their contents not really known and they have been fixed on the headband with various designs. The talismans on the headband have been designed in six geometrical shapes. There are three square shapes and three triangular shapes. The square shapes signify the influence of God on society and that of the male influence on society. Therefore the square shapes on the headband indicate that the chief acknowledges the influence of God and that of the males in the society. The triangle found on the headband symbolizes the influence the females have on society. It indicates the recognition that the chief has for his females in the society.

The talismans come in various colours. Notable among them are black, yellow, white, brown and red. These colours have various symbolisms and their inculcation into the headband means a lot. The black colour on the triangular talisman means gloom, grief, sadness and sorrow. The black colour also means strength and hope. The two put together means, in spite of sorrow and grief there is hope. The red colour on the talisman symbolizes death, calamity, and aggression. The white colour on the talisman is a sign of victory, happiness and joy. The white colour within the headband means in spite of death and sorrow, there is hope and victory over death. The brown colour on the talisman symbolizes decay and that someone special has passed away.

Students will design a headband using paper and after that paint it using colours

that suggest sorrow for their village chief who is mourning the death of a relative.

4.3 State Sword ('Afena') – Plate 4.3

Swords carry symbols that evoke specific messages. It has the following parts:

Blade: This is usually made of steel. The blade may be designed for cutting, piercing or both and it usually has incised lines or symbolic design on it.

Hilt: This is made up of the grip and the pommel which prevents the hilt from slipping through the hand. This is further crowned by another knob or cone. The hilt is made of wood and is mostly wrapped with gold leaf.

Sheath: The blades of some swords are encased in sheaths made of brass or mostly of the skin of various animals. An example may be a goat or leopard. The sheath may be embossed with some fruits, animals, or any design which may illustrate a message, maxim or incident in the history of the chiefdom.

There are about three types of state swords used for swearing in the Asante system of chieftaincy. These include the 'Mponponsuo', 'Bosomburu' and the 'Ahwebaa'.



Plate 4.3: A state sword

4.3.1 Social Value

During durbars or funeral occasions, it is the chief who holds the state sword. It distinguishes him from all the people present and it accords him all the respect that he is due.

During durbars and other important occasions, the state sword bearers use their ceremonial swords to design a horse-shoe formation before the chief to protect him from any intruder.

4.3.2 Political Value

During the swearing of oath ceremony, the chief-elect swears the oath of

allegiance to his higher colleague by using the state sword. It is with the exception of the King or the Otumfuo who swears his oath of allegiance to his 'sub-chiefs', and after that they in-turn also swear to him.

The state swords may be carried by the chief's emissaries on diplomatic missions. That is either to announce an impending war or to call for peaceful solution to a dispute.

When a great warrior within a state is retiring, he is given a state sword in recognition of his bravery and selflessness to the state.

It identifies the chief as a warrior. In the olden days, the chief went to battles with their subjects to fight. Today, the chief dances or holds the sword to recollect how their ancestors fought for their freedom.

4.3.3 Religious Value

During the blackening of stool ceremony, the state sword is used in conjunction with other regalia to perform the said ceremony.

4.3.4 Philosophical Value

The state sword most often has designs, a proverb or a unique animal which has been used to communicate a concept to the society. This idea may be used to inform the society of a moral lesson, a social responsibility or a personal value worth imitating.

4.3.5 Implication for Visual Art Education

State swords are fabricated by black smiths who use metals in their execution. State swords come in three parts, namely: the hilt, blade and the sheath. In **plate 4.3** the state sword comes in two colours. The golden colour stands for dignity, wealth, majesty, rule of God or king, and royalty while the black colour mostly of the blade symbolizes death, sorrow or grief. The hilt is made in such a way that, there are two spherical forms at both ends of the hilt. The sphere stands for the influence of God on the society and that of the male also. The chief depends on the influence of God for the administration of his duties. On the blade, there is an arrow shape on it, which symbolizes power and strength that comes from the utterances of the chief.

Students will be taken to a palace to have a look at a state sword. The attendant will be asked to brief the students on their uses, symbolism and their functions. After which students will be made to paint a picture of a chief sitting in state with his state sword bearers forming a horse-shoe formation with their swords. Secondly, using paper as the material, students will design and create state swords for the various prefectural positions for the school. Furthermore, they will also be made to carve state swords from any white wood that will be given to the headmasters when they go on retirement.

4.4 Talisman ('Nsebe') –Plate 4.4

They are man made objects or items which are covered with the skin of animals and are believed to contain magical power that drive away evil spirits. Each talisman has a kind of magic powers or function that it performs. During funerals or any other

occasions, the chief wears these talismans which are sometimes inculcated into his jewellery to protect him from evil attacks. The chief wears a black or red talisman when he is attending a funeral or a golden, green colour or white on joyous occasions. (**Plate 4.4)**)

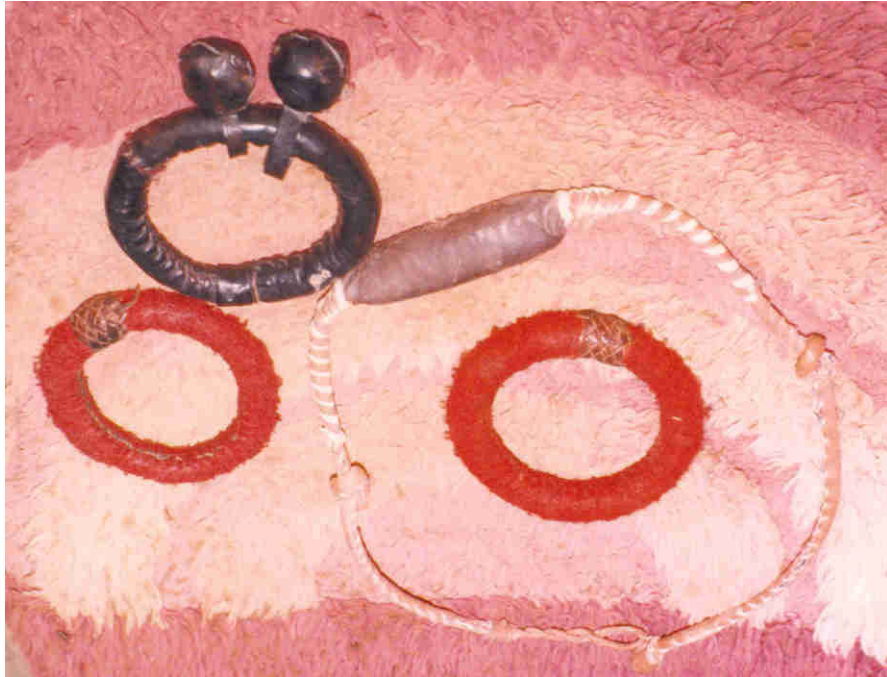


Plate 22: Different talismans on display

4.4.1 Spiritual Value

The main function of the talisman is to protect the chief spiritually, during any outing or when he thinks that his safety is not well assured. The talismans contain magic powers believed to protect or sustain the chief and the state.

4.4.2 Social Value

It identifies the chief in any social gathering, because of the numerous talismans

on him. It must be observed that, it is not every occasion that the chief may dress with numerous talismans on him. The talisman may be found in jewellery that he is wearing on any other item.

4.4.3 Implication for visual art education

In **Plate 4.4** the talismans have been covered with leather to make them easy to handle and worn. The brownish talisman is worn around the waist whiles the red and black ones are worn on the wrist. The red and black talismans are worn during funeral occasions whiles the brown one can be worn on any occasion including funeral. The black colour on the talisman symbolizes sorrow, sadness and agony. The circular object attached to the black talisman symbolizes the power and presence of God. It reminds the people that in the face of sorrow, the presence of God is in control. Again, it symbolizes the presence of the male in society. The red talisman is worn during certain occasions or when there is war. The colour red on the talisman symbolizes danger, aggression or death. The brown colour found on the red talisman goes to confirm that, the chief is in a state of mourning. The big talisman in **Plate 4.4** is designed with brown and white leather. The latter colour symbolizes purity, faultlessness of God whiles the former one stands for decay.

Students will be put into small groupings to visit the school palace to see for themselves the various talismans and when they are used by the chief. They will be educated on how they are made, their functions and symbolisms. After which they fashion out their own talisman using mixed media.

4.5 Fly Whisk ('Bodua') - Plate 4.5

The origination of the fly whisk dates as far back as creation. It is gotten from the tail of a donkey, cow or a horse. The fly whisk comes in various colours. The nature and colours of the fly whisk is determined by the nature and colours of the animal. A white fly whisk is gotten from a purely white animal, the black is also from a black animal while a brownish fly whisk is acquired from a brownish animal. The colours of the fly whisk used by the chief are determined by the occasion or nature of the function. For instance, an occasion like a funeral will demand a black fly whisk, while a festive occasion will call for a white one. The fly whisk always comes with a talisman inside.



Plate 4.5: Different colours of fly whisk

4.5.1 Spiritual Value

The chief uses a fly whisk during cleansing or purification rites to drive away evil

spirits or spiritual forces from a person or the whole town.

When the chief sits in state with his fly whisk in his hand, it protects him and the town from spiritual attack that may be directed toward him or the state.

The chief uses his fly whisk to attain blessings from the ancestors for himself and the town as well and can also use it to curse someone.

4.5.2 Social Value

During a durbar or funeral ceremony, it is only the chief who holds or uses the fly whisk and he sometimes uses it to greet or welcome visitors to himself. He also uses it to greet people when he sits in his palanquin.

4.5.3 Aesthetic Value

The colour of the fly whisk is always determined by the colour of the animal and its choice is also influenced by the beauty of the animal. The fly whisk come in different colours notable among them are: black, brown and white. Each fly whisk is used during a particular function to add aesthetic value to the dressing of the day

4.5.4 Moral value

It is known that, the horse or the donkey is a humble animal, very serviceable and also hardworking. The chief holds the fly whisk (tail of the animal) to symbolize how serviceable, humble and hardworking he is to his people. Therefore, he holds or uses the

fly whisk to remind him of the unique characteristics of this animal and he in turn should imitate these qualities.

4.5.5 Implication for visual art education

Plate 4.5 shows a picture of fly whisk which is gotten from the tail of a horse, cow or donkey. After the acquisition of the tail, a leather handle has been wrapped to make it easy to handle. Fly whisk come in various colours, but in **Plate 4.5** there are only two of them. They are black and white fly whisk. The black colour of the fly whisk stands for sorrow and despair while the white colour stand for happiness, joy and victory. The handle has been made with brown colour leather which stands for decay.

Students will make their own fly whisk using corn husk and paper for a funeral occasion. The colour of the flywhisk used at a funeral will depend on one's closeness to the deceased person.

4.6 Jewellery ('Agudez') - Plate 4.6

Jewellery is made of wrought gold, precious metals or gem stones. It is a personal ornament, such as a necklace, ring, bracelet or anklet used to adorn parts of the body. These are intended for people of high importance to show their status and in some few cases are buried with them. The chief mostly patronizes specialized craftsmen and smiths who are treated with the outermost respect to bring out the best in them. Some jewellery are meant to serve as powerful expressive medium for communicating value, beliefs and proper social relations and behaviour.



Plate 4.6: Jewellery

4.6.1 Political Value

The chief can communicate the supremacy or loyalty of the stool through the jewellery that he wears. For instance, the chief can wear a necklace or a ring with a symbol of an animal embossed on it to communicate a proverb or a message to his people.

Some of the jewels symbolize the authority and power of the chief. For instance, the ‘adaboa’. It is only the Amanhene who can wear this jewellery. It signifies that, everybody under his jurisdiction belongs to him.

4.6.2 Economic Value

The chief in all these golden jewellery signifies the wealth of his stool. This is

because these jewels are not easy to come by, therefore owning and parading them means that the stool is very rich.

4.6.3 Aesthetic Value

The jewels worn by the chief have fascinating qualities that most often cannot be over-emphasized. The materials from which they are made, the designs embedded on them and their sparkling effects will always call for attention. When these jewels are worn, they add value in terms of their worth to the stool

4.6.4 Implication for Visual Art Education

The jewels in **Plate 4.6** are ‘Ntansankaa’, ‘Poko’, And ‘Konmuadea’. These jewels are all circular in nature and this symbolizes the presence and power of God and the spirit of the male in society. They indicate the chief’s acknowledgement of a supreme being. The colour of the jewellery is golden and this stands for wealth, majesty, prosperity and rule of God and king.

Students will be taken to a gold-smith in the locality to educate them on the processes of fashioning out jewellery. After which students will use any medium of their choice to design jewellery which will be worn on the occasion of their birthday.

4.7 Umbrella (‘Kyiniye’) -Plate 4.7

An umbrella is a collapsible canopy that protects a person from rain or sunshine. It can be made by stretching a fabric or other materials over a wire frame and has a

handle for carrying or securing a base. It comes in various sizes; these are the ‘bemkyiniye’ (big ones) and the ‘kronponkyiniye’ (small sizes). The ‘kronponkyiniye’ is used during the day activities of the chief while the ‘bemkyiniye’ is used during august social function. Some umbrella top may have a symbol of an animal or message which is used to convey moral lesson, supremacy of the stool or a philosophy in life.



Plate 4.7: A ceremonial umbrella

4.7.1 Social Value

The umbrella is a symbol of protection. It signifies the protection that the chief is providing for his society.

The umbrella indicates who the chief is among the crowd or gathering of people.

This is because at any durbar, the umbrella always towers on the head of the chief.

4.7.2 Political Value

When the chief sits in state, the umbrella is used to distinguish him from the other people gathered. It can be used as a sign of his office.

4.7.3 Implication for Visual Art Education

Plate 4.7 shows a picture of an umbrella which is used during festive occasions like Akwasidae. The umbrella is made up of a fabric and a metal frame. The fabric on the metallic frame is designed with certain beautiful colours which include yellow and black. The black colour on the umbrella signifies hope while the yellow colour also means riches, royalty and majesty. Quite apart from the colours, there is an adinkra symbol known as ‘Ohene Aniwa’ (the eyes of the chief). This is a symbol of vigilance and wariness.

Students will be taken to a chief’s palace to have a look at the different types of umbrellas they have. They will also be informed of why they are used and the occasions for which they are used. When they return to the classroom, they will be divided into three groups. The first group will use the motif or design found on the umbrella to design a cloth or use the design to paint an abstract picture. The second group will be made to model or carve the symbolic object on the umbrella top using any material of their choice. The last group will model or paint a durbar of chiefs with their umbrella towering over them.

4.8 Cloth ('Ntoma') -Plate 4.8

Cloth is a flexible artificial material made up of a network of natural or artificial fibers formed by weaving or knitting, or pressed into a felt. It is designed to be worn on a person's body. Cloths come in various colours, sizes, designs and are worn during domestic, social or religious occasions. These cloths are worn by chiefs depending on specific occasions. Some cloths may include adinkra, kente and the 'akunintam'. Some of these cloths have visual representations of history, philosophy, ethics, moral value, social code of conduct, religious values and political.

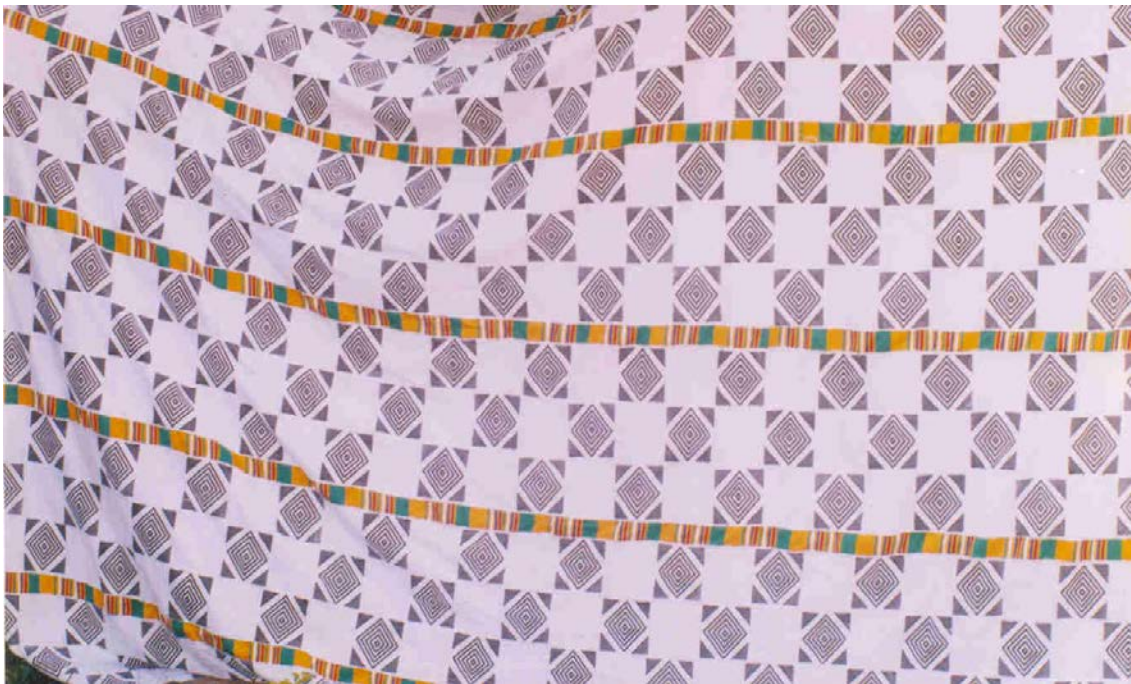


Plate 4.8: A ceremonial cloth

4.8.1 Social Value

When the chief is mourning his biological mother or the queen mother, he wears his 'kobene' cloth with some jewels ('nkonsonkonson') to depict how sorrowful he is.

During festive occasions, the chief dresses in his full regalia to depict how powerful his stool is and again sometimes to mark the beginning of a new calendar year.

4.8.2 Aesthetic Value

Mostly the cloths worn by the chief is pleasing to the eye. The way the motifs are arranged against each other, the colour combination and even the way it is worn call for aesthetic response. Moreover, the colour of the jewels and that of the cloth sometimes bring out a good combination.

4.8.3 Implication for Visual Art Education

Cloths are textile products which come with various colours and designs. In most cases, a particular design on the cloth determines the name of the cloth. **Plate 4.8** provides a particular type of cloth which is worn during festive occasions. The type of design on the cloth was through the stamping techniques. The cloth comes with four different colours. These are, black, white, yellow and green. The latter colour symbolizes newness, vitality and hope. The yellow colour stands for royalty, majesty, rule of God and dignity. The white colour which serves as the background colour means happiness and victory. Lastly, the black colour which was used to execute the design means hope.

Students will design a cloth that will be used for an ‘adaekese’. The paper size that will be used should be equivalent to 21 by 29.5cm (A4 sheet)

4.9 Big Smock (Batakarikeseë) –Plate 4.9

Smock, known in Ghana as ‘batakari’ is made through an embroidery technique in which the fabric is gathered with thread or embroidery floss then embroidered with decorative stitches to hold the gathers in place. This dress is worn mostly in northern part of Ghana. The dress is woven by hand in strips and sewn together. It sometimes goes with a hat to match.

The ‘batakarikeseë’ symbolizes the authority of the chief. This is because nobody apart from the chief has the right and power to wear it with the entire talismans on it. The dress is worn during warfares, funeral, religious and any other occasions when there is the need for it.



Plate 27: A ‘batakarikeseë’

4.9.1 Social Value

The chief wears the ‘batakarikεsee’ when there is the death of the queen mother or his biological mother. He wears it to indicate that, if it were a war, he would have fought to protect the deceased from the adversary.

The ‘batakarikεsee’ distinguishes the chief always among the people gathered. This is because his ‘batakari’ is different from any other ‘batakari’ else. This accords him all the respect from his subjects.

4.9.2 Political Value

After the enstoolment of a chief, he wears the ‘batakarikεsee’ with the hat and a gun in his hand to recall how his ancestors fought for the land and to promise how prepared he is to fight to protect the stool and his people.

During wars, the chief is the most important person and that when he dies or is captured, the people lose, therefore, every effort is made to protect him from the enemy. That is why he wears the ‘batakarikεsee’ and the hat with the entire talisman meant to protect him.

4.9.3 Spiritual Value

The ‘batakarikεsee’ with the cap and a fly whisk is believed to contain the spirits of the ancestors who are prepared to protect the chief during wars.

4.9.4 Historical Value

It reminds the people of how their forefathers fought gallantly during wars to free themselves from oppressors. The chief wears this dress to recall how his predecessors fought on the state's behalf.

4.9.5 Implication for Visual Art Education

On the 'batakarikese', in **plate 4.9** are a whole lot of talismans which have been wrapped in leather products. Some talismans may have similar leather or cloth colours but they play different roles or functions. There are some leather products which serve as containers for gun powders whilst others have been designed to carry knives. Some animal's skin have been chosen and placed at strategic place because they have the ability to repel gunshots while others serve as repositories for evil spirits.

The geometrical shapes of the leather vary in sizes and types. For instance, squares, triangles, circles, and rectangles. The rectangles and squares symbolize Gods influence on society and that of the purity of the male in society. The triangles found on this cloth symbolize the female influence in society. The circular shapes which are also found on the 'batakarikese' signify the presence and power of God and also the spirits of the male in society. The colours of the leather products have various symbolism. For example, the red colour on the 'batakarikese' signifies danger, anger, aggression, and death. The black colours stand for sorrow or grief. The brown colours on the cloth stand for decay. The colour violet symbolizes royalty or high rank. The yellow colours on the cloth also mean dignity, reputation or rule of God or king. Lastly, the white colour

signifies victory, success or triumph. It must be observed that although the leather products have talismans in them, the colours on them have significance.

Students will draw and paint the ‘batakarikeseɛ’ of the Asante kingdom. They can also be asked to make an appliqué with fabric and leather on a ‘batakari’ or using mixed media make a model of a chief wearing a ‘batakari’ dancing in front of his people.

4.10 ‘Krobonkyɛ’ –Plate 4.10

A hat made of animal skin and worn at the back of the head. It is more described as the skullcap than a hat because of its appearance. This type of hat is worn during funeral occasions. When worn, it indicates that the chief is mourning the death of someone. To indicate the gravity of sorrow that the chief is going through, a pepper or a blade of grass is affixed onto the ‘krobonkyɛ’.



Plate 4.10: A ‘Krobonkyɛ’

4.10.1 Political Value

When worn during funeral occasions, it indicates the power and authority which has been invested into the chief as the head of the state.

It distinguishes the chief from any other person in a gathering. This is to say that, apart from the chief no other person can wear it.

4.10.2 Implication for Visual Art Education

Plate 4.10 is a picture of ‘krobonkye’, it has been designed using a black coloured cloth. It symbolizes sorrow and grief that the chief is going through. On the hat is a gun which indicates how prepared the chief was to fight to protect the deceased person or state from the enemy. There are also state swords found on the hat which signify power and authority which has been invested in the chief.

Students will design ‘krobonkye’ using paper and paint it with a black pigment which will be worn during a funeral celebration.

4.11 ‘Ayanee’- Plate 4.11

It is a piece of cloth which has been woven into neckwear. These ‘ayaneε’ come in various colours and designs. The black and red ones are used during funeral occasions whilst the golden ones are worn on ceremonial occasions.



Plate 4.11: Different ‘Ayanee’

4.11.1 Social Value

This is worn to distinguish the chief from among the people gathered. During ceremonial function, the chief wears the ‘ayaneε’ to serve as a symbol of his power and authority.

4.11.2 Spiritual value

Certain talismans can be inculcated into the ‘ayaneε’ to protect the chief anytime he sits in state or does not feel secured physically. It can be designed with various talismans that will protect the chief and the state from evil attack

4.11.3 Implication for Visual Art Education

In **Plate 4.11** the red and black ‘ayaneε’ are worn specifically during funeral

occasions. The red signifies that, a close blood relation has been lost and the chief is in danger whilst the black coloured ‘ayaneε’ symbolizes sorrow or gloom.

Students will be shown an ‘ayaneε’ in class and they will be asked to describe it individually bring out their importance and the colour symbolism after which they will be made to paint or sculpt them as well.

4.12 Native Sandal (‘Kyawkyaw’ or ‘Ahenema’) – Plate 4.12

These are worn by chiefs during ceremonial functions. They are fashioned out of leather with sometimes an embossment, incision, motif or an adinkra symbol. It is the design found on the native sandal that determines the name of a particular sandal. There are native sandals that are worn during funeral occasions and those for festive or ceremonial activities. Sometimes a particular cloth design goes with corresponding native sandals.



Plate 4.12: Different pairs of native sandals

4.12.1 Social Value

These pairs of native sandals are worn during both funeral and festive functions. These are worn by chiefs and it accords them all the respect that they need from their subjects.

4.12.2 Implication for Visual Art Education

In **Plate 4.12** the black native sandal is worn on funeral occasions. The black colour denotes a feeling of sadness whilst the yellowish colour of the other native sandal represents riches, wealth and this is normally worn during festive occasions. The white colour found on the native sandal suggests victory or happiness.

Students will design native sandals using both soft and hard papers mixed with any leather design to fashion out one that will be used for a festival celebration.

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION, AND RECOMMENDATIONS

5.1 Overview

This chapter provides a summary of the entire research work including findings which have been carried out. It is followed by conclusion and recommendations respectively.

5.2 Summary

Boaman is on the Kumasi – Offinso road through Ahenkro on your way to Tetrem. It was Nana Toppa and his entourage who came to settle at this place after seeking the concern of the Amoakohene. The people are mainly farmers who cultivate cash crops. The stool was elevated from the status of an Odikro unto the status of an Obirempon during the reign of Nana Burade who was the son of Otumfuo Osei Yaw Akoto.

Chieftaincy is traditional system of ruling by a chief. The history of the chieftaincy institution dates as far back as the creation of the state. When people settle at a particular place, there is always the need to have a leader among them, who will always lead them. Normally, the person who becomes the chief is the leader from the first family. As a sign of his office, the chief adorns himself with certain regalia which

distinguish him from that of the people. These regalia have symbolic, ceremonial and aesthetic functions.

Boaman stool regalia have educational value inherent within them, which must be brought to the fore, so that it will serve as means of educating those who do not know about them. The regalia have values that they portray whenever used or worn. These values may center on, the supremacy of the stool, morality, social or civic responsibility or loyalty to the stool.

Above all, these regalia have implication for visual art education. This is to say that, the regalia are contents for visual art education. When these regalia are well discussed, it surely will enable the students to understand and appreciate the values which are inherent in them. As a result, the contents of these regalia can be used to educate the students in art and through art.

5.3 Main Findings

- i. Chieftaincy institution has considerable amount of knowledge and these when tapped will be useful in the delivery of quality education.
- ii. The information about these regalia have been classified and it has created the impression that knowledge which are inherent within these regalia are not or public consummation.
- iii. These regalia serve as narratives of the history of the state.
- iv. The regalia are designed to express the people's believes, attitudes and sentiments

5.4 Conclusion

- i. Most regalia have specific roles they play and messages that they carry.
- ii. It is unfortunate that most of the people in possession of the regalia do not know the educational values they carry. Their knowledge is only limited to their ceremonial use.
- iii. Some of the regalia are christened by the design which are embedded or inscribed on them or an incident which happened during a particular time in a reign of a particular chief.
- iv. Some regalia are also made purposely for spiritual reasons.

5.5 Recommendations

- i. Most of the regalia have values which are educative and they need to be made known to the public.
- ii. The roles these regalia play are not just adornments for the chief but they have educational values which must be made available to anyone who wants them. There are lessons that these regalia have to offer and it is important that these lessons are made known, so that people can emulate them.
- iii. The officials who are made to take care of these regalia must be properly educated on the functional, ceremonial, historical and the lessons which these regalia portray to the people.
- iv. The messages or lessons that these regalia possess must be well documented, so that it could be made available to anyone who so wishes to obtain them.

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APPENDIX

Appendix 1 - An Interview Guide

SECTION A: IDENTIFICATION OF REGALIA

1. Name of the item
2. Description of the item
3. Types of the item

SECTION B: HISTORY OF THE REGALIA

4. How was the item acquired?
5. When was it acquired?
6. How was the name acquired?
7. What was its function at that time?
8. Has there been any change in its function today

SECTION C: SYMBOLISM OF THE REGALIA

9. What does it portray?
10. What does it symbolize?

SECTION D: FUNCTION OF THE REGALIA

11. What is its usage?
12. Which particular occasion is it worn or used?
13. How is it used?
14. What is its benefit to the chief and the society?

SECTION E: LESSONS DERIVED FROM THE REGALIA

15. What lessons do this regalia teach?
16. Are these lessons important to the chief and the society at all?
17. Should the society be educated at all about the value that the regalia teach?

Appendix 2 - An Observational Guide

Batakarikeseε and Hat	Found ()	Not Found ()
Danta	Found ()	Not Found ()
State sword	Found ()	Not Found ()
Jewellery	Found ()	Not Found ()
Umbrella	Found ()	Not Found ()
Native sandal	Found ()	Not Found ()
Cloths	Found ()	Not Found ()
Headband	Found ()	Not Found ()
Talisman	Found ()	Not Found ()
Fly whish	Found ()	Not Found ()
Krobonkyε	Found ()	Not Found ()
Ayaneε	Found ()	Not Found ()