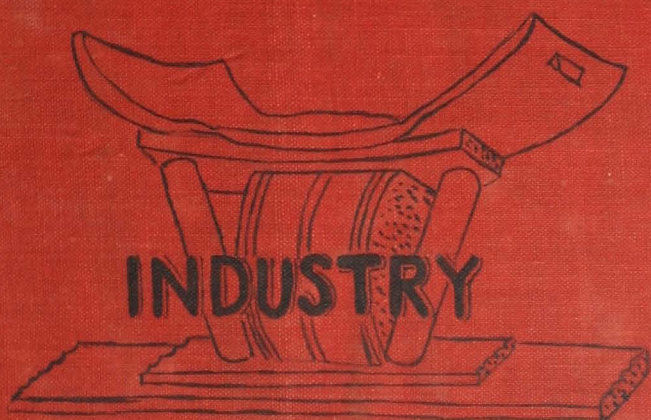


THE
STOOL CARVING



OF
AHWIAA

BY
MARY BOATENG

1957 / 1958

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G L O S S A R Y .

ASHANTI MONEY	S.	D.
Taku kɔkwaa		6
Domafa	3	6
Doma	7	0
Agyirawɔtwe	8	0
Nsa	13	0
Suru	1	0 0
Osuaa	2	0 0
Suaa ne Doma	2	7 0
Asuaanu ne nsa	4	13 0
Asuaanu	4	0 0
Predwan	8	0 0
Predwan asia	9	6 0
Ntansa or predwan mmiansa	24	0 0

Abasodie ... The casts on top of a state sword which symbolise the Chief's message to his people.

Akokɔbaatan ne ne mma ... It is the cast of an umbrella top signifying mother hen and her children.

Akuaba ... A wooden dolly.

Atomfo ... Blacksmiths.

Asɔ A hoe

Asona One of the eight clans of Akan.

Bemu A bunch of palm-nuts.

Benkum Left wing.

Bɔ atraseɛ... To wish one a long and successful life.

Boaman Help the state.

Damfo Warrant.

Dawuru A hollow iron musical instrument.

Duakoro..... A stool with one main centre support.

Gyaase Attendants who present the immediate body-guard of the king in times of war.

Kente Native hand-woven cloth.

Kuronti The wing that serves as the king's scouts.

G L O S S A R Y.

Mpomponsuo ... The state sword of Nana Sir Osei Agyeman
Prempeh II.

Nana An honourable elderly person, like a chief.

Okyerema A drummer.

Soodofoj The cooks of the Asantehene.

I N T R O D U C T I O N .

The thesis was started late in December, 1957. It is an attempt to show how Ahwiaa, a small village, six miles from Kumasi is held in high esteem in the realms of Ashanti tradition and culture.

The stool carving industry in this village, with its history of importance as the only place in Ashanti where stools are carved, are enough stimulants to make lovers of native art, eager to visit the place, and feed their eyes on what wonders crude native simple tools can perform.

I found the research interesting. The difficult part of it has been when trying to get information about the historical background of the stools. The sacredness, coupled with the secrecy informants attach to the Ashanti Stool, renders them difficult to persuade for information. However, I managed to educate their minds as to the purpose of the matter given me. I acknowledge and appreciate the help given me by all I approached for information; of these, I am greatly indebted to Nana Sir Osei Agyeman Prempeh II, Nana Ahwiaahene, Opanyin Akwasi Adjei - Kurontinene, Opanyin Berko - the chief carver, Mr. Brobbey - Kumasi Mausoleum keeper, Mr. I.K. Agyeman, Bafour Osei Akoto - the chief linguist to the Asantehene and Mr. A.C. Denteh - Asante Literary Association, Kumasi.

-mBooleq

CHAPTER - 1 -

SECTION I :- HISTORICAL ASPECT

T H E F A L L O F D E N K Y I R A

Denkyira expanded into a mighty kingdom stretching from the Tano to the Anum river, a distance of a hundred miles. The greatness of Denkyira lasted from the reign of Boa Amponsem till that of Ntim Gyakari. The first, we roughly date 1660, and the fall of the second can be dated closely at 1701.

That century was a gradual development of Ashanti power to such a degree that it stood out for the first time, as the chief of Twi-speaking states. Through the sagacity of Okomfo Anokye, a celebrated magician; Ashanti, under the influence of Osei Tutu, defeated Denkyira in the Battle of Feyiase, 1701.

After the war, captives were brought home, and some refugees also escaped into Ashanti. Among these strangers were competent craftsmen, whom Osei Tutu sorted out and stationed at convenient places in order to be available whenever any of their craft was needed. Hence, the Atomfo who make dawuru, aso, damfo, were stationed at Mamponen, nine miles from Kumasi; Gold Smiths at Ntonso, 14 miles away; makers of state umbrellas at Banko, some thirty miles away; ~~makers~~ Those who make prints in cloth also settled at Asokwa which is one and a half miles from the capital; Kente weavers were sent to Bonwire and stool carvers established themselves at a spot, six and a half miles North East of Kumasi, and named it Ahwiaa, after their previous village in Denkyira.

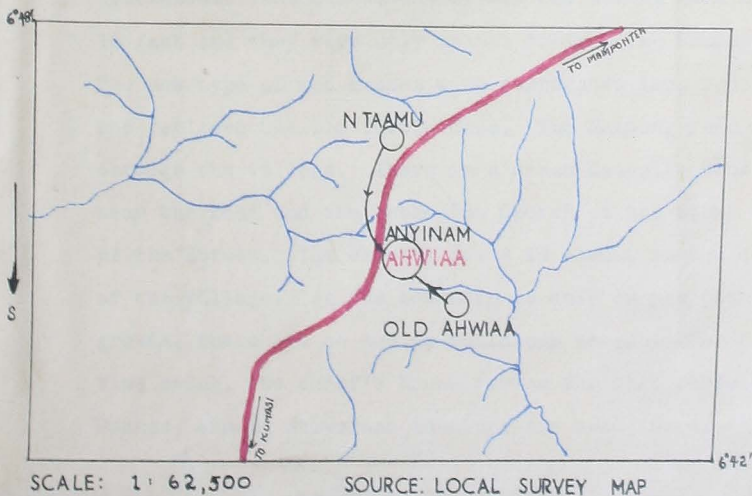
FIRST SITE

That particular site was chosen partly owing to its proximity to the capital, and chiefly because of the availability of trees like sese and funtum which are used for stool carving. Being near the Great North Road, Ahwiaa served as a strategic position for the trade in stools. Hence, Akwasi Y-oyo and Kwabena Nti, who had led the expedition, could not have been given a better place.

SECOND SITE

However, this village was half a mile away from the main road. Natives and customers, when the trade grew, had to walk this distance to the village, which had only a foot-path leading to it. As a result, a second site was chosen and a new township was built. A cottage called Anyinam had the Great North Road passing behind it. The people of Ahwiaa thought it wise to join the Anyinam people. Therefore, in 1935, Ahwiaa made alliance with Anyinam, and the former left their previous abode to join the latter. Ntaamu, another village about one mile east of Anyinam, realized what a sensible thing Ahwiaa had done; so in 1950, Ntaamu also joined Anyinam and Ahwiaa.

(See map 2 below showing the stream of immigration).



THE NAMING OF THE NEW TOWNSHIP

Then arose the problem of how this township of three villages was to be named. It was no difficulty at all. Ahwiaa was prominent, owing to her ancestral history of the land having been given her by Otumfoo, the Asantehene. Moreover, she commanded the greatest majority of people. Hence, the three villages: Anyinam, Ahwiaa, Ntaamu; which had amalgamated into one, was named AHWIAA.

RESULTING PATTERN OF SETTLEMENT

As a new township, Ahwiaa has a good layout. The houses of 80 by 60 feet are all in rows with one main street, 60 by 800 feet to join the Kumasi-Mampong road. The pattern of settlement of the original three villages was retained. The houses are numbered thus : NT. that is Ntaamu; AN. that is Anyinam and AH for Ahwiaa.

At present there are sixty-six households in the village; three of which belong to Ntaamu, four to Anyinam and the remaining fifty nine makes up Ahwiaa. According to the Kurontihene, old Ahwiaa had only forty seven houses, Ntaamu three, and Anyinam one, during the time of early settlement. The dimensions of the old houses were 20 by 16 feet and they were only thatch roofed with bamboo walls. The new type of mud houses with corrugated iron roofing has replaced the old rustic ones. The Mampong road runs through the village. There is a Roman Catholic Church near the road and the Methodist Church on the other side of the street. The chief's house is almost in the centre of the village. As the township is only on the path of growth, there are no public buildings as yet. For the time being, the chief's house serves for that purpose. Dances, cinema shows and meetings are held there.

AHWIAA LAYOUT PLAN

SITE FOR ACADEMY

It has a concrete floor and is spacious enough to hold six hundred people. There is no two-story building in the village. Atankame people from the village afford labour for building purposes. The station of the Great North Road is a Roman Catholic school of classroom blocks. All the important places of the village mentioned, centre on the Great North Road.

12000

AREA 5.70 ACRES

SECTION II

GEOGRAPHICAL AND SOCIAL CONDITIONS

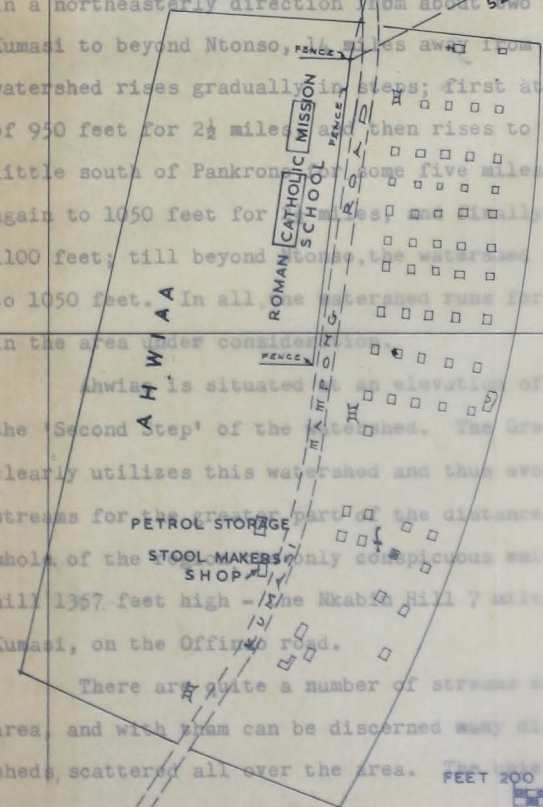
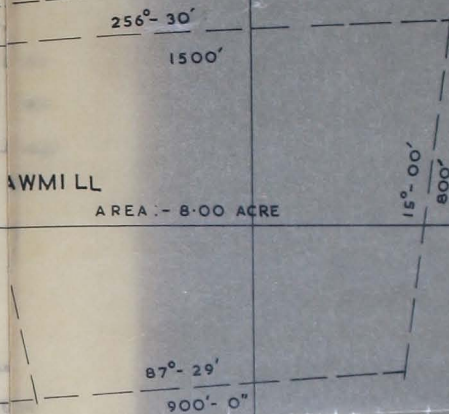
Physical Features of Ahwiaa and Surrounding Area.

Ahwiaa which is six miles away from Kumasi on the Great North Road, is situated in a watershed which runs in a northeasterly direction from about two miles north of Kumasi to beyond Ntonso, 14 miles away from Kumasi. The watershed rises gradually in steps; first at an elevation of 950 feet for 2½ miles and then rises to 1000 feet a little south of Pankron, for some five miles and then again to 1050 feet for 2 miles and finally rises to 1100 feet; till beyond this, the watershed falls again to 1050 feet. In all the watershed runs for about 4 miles

11000

in the area under consideration. Ahwiaa is situated at an elevation of 1000 feet on the 'Second Step' of the watershed. The Great North Road clearly utilizes this watershed and thus avoids crossing streams for the greater part of the distance. For the whole of the area only conspicuous waterways are the hill 1367 feet high - The Nkabon Hill 7 miles north of Kumasi, on the Offinso road.

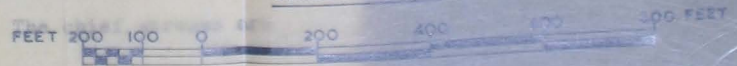
There are quite a number of streams which flow in the area, and with them can be discerned many distinct sheds, scattered all over the area.



- Houses
- Queen mother's house
- ▣ chiefs house
- ▩ Booth
- ▧ Public latrine
- ⊞ church

110000

SCALE :- 1" = 2500'



It has a concrete floor and is spacious enough to hold six hundred people. There is no two-storey building in the village. Atakpame people from the Trans-Volta, afford labour for building purposes. On the eastern side of the Great North Road is a Roman Catholic School of two classroom blocks. All the important places of the village mentioned, centre on the Great North Road.

SECTION II

GEOGRAPHICAL AND SOCIAL CONDITIONS

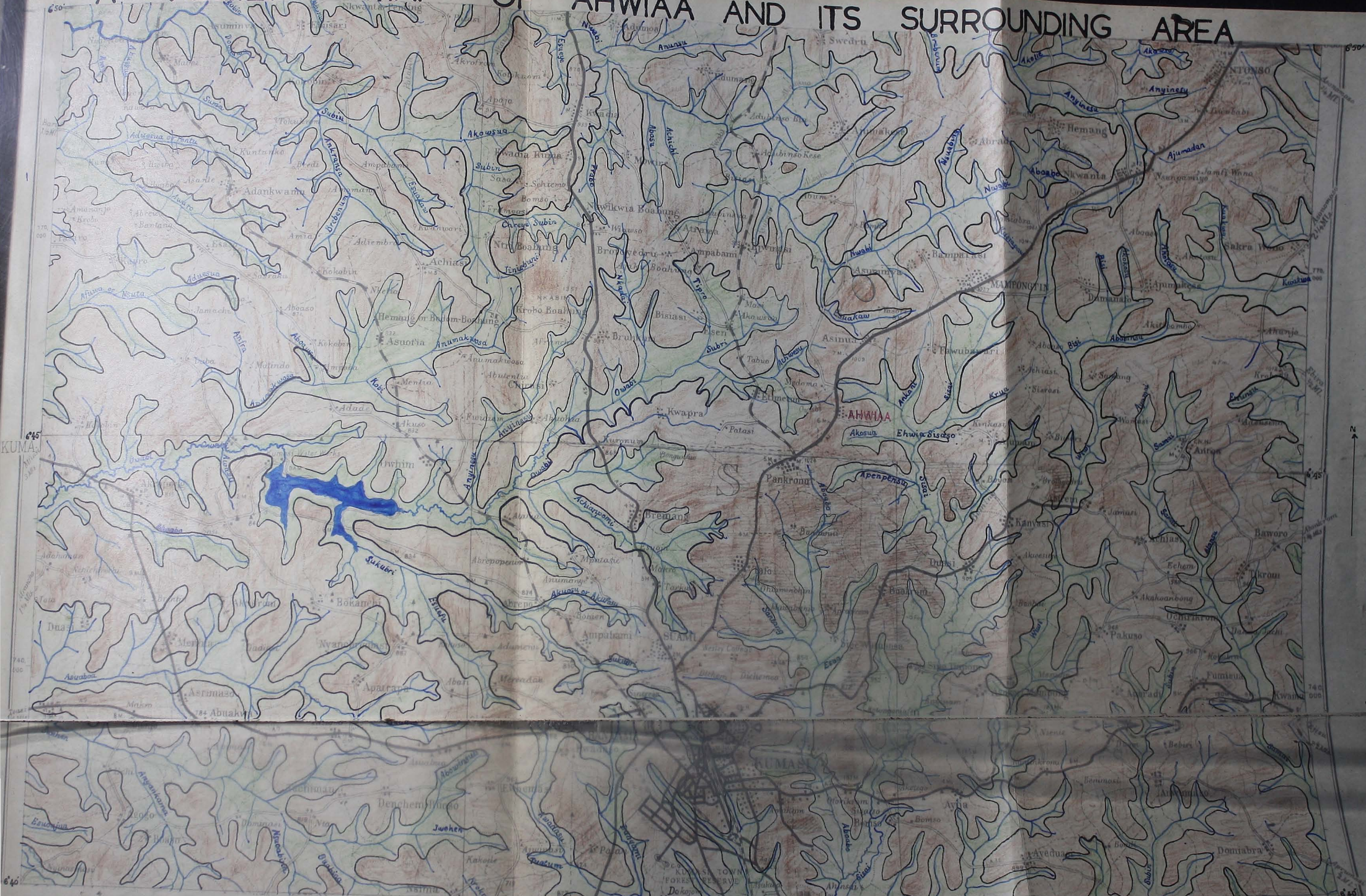
Physical Features of Ahwiaa and Surrounding Area.

Ahwiaa which is six miles away from Kumasi on the Great North Road, is situated on a watershed, which runs in a northeasterly direction from about two miles north of Kumasi to beyond Ntonso, 14 miles away from Kumasi. The watershed rises gradually in steps; first at an elevation of 950 feet for $2\frac{1}{2}$ miles, and then rises to 1000 feet a little south of Pankrono for some five miles and then again to 1050 feet for $2\frac{1}{2}$ miles, and finally rises to 1100 feet; till beyond Ntonso, the watershed falls again to 1050 feet. In all, the watershed runs for about 12 miles in the area under consideration.

Ahwiaa is situated at an elevation of 1000 feet on the 'Second Step' of the watershed. The Great North Road clearly utilizes this watershed and thus avoids crossing streams for the greater part of the distance. For the whole of the region, the only conspicuous eminence is a hill 1357 feet high - the Nkabin Hill 7 miles north of Kumasi, on the Offinso road.

There are quite a number of streams which cross the area, and with them can be discerned many distinct watersheds, scattered all over the area. The chief streams are

A RELIEF MAP OF AHWIAA AND ITS SURROUNDING AREA



SOURCE: A LOCAL SURVEY MAP
TRACED

LOWLAND 800 - 950'
HIGHLAND 950 - 1100'

the Nwabi which runs first in a south west direction and then turns northward to join the Offin River as a left bank tributary; the Owabi stream, which runs westward, and is used for the Kumasi Water Works, and the Sisai, which drains southward. In the upper sections of the last stream, there are a number of tributaries. On the western side of Ahwiaa is the Owabi; north, Ankani; south, Akosua and Apenpensu and Aboabo^{east.} From these, the inhabitants of Ahwiaa obtain their water supply.

CLIMATE

Being quite near Kumasi, the climatic conditions of Ahwiaa are the same as the former. It is within the centre of the Inter-Tropical Convergence Zone.

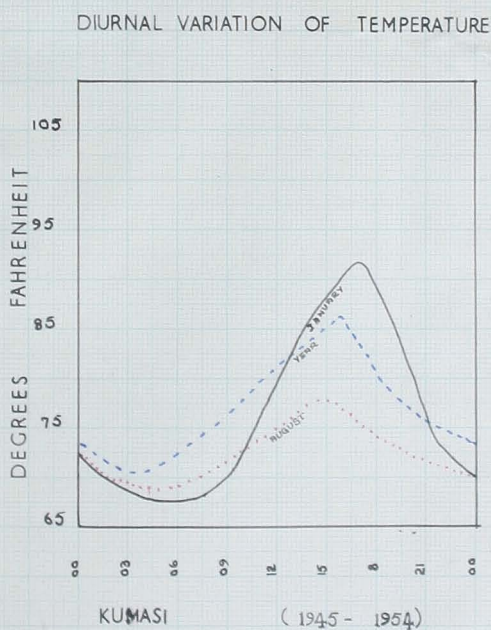
The temperature is relatively high, with the highest average of 5.81 hours of bright sunshine per day in April, and 5.52 in March. The average maximum temperatures are highest in March and average minimum temperatures are usually lowest in January. The diurnal range is least in August. Individual daily ranges as great as 38^o F have been recorded at Kumasi.

(a) Table 1 shows Mean Monthly Maximum and Minimum Temperatures (° F) of Kumasi over a period of ten years. (1945-1954)

	MAXIMUM	MINIMUM
January	87.7	66.6
February	90.2	69.0
March	90.3	70.9
April	88.9	71.2
May	87.5	71.3
June	84.6	70.6

	MAXIMUM	MINIMUM
July	81.4	69.7
August	79.9	68.7
September	82.9	69.7
October	85.4	69.9
November	87.3	69.5
December	87.1	68.4

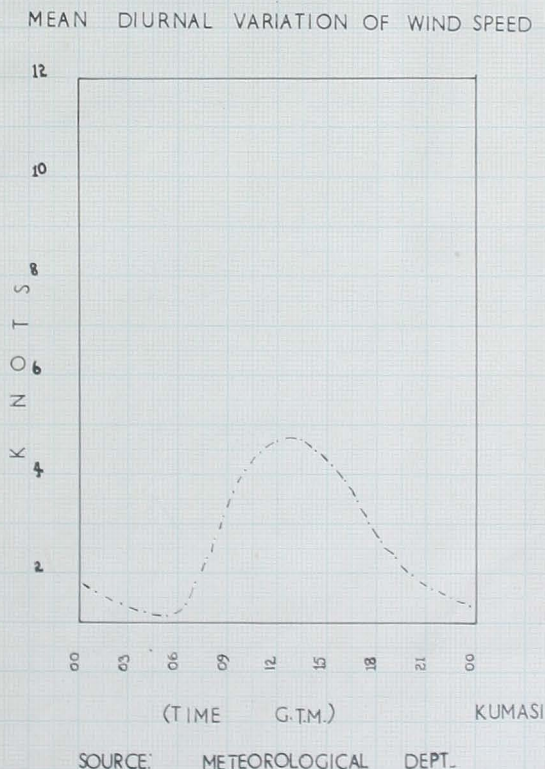
(b) Graph I below shows a diurnal monthly variation of Temperature of Kumasi (1945 - 1954)



SOURCE: METEOROLOGICAL DEPT.

The WINDS that prevail in this region are Southerly winds; which prevail for a greater part of the year. The dry Harmattan winds (N.E. TRADES) also prevail from December to February. The average speed per hour being five and ten miles per hour. Speeds are greatest during the middle of the afternoon when average values rise to 5 to 10 miles per hour. The highest wind speeds occur as gusts, associated with either line-squalls or local thunderstorms. In Kumasi the general tendency is for a veering wind between midnight and midday, followed by backing during the rest of the day.

(c) Graph II below shows Mean Monthly Diurnal Variation of wind speed.



PRESSURE:- There is diurnal variation of pressure of about 4 millibars. The altitude is a controlling factor having a decrease of 35 millibars for every 1000 feet above sea level. (d) Fig. III behind page 8 shows mean diurnal variation of monthly humidity.

RAINFALL:- There are two rainy seasons, the principal reaching its maximum in May and June and the subsidiary in October. The dry N.E. TRADES bring scanty rainfall within December and February. Hence, there are two seasons of wet and dry. Fig. IV behind the last graph shows seasonal distribution of rainfall.

NATURAL VEGETATION:- Like Kumasi, the natural vegetation of Ahwiaa is Tropical Forest. The sandy loam and humid atmosphere help the growth of certain typical trees peculiar to that area. Examples are 'S s' - Rahwulfia Vomitoria; 'Funtum' - Funtumia Africana; 'Sennuro' - alstonia booni, and Mahogany. All these are used to carve stools. As the trees are hewn for stool making and timber, the forests have given away to farmlands. See Map 3 behind rainfall map). Near river Ankani are some bamboo trees. I understand, Kumasi school children and other citizens come there to cut some. They pay nothing for them, unless the person wants to donate something to the Ahwiaahene.

SYSTEM OF LAND TENURE:- All the lands of Ahwiaa are the stool property of the Ahwiaahene. Natives can make farms anywhere they choose provided the land has not already been occupied by anybody.

MEAN MONTHLY VARIATION

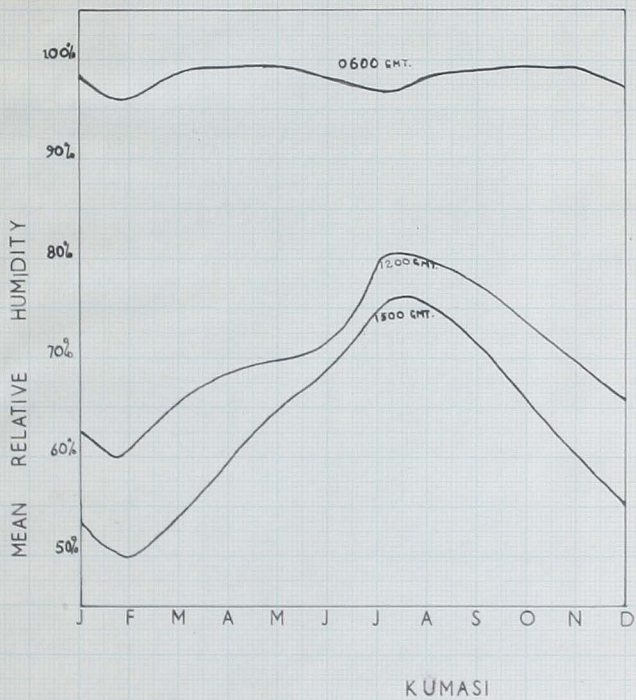
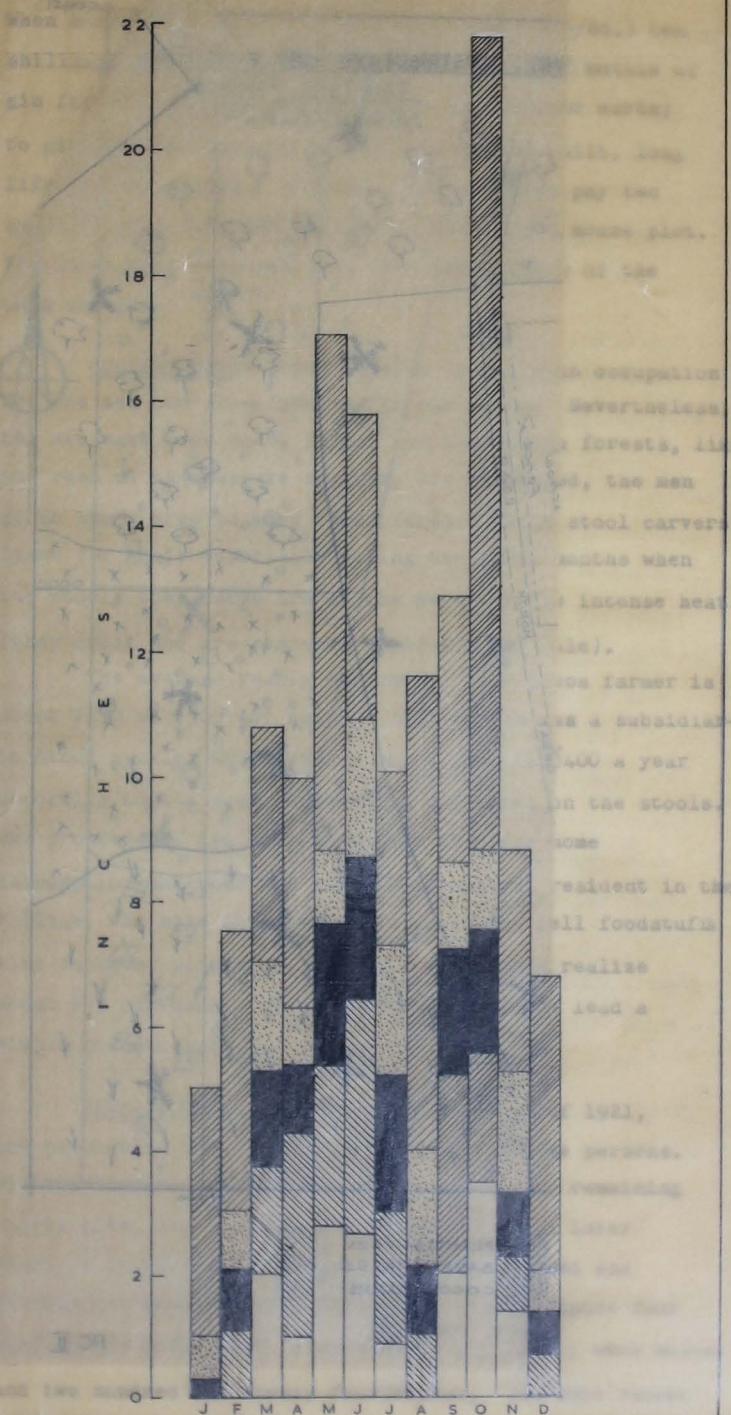


FIG. II.

DISTRIBUTION OF RAINFALL



KUMASI (1906-1954)

SOURCE: METEOROLOGICAL DEPT.

When building a house, a native

shillings AHWIA LAY-OUT PLAN SHOWING DISTRIBUTION OF FARMLANDS

gin for pouring KUMASI DISTRICT
SCALE: 1:2500

to give the inhabitants of the
life and prosperity. However
guineas for a faomland
The money thus obtained
to in revenue.

OCCUPATIONS:
for the men and crop
the men make some cocoa
the rest of the Awabere
go to Ahafo area to
leave for Ahafo especially

the stools they carve are
(they crack and are rendered

The average yearly emolument
about £10 to £300 per annum. This serves
to stool carving which yields about

according to the speed with which
The proceeds of the crop sales are used for
consumption and

village, who have no
like cassava, plantains,
about £25 per annum. On the
simple peasant life.

POPULATION: At present
the population of Ahwia was
Of 10,000 number, Nila-Pool

thirty nine, men. The census
showed a considerable
seventy one people. This making
hundred and fifty four. Two hundred



KEY

	COCOYAM PLANTATION		PLANTAIN FARM
	CASSAVA FARM		BAMBOO TREES
	ORANGE TREES		COCOA FARMS
	SESE TREES		

When building a house, a native has to pay (10/6d.) ten shillings and sixpence to Ahwiaahene, and half bottle of gin for pouring libation to Asaase Yaa (Mother earth) to give the inhabitants of the house, when built, long life and prosperity. However, ^{some?} none citizens pay two guineas for a farmland and six guineas for a house plot. The money thus obtained goes into the coffers of the town revenue.

OCCUPATIONS;- Stool carving is the main occupation for the men and crop farming for the women. Nevertheless, the men make some cocoa farms. As the Ahwiaa forests, like the rest of the Kwabere regions, are exhausted, the men go to Ahafo area to make cocoa farms. These stool carvers leave for Ahafo especially during the sunny months when the stools they carve are at the mercy of the intense heat. (they crack and are rendered valueless for sale).

The average yearly emolument of a cocoa farmer is about £150 to £300 per annum. This serves as a subsidiary to stool carving which yields about £180 to £400 a year according to the speed with which one works on the stools. The proceeds of the crop farms are used for home consumption; and some are sold to strangers, resident in the village, who have no farms. The women who sell foodstuffs like cassava, plantains, yams and condiments, realize about £25 per annum. On the whole, the people lead a simple peasant life.

POPULATION:- According to the census of 1921, the population for old Ahwiaa was eighty three persons. Of this number, forty four were women and the remaining thirty nine, men. The census taken ten years later showed a considerable increase of three hundred and seventy one people. Thus making the actual figure four hundred and fifty four. Two hundred and thirty were males, and two hundred and twenty four females. The more recent record of 1948, showed an increase of one hundred and

nineteen. The number of males had increased by forty and that of the opposite sex, by seventy nine; making the total number, five hundred and seventy three. An estimate of the present population is about a thousand. As time goes on, the population has been growing; partly because of the knowledge of science of health, and mainly owing to the amalgamation of the three villages.

GOVERNMENT: During the time of early settlement in 1701, Ahwiaa served Asantehene directly. Troublesome people in the village were reported to the king who gave orders for their execution. The Ahwiaa chief poured libation for the 'Asaman' and settled petty cases. Up to the first half of this century, Ahwiaa served Kumasi through the Atipenhene. The Ahwiaahene who is of the Asona clan has under him, Kuronti, who also has subchiefs of Gyaase and Benkum. Hence, Gyaase and Benkum were responsible to Kuronti who in turn advised the Ahwiaahene and he also owed allegiance to the Asantehene through the Atipenhene. Ntaamu and Anyinam also have their own family heads .

With the inauguration of Local Councils in 1951, villages beyond five miles of Kumasi Municipality were incorporated in district councils. This affected Ahwiaa which is just a mile beyond the town boundary.

Therefore, since 1951 Ahwiaa is found within the Kwabere Area number three local council with its centre at Mamponen, three miles away from Ahwiaa (cf. map 3). Ahwiaa sends a representative body to the council. Only one man represented the village at first. But since 1954 the representatives have been increased to three.

An informant, who is a member of the committee, explained that as matters concerning the government of the village depend entirely on them, they put their heads together almost every day to discuss matters affecting the general life of the village. The committee sends reports and petitions to the local council. After such a meeting, the whole village is convened to the chief's house by beating a drum or gongong. Women are often not eager to attend such meetings. Elders and the youth especially, throng the palace to listen to, and discuss plans the government has for them. This is really democratic. Yet, owing to the stool carving, the allegiance to the Asantehene is not broken.

SECTION II

THE STOOL CARVING INDUSTRY

ASHANTI TRADITIONAL ART AND ITS SIGNIFICANCE.

Most Ashanti art productions, including not only plastic arts, but also music, dancing and folklore, are designed for certain specific practical purposes such as religious rites, warfare, political work and sport. Ashanti art may thus be described as utilitarian, but the artistic treatment of the objects designed, gives them an aesthetic value, no less important than their practical functions.

We are not going to describe in detail the whole gamut of Ashanti crafts. I shall here mention a few items of a chief's regalia, which portray the history of the people and underlie their religious thought and social organization, with more emphasis on 'Stools'

STATE SWORDS:- A state sword, next in importance to the stool as a Chief's regalia, is symbolic of the chief's authority. At his installation he holds it when swearing the oath of allegiance to his superior chief. It is carried by his courier on diplomatic missions to testify that he is the chief's accredited representative.

Paramount chiefs possess a number of state swords each of which is used for a specific occasion, such as for the declaration of war. The type of sword used by a junior chief determines his position in the long hierarchy of Chiefs in Ashanti. The swords belonging to the Asantehene and other paramount chiefs of Juaben, Mampong, Bekwai and Kokofu are differentiated from that of the sub-chiefs by a cast of gold on the blade representing the head of a defeated warrior such as Ntim Gyakari.

Some of these casts, called the 'Abosodie' symbolise, as in the case of stools, a message which the Asantehene or chief, wishes to convey to his people. For example, the cast on the Mponponsuo State-Sword for the present Asantehene is the 'Bemu' a bunch of palmnuts. It represents a heart resting on a bunch of palm-nuts, and its message is: "I promise to serve you with all my heart. (See picture 1)



The Mponponsuo State-sword.

A state sword has also a religious significance. The special sword made for the Chief is used for the "soul washing" ceremony that is, the right by which the Chief is cleansed of any defilements, which may have touched his soul. This sword is called the "Akrafena", the sword of the soul.

STATE UMBRELLAS:- A state umbrella which is larger than ordinary umbrellas is a fine product of Ashanti craftsmanship. It is made of costly linen, silk or velvet material with a rich colour scheme. On top of it, is a wooden cast besmeared with gold. This object is similar to the 'Abosodie'. It also conveys a message, or represents a proverb. The 'Prekese', a fruit, on top of Asantehene's State umbrellas, signifies that the Asantehene is omnipresent; for, like 'Prekese', which has a strong scent, he is to be sensed where he is least expected, and no gossips or plots could escape his hearing.

The state umbrellas are also symbolic of a chief's office as a ruler. Particular umbrellas are used for certain specific occasions such as the "Boaman" used by the Asantehene when an enemy state is being tried by him and his Councillors "in absentia"; and Akokobatan ne Nemma, when a dispute between chiefs or a chief and his subjects are being tried in a peaceful atmosphere.

MUSICAL INSTRUMENTS:- Musical instruments are an important feature of the chief's regalia; they serve some social functions. There are various kinds, the principal ones being drums, horns, flutes and string instruments. They are played singly or in orchestras.

Drums are the most prominent of the instruments. The following is a list of some of their various types, with reference to their respective social and historical significance.

'NTUMPANE' TALKING DRUMS:- These are used to transmit messages and to narrate history of the chiefdom and some outstanding deeds performed by its rulers. The historical narratives and messages are usually preceded by the drumming of prayers and some philosophical statements.

FENTEMFREM:- Which is usually referred to as 'Fontomfrom', a corrupted form of the proper name, is used for dancing. Its special function is to drum proverbs or sayings.

MPINTINI:- Provides music to the beat of which the chief walks, and is therefore mostly used in state processions. Mpintini is derived from the two words "pini" meaning moving on and 'tene', meaning, 'in a procession'.

MPEBI AND NKRAWIRI:- Drums are beaten together to announce that the chief is about to leave his palace to attend a state function. They are also beaten early in the morning on the day of the Aday festival, to awaken people. Mpebi is said to have originated from Nana Opoku Ware (1731 - 1742), to commemorate his refusal to have a share of the booty taken from the battle of Krakyi. Mpebi in Ashanti means 'I have no need'.

ETWIE:- Imitates the sound of a snarling leopard; and signifies that the Chief is as strong and as fierce as the leopard.

APREDE:- Is associated with the spirits of deceased rulers. Thus, it is played continuously for eight days and nights when the chief dies, and also, when, during the Aday Festival, the blackened stools are being taken to the royal mausoleum.

KETE:- Is of different kinds, and are used for various kinds of dances. Kete is used at Adaye and funeral ceremonies, during the past, at public executions, and on the battle-field. They are in some cases accompanied with the singing by women of songs recording the deeds of dead chiefs.

Other regalia apart from the woodwork, are silk kente cloths with their varied patterns, beautiful head-gears made of velvet cloths, with velvet decorations, multitudinous forms of precious beads, costly finger rings, bracelets, anklets, breast plates and beautifully designed brass or bronze treasure containers.

These artistic beauties are a source of inspiration to contemporary artists who can enrich our society in its new setting with their acquired skill and trained imagination.

Some of the wood work of the regalia mentioned, especially state swords, umbrella tops and drums are carved at Ahwiasa. However, the carving of these are only subsidiary at Ahwiasa to stool carving.

STOOLS:- The Stools in Ashanti Society, and indeed for other peoples of Ghana, have a religious as well as a political significance. It is supposed to be the repository of its owner's soul, and hence it is subject to all the taboos of the owner. In the case of a chief or a "paterfamilias", the stool used by him is preserved to his memory after his death.

CONSECRATION OF STOOLS:- In the olden days, when there were no photographs, blackened stools were a sort of relic that reminded people of dead chiefs. Therefore, the number of stools in the stool house of any chief, shows the number of chiefs that have ruled. However, it is not the stool of every chief that is 'smoked'. i.e.

1. Chiefs who abdicate or are destooled do not have their stools smoked.
2. Chiefs who suffer from leprosy are not to be reminded of.
3. A Chief who was unpopular among his subjects, has nobody to consecrate his stool for him.

Thus, consecration is a sign of love and a token of remembrance.

HOW STOOLS ARE BLACKENED:- After the death of a chief who was guiltless of the above charges, the stool on which he used to sit during his bath, during his lifetime, was blackened, by being smeared all over with soot, mixed with yolk of egg. The spirit of the deceased thus enshrined, is propitiated, adulated and solicited to bestow its favours on the community or lineage at the Adaye festivals. Thus, the Stool is the principal sacramental object, used at these festivals. The world famed Golden Stool of Ashanti is by an accepted fiction, regarded as containing the soul of the whole nation and is subjected to the same religious rites as for the stools of individual chiefs.

See Photograph 2 on page 18

Photograph 2.



(The Asantehene, Nana Sir Osei Agyeman Prempeh II, with the Golden Stool on an 'asipim chair').

Politically, the stool is held as symbolizing chiefdom or the nation, and the authority of its ruler. It is the principal insignia of a chief's office, and is used at his installation ceremony by his being placed on it thrice. In fact, the chief's office is designated by the term Stool; hence these phrases in the political language of Ghana peoples: "Stool Property", "Stool Rights", and "Stool Disputes". The stool is regarded as being more important than its occupant; and no sacrifices are too great for Ashantis to make, in order to save the stool or stools of their chief.

A classic illustration of this, is the Rising of 1900, when Governor Sir Frederick Hodgson demanded the Surrender of the Golden Stool, following the exile of King Prempeh I.

In the olden days, when anybody distinguishes himself in battle, or shows any deed of chivalry, the Asantehene knighted him by giving him a stool and lands to look after; thus making him a chief. This is a sign of gratitude, respect and love.

Every state of Akan has its national deity; a state god, who is responsible for the health and wealth of the state. The Asante state god is Tano whose original home is Tuobodom in Brong area, and was brought to Ashanti by conquest. Such state gods also have stools. The stool of a god is even counted upon as being of a higher status than that of a chief.

Part of Ashanti customary marriage demanded, in the olden days, that a new wife should be provided with a stool - 'Bo Atrase' - a token of a long and successful marriage.

Sometimes when a mother is continually losing infants, an informant argued, a god may ask the parents to get a stool which the priest blesses for the 'come and stay child'.

Ordinary citizens use stools for domestic purposes, and customary functions such as 'Bra goro', a puberty rite of Ashanti girls.

A DESCRIPTION OF THE STOOL CARVING INDUSTRY:-

At first Sese trees were very plentiful in the forests of Ahwiaa. Even now there are some sese trees which are preserved in Ahwiaa village itself.

Photograph 3.



(Kurontihene, left, showing writer the sese tree. Opanyin Berko, the chief carver, is seen on the right).

Now that Sese is almost exhausted in Ahwiaa forests, the carvers have found substitutes in Mahogany, *funtumia africana*, and 'Sennuro'.

These, as well as sese, can be bought from places like Asante-Abuakwa, which is twelve miles away, Dadease, which is of also the same distance; Prabon, fourteen miles away; Adwumakase, six; and Adubinsu, also six miles away. A log of stool wood may cost between 10/- (ten shillings) and £1 10/- (one pound ten shillings).

The carver wanders in the forest in the early hours of the morning. When he finds a tree he likes, he performs a rite before the tree is hewn down: He throws an egg at the sese and says:

Sese Kofi,
Merebu wo ama wakodi hene;

Nti, mibu wo a, mma
me mpira,
Afei nso, mmubu.

(An Appellation for Sese).
I am cutting you to make
you a chief;
So, when you are felled,
don't let me be wounded;
And then, don't break into
pieces.

Photograph 4



(A carver performing the propitiation of the soul of the sese tree).

Then the tree is felled with an axe and lopped into suitable pieces, always bearing in mind the size of the stool to be carved. In the olden days, the size of the lops were between 20 and 21 or 10 and 9 inches long. Modern ones are between 21, 22 and 14 inches long. 'Bete', a kind of stool which the chief uses during 'soul washing' ceremony was formally 6 inches long, but its length has been increased to 14 inches. When the wood has been conveyed from the forest to the outskirts of the village, the carver uses the axe to chop away some parts of the block of wood in order to have a rough outline of the stool.

Photograph 5.



(The writer looks on as Opanyin Berko shapes a stool).

Even at this initial stage, a considerable measure of precision is necessary, as any wanton wielding of the axe is bound to shove away lumps of rather desirable wood.

The carver now brings the shaped lops one by one to the booth for designing.

Photograph 6.



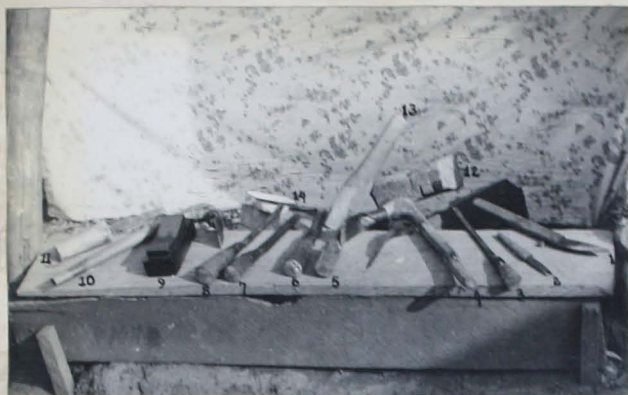
(Stool carvers at work).

There are three booths at Ahwiaa, one of which is seen in the photograph above. All are near the Great North Road so that passers-by may buy the finished ones if they want to, or just feed their eyes on the artistic designs. The Kurontihene, who is an adept in the trade, and certain elders of the village do the carving in their homes.

(cf See Photograph 8 on page 26).

TOOLS FOR STOOL CARVING.

Carving continues. In Photograph 7, the tools for carving are displayed.



From right to left:-

1. Sensekan Finishes off the stool.
2. Asekamoa It is used to make designs.
3. Bomye Ketewa ... It makes holes in the stool.
4. Asensoso This carves out the real pattern of the stool.
5. Nwanye It makes the curvature of the seat itself.
6. Pawa It starts to make a hole before it is deepened by bomye.
7. Soso Bomye ... It makes grooves in the stool.
8. Paaye Kasee .. It clears the niches of the grooves.
9. Asemmo It is used for whetting the tools.
10. Asensoso It starts the main carving.
11. Paaye Ketewa ... It smooths corners that Paaye Kasee can't reach.
12. Asennwa It is used as a prop of the stool in making.
13. Absobaa This is used to hammer paaye, bomye and pawa.
14. Nsuo It is a bowl of water used when sharpening the tools.

The Ahwiaa carver obtains his tools from the atomfo of Bampenase. The wooden handles of the tools are made from 'Takorowa' - *Hymenostegia Afzelii*, 'danta' - *Cistanthera papaverifera* and 'edwono' - *Baphia Nitida*.

With these tools, that a foreigner may call, crude chisels, the Ahwiaa carver designs his stool, without any catalogue for reference. To make the finished stool perfectly ornate and smooth, sand paper is used in rubbing down the entire stool. In the olden days, they used a certain rough leaf of a tree called 'Nyankyerene', rough leaves which are like sand paper. When thus finished, the stools are arranged along the side of the Great North Road for sale. To avoid cracking, they are left under the shade of a large sese tree at hand. An able carver, working steadily, can produce two presentable stools in a day.

When the Asantehene needs a stool, he informs the Ahwiaahene. The Ahwiaahene convenes a meeting of all the carvers, and tells them of Nana's intention. All of them go out in search of suitable stool wood in the forest. When it is brought, the lops are taken to Kumasi; and the Ahwiaa Kurontihene, whose duty it is to carve the stool for the king and queen, does so in a special room in the palace, set aside for that purpose. The aim, the Kurontihene told me, is to avoid common people from seeing the sacred stool of the King, and to wish the design to be made for themselves.

On the other hand, if the chief wants to enstool a sub-chief, he asks the Ahwiaahene to make him a particular kind of stool.

He in turn tells the Kurontihene who does the carving in his house with the same amount of secrecy and sacredness about it as for that of the King.

Photograph 8.



(Kurontihene at work in his house, with the writer trying her hand on the 'Duakorɔ' stool).

Any sub-chief who wants a stool can approach the Kurontihene to make him one. The chief carver sometimes helps the Kurontihene to carve such important stools. (cf. for the photograph of the chief carver, see photograph 3 on page 20).

PRICES OF STOOLS:- The Kurontihene explained that prices for the stools were lower than they are now. Factors that determine the High Prices:- The former use of measuring sticks has given way to rulers. Sand paper has replaced Nyankyirɔne. When the wood has to be bought from other villages, transportation taxes the carver. Time spent on the stool and the value of the wood also counts. Therefore, in order to realize some profit, the carver has to take all these into consideration when fixing the selling price. The prices of stools range from 1/6d.

to about £2 10/-.

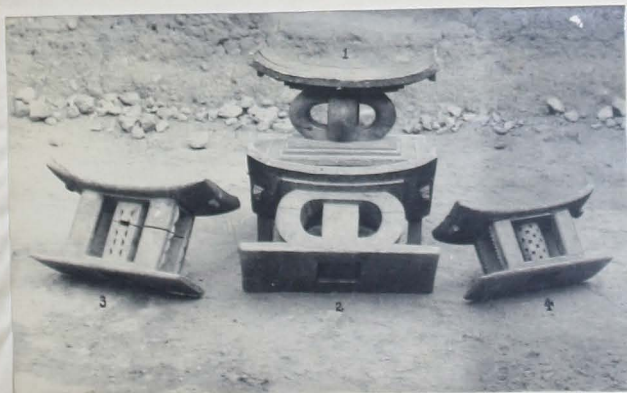
The stool for the King, the Kurontihene said, is not priced, but by the time it is completed, it might have cost the King about £30 or more. The informant expressed his delight in carving a stool for the chief: He spends about a fortnight to one month in carving a stool for the king. Whilst working at the palace, he takes delicious meals and is given about 2 - 3 shillings pocket money daily. In the evening, when he is returning to Ahwiaa, the King may give him £1 for himself and the Ahwiaahene. When the stool is completed, the Asantehene gives about £4 13/-, one sheep, and one piece of cloth, as a donation to the Kurontihene and the Ahwiaahene.

KINDS OF STOOLS:- There are three kinds of stools:-

1. Duakoro and Asrakwa. They are common stools.

The former is a kind with which beginners learn carving. Duakoro may value from about 1/6d. to 4/- and asrakwa, 4 - 10 shillings. Duakoro and Asrakwa are those usually used for consecration. (cf. See Photograph 8 for Duakoro Stool being carved by writer).

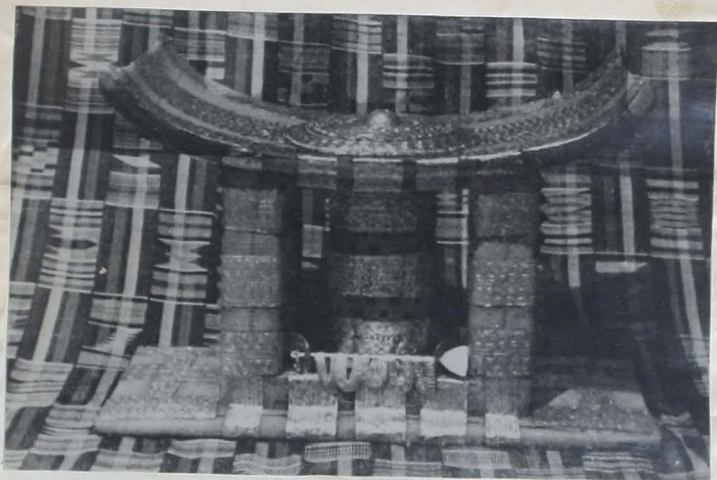
2. Mmaadwa - Women's stool. (Photograph 9 (3 & 4))



3. Mmaannwa - Men's Stool (Photograph 9 (1 & 2)).

Both mmaadwa and mmaannwa may cost from 14s. upwards. Notice the shapes of the men's and the women's stools in Photograph 9 on page 27. Whilst the men's is rounded, the women's is straight.

From the pattern of the women's stool, the queenmother's stool is designed. (Photograph 10).



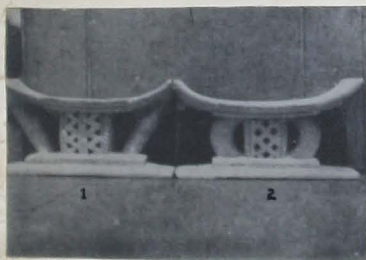
(The Stool of the Asante Queenmother).

In the same way, the Asantehene's and the chiefs' stools are designed from the round pattern of men's stool. Photograph 9 (1) is the design for the state stool of the present Asantehene.

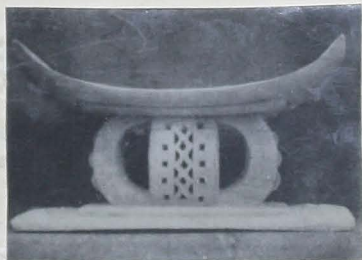
THE NAMES OF SOME STOOLS:- There are many such chiefs' stools with proverbial names. Below is a list of some of them.

1. Sika 'dwa Kofi The Golden Stool. Through an accepted fiction, Okomfo An kye commanded it from the sky in the presence of the Asantehene, Nana Osei Tutu and a great multitude of Ashantis.
2. Ahemaa 'dwa The Queen mother's Stool design.
3. Kotoko 'dwa ... A stool for paramount chiefs. It is usually used for knighting warriors.
4. Mmom 'dwa A sub chiefs' stool.
5. Atuduru Kwadum 'dwa ... A stool of the design of a keg of gunpowder signifying war.
6. Adankyennwa ... The crocodile stool. There is a fish in its mouth. They are used in shrines for gods to rest upon.
6. Jworefoforo Adobe ... A snake climbing a raffia tree.

Photograph 11.



1. Sika 'dwa Kofi
2. Ahemaa 'dwa.



Kotoko 'dwa.

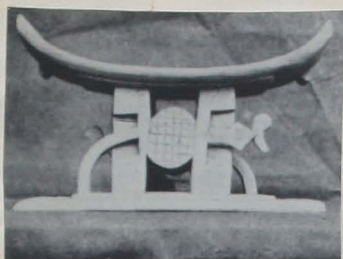


Mmom 'dwa.



Atuduru Kwadum 'dwa.

Photograph 11 Continued.



Adenkyennwa.



Owo refoforo Adobe.

The following stools are used by only the Asantehene:-

1. Apɔdwa Nana Prempeh II sits on it on Saturday 'ne kra da' his soul's day i.e., the day on which he was born.
2. Fɔtɔba Has been besmeared with gold. He does not use it.
3. Mmarimu is used by him when 'washing his soul' ... on the day of pacification.
4. Bete is used for the same purpose as Mmarimu.
5. Kontonkrowi ... Rainbow shaped stool, is also covered with gold, and the king does not sit on it.

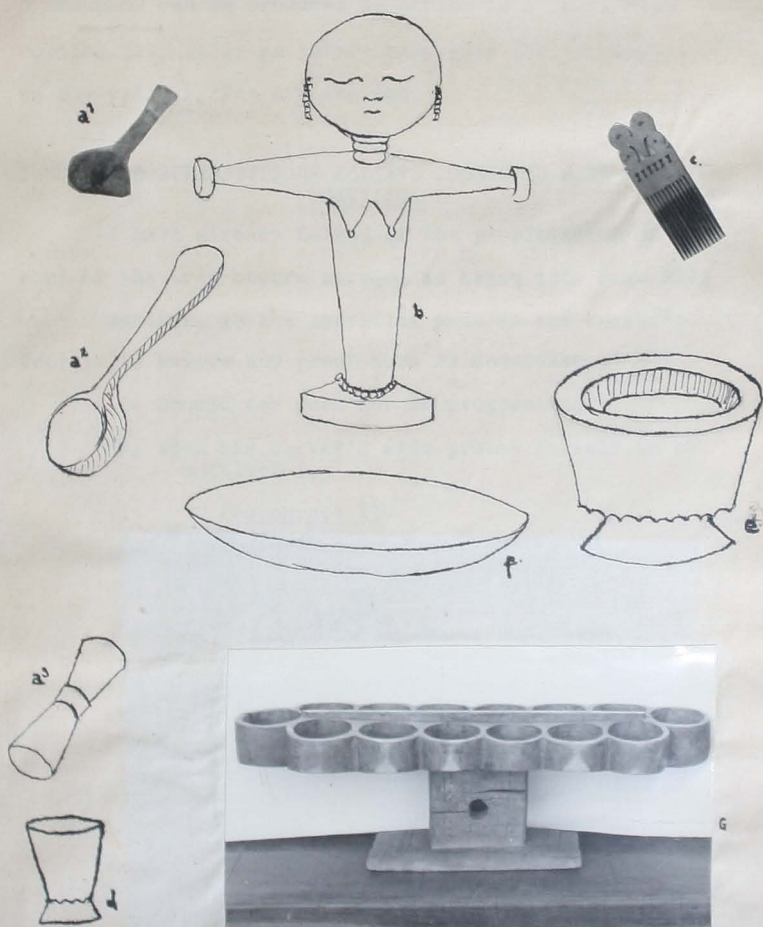
All these stools are very important. They are kept in the stool house and sacrifices are made to them during festive days.

There are many more of the ordinary stools but there is no room here to describe them all.

MODIFICATION:- The old designs of the Ashanti stools still hold good, but there are some modifications. Patterns of 'Esono', elephant; 'Osebo' tiger; and many others are used. These are usually carved from mahogany, and can be polished.

SOME WOODEN HOUSE-HOLD ARTICLES:- Photograph 12 shows the kinds of house-hold articles that Ahwiaa people can carve as well from wood, apart from stools. From 'Prono' - mansonia, altissima, mortars are carved. 'Kanwene' - picralima klaireare, or pynanthus anyolense, are used to ^{carve} combs and 'Akuaba'. For spoons, 'Attan bini' - drypetes, are used. 'Esa fufuo' - Celhr soyauxii, is also used to carve pestles. Sese is used to carve ware.

Photograph 12.



a1 and a2 are wooden spoons, and a3 is a wooden pestle used to grind vegetables. C is a wooden comb that women use to comb their long and knotted hairs. This comb is known all over Ghana. b, the Akuaba - Akua's child, is a wooden dolly for children. d. is the mortar used for pounding nuts and e. for pounding 'fufu', the Ashanti staple food. f. Koroo is a wooden bowl used for grinding vegetables and for marashing yams, cocoyams, plantain for 'eto . g. Jware - has, I understand, a good market. About a thousand can be produced by Ahwiaa in a year, each costing £1. It is an interesting game for recreation - we may call it, 'The African Ludo'.

TABOOS AND SUPERSTITIOUS BELIEFS CONNECTED WITH STOOL CARVING.

I have already talked of the propitiation of the soul of the tree before carving is began (cf. Page 21).

Another, is the sacrifice made on the carver's tools:-

1. Before any great task is undertaken.

2. Should the work not be progressing.

3. When the carver's wife proves herself to be unfaithful.

Photograph 13.



A stool carver sacrificing a fowl on his tools.

The sacrifice of a fowl upon the wood carver's tools is believed to be an act of purification. They have a belief that if the wife of a stool carver is unfaithful to her husband, and he, not being aware of this, went to work, is liable to be severely wounded by his tools.

A woman may not carve a stool because of the ban against menstruation. A woman in this state was formerly not even allowed to approach wood carvers while at work. They might do so on pain of death or a heavy fine. This fine was to pay for sacrifices to be made upon the ancestral stools of the dead kings, and also upon the wood carvers tools. Nobody should sit on the working stool of a stool carver.

THE STATUS OF THE AHWIAAHENE:- The Ahwiaanene, as head of all Ashanti stool carvers, has a monopoly of the trade, organizing the transmission of the stool carving knowledge from father to son or nephew, as well as being a custodian of the Ahwiaa stool, land and property. Anybody who abused the power of the chief was, in the olden days, punishable by death. The chief is often known as the 'wife' of the Asantehene. As a result, any one who is so mean as to take the wife of the Ahwiaahene pays the following heavy fine: Ten sheep - one to be slaughtered as purification on the Asantehene's stools, one on the tools of the Ahwiaahene, another for the 'Nhenkwaa', attendants of the King and the rest for 'Soodofo', cooks of the King, to prepare meals for the king. Apart from the sheep, the offender pays 'predwan mmi&nsa, £24.

This goes to the Ahwiaahene. The Asantehene whose 'wife's' wife has been polluted, is compensated with 'asuaasa', £6. In addition to this, the victim has to produce one bottle of gin for pouring libation. To round it off, all the Nhenkwaa must be compensated with 'Suduo ne Domafa', £1.3/6.

All these show what a serious crime it is to intrude upon the right of the Ahwiaahene. The elders and chief carvers also have similar privileges. No townsman dares abuse them. A culprit, who breaks this rule is fined, as in the case of the chief, though the fine may not be as heavy.

Infact, the subsequent chiefs of Ahwiaa, find it a pride to be on the stool of Agyabi Nti and Kwabena Yoyo, their ancestral leaders from Denkyira Ahwiaa. Unlike the other chiefs, the Ahwiaahene is not paid, but lives on the presents received from the Otumfoo. Without the consent of the chief of Ahwiaa, a stool won't be made for any chief. Therefore, in respect of this obligation of the other sub-chiefs, the Ahwiaahene's status ranks above theirs. He may never be destooled, because he will never give cause to any serious offence. If he fails to present a stool of the king at a scheduled time, he apologises, and he is told not to do that again, and will be the end. Nevertheless, he can abdicate if he wants to; but the position is considered so venerable that nobody has ever given up the chieftainship. Even a story goes that in 1929, Nana Gyamfi, one of the chiefs of Ahwiaa, was poisoned by a rival who coveted his position. Hence we may put it thus:- the Ahwiaahene is the creator of all Ashanti chiefs.

TACITURNITY IN AHWIAA.

As the stool carver has no written measurements, catalogues or specimens to look on when carving, a great deal of concentration is essential. Therefore, the general atmosphere of the village is serene. If children at play forget themselves and cause any disturbance, they are at once reprimanded. A wood carver might not go to work leaving unsettled, quarrels or grievance with his parents, or family; because, insobriety in such a craft would result in several injuries to the carver apart from destroying the object being shaped. Such a pious behaviour, I think, raises the moral standard of this small village Ahwiaa, above that of the other villages of Ashanti, and in fact, the whole of Ghana.

DEVELOPMENTS.

RELIGION:- During the time of settlement at Ahwiaa, when Christianity was unknown, their object of worship was Dwommo, the Ahwiaa God. Times have changed with religion of these people; and for the past six years Dwommo has had no priest. Although most of the people are still pagans, yet, many of them have taken to Islam and Christianity. Catholicism which was introduced to old Ahwiaa in 1928 by Akwasi Nyamekye and his brother Kyekyeku, is flourishing. At present it has a membership of 49 people.

Photo.14



The Roman Catholic Church of Ahwiaa.

Methodism was also brought to the village twenty years ago by Kofi Manu, a native of Ahwiaa, and a shoemaker, who is resident in Kumasi. The Methodist Church has nearly sixty members. Mothers encourage their daughters to join the singing band of the Methodist Church so as to polish off. ^{to make their spiritual approach} Mohammedanism was introduced into the village only four years ago, and it's also doing well.

EDUCATION:- At first the only education given to the children of Ahwiaa was stool carving. Sons and nephews practised with 'duakorɔ' until they became competent carvers. Literacy was unknown in Ahwiaa. However, the 1948 census reveals that there were four educated people in the village at that time. These pupils attended school in the neighbouring villages and in Kumasi. In 1950, they started a Roman Catholic Primary School under a shed. The school has now an enrolment of about one hundred and sixty children. They have built two classroom blocks, one of which is still under construction.

(See Photograph 15 a & b).



a.



b.

They are thinking of erecting a Middle School as soon as the Local Council sanctions the idea.

THE ACADEMY:- Mrs. Amy Garvey, alias Amma Boahemaa, an American Negress, who traces her ancestorship from Juaben, returned from America last year where her people were taken as slaves. She approached the Otumfo, for somewhere to establish a school. Owing to the Traditional importance of our village in question, a site has been given her at Ahwiaa for that purpose. (See pictures 17c, 17 a. and 17 b.) Refer to Ahwiaa Layout plan on page for the site of the proposed academy.

17 (a)



17 (b)

The opening of the site for the academy. Centre:
Amma Boahemaa in a striped cloth.

Photograph 17 (c)



Another scene of the opening of the site of the academy.

THE SAWMILL:- With the same reason of historical Importance and the attraction of woodwork, when the Taylor Woodrow firm, who had formally established a saw mill at Mmem, wanted to transfer it to a place near the capital, the Asantehene gave them a site at Ahwiaa. (cf. Ahwiaa layout plan and picture 18).



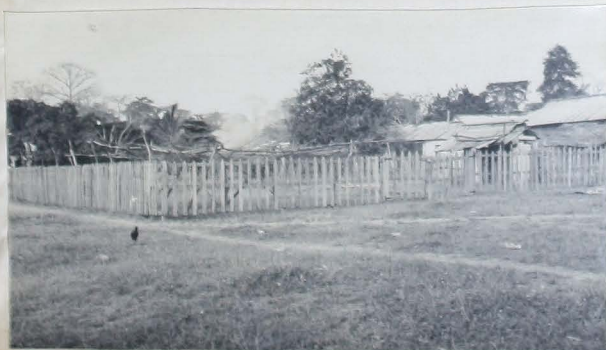
The Sawmill.

This sawmill which was established in the village in 1953 has been a great blessing to Ahwiaa.

The firm has its own electric plant, and the manager has been so generous as to extend the lighting system to the village, free of charge. There are at present twenty nine street lights. Five people have got lights in their homes. I understand more people will get this opportunity as time goes on.

The sawmill has greatly influenced the social and political life of Ahwiaa people. The lights offer a sort of recreation in the evening for a change from the quiet busy day. That is, all sorts of entertainment take place under the bright street lights. Dances are organized, and the money obtained is used for town development. When the village needs wood for any project, the sawmill gives it freely. eg. Beams and boards for the school blocks were obtained as a gift from the sawmill. The village has been able to erect a market, with a wooden fence: the wood, having been given to them by the manager of the sawmill. They have not got stalls yet, but the Local Council has promised to take that up, and they hope to open the market before the end of the year, 1958.

Photograph 19.



The Ahwiaa new market.

The Manager of the woods has promised them an extension of waterborne pipes into the village.

ATTITUDE TOWARDS CHANGE:- The new township of Ahwiaa has not got its kind in the neighbourhood. The inhabitants are so proud of the recent improvements that they have determined to make the best use of the least advantage. Their patriotism is such, that they will leave no stone unturned, to have the village completely modernized, politically and socially. One thing that they find deteriorating is the lack of improvement in the wonderful art of carving; to this they have no hopes of improvement. Nevertheless, both the youth and the aged, are wide awake to the world around them.

CONCLUSION AND SUMMARY:- Present State of affairs about stool carving:- At present, the trade is flourishing: Stools are carved when the secondary jobs like cocoa farming ^{are} is off season, so that idleness is unknown at Ahwiaa. There are a lot of people who still use stools in their homes for both decoration and domestic purposes. Visitors from different parts of Ghana and abroad visit the place throughout the week in quest of stools or ideas about them. At home, stools of political and religious significance are in regular demand. These facts seem to breed hope into the continued existence of the industry. Yet, there are other factors which seem to threaten its future. Some of these are outlined below.

PROBABLE FUTURE OF THE INDUSTRY:- The cutting of stool wood without replacement is a serious case.

If the inevitable result should be checked, then steps ought to be taken in good time to solicit help from both the Forestry and Agricultural Departments, about the right methods of propagation and replacement of the stool wood.

The present day furniture seems to oust the stools in modern homes. Stools, unfortunately, have no backrest and therefore ^{are} uncomfortable to sit on, and without any possibility of relaxation. It is likely that as more modern and more comfortable and cheaper furniture comes into the scene, the demand will be considerably reduced.

Should the system of the Ghana government change to, say, that of a Republic, and chieftainship is affected, the political and religious significance of the stool will undoubtedly be diminished. As a result, the market for stools will fall down the scale.

The spread of Christianity may deal a dead blow to the patronization of ancestral stool. Photographs of endeared ancestors and relatives together with family record books are sure to, eventually, replace the ancestral stools.

On the other hand, the industry may be preserved, should the government or any interested party, eg. Asante Cultural Centre, subsidise the enterprise. It may also be possible to preserve it through an able company, establishing it on a modern business basis.

In the field of literature, the stool carving Industry has perpetuated itself for in the realms of Twi proverbs, songs, drumming and traditional art.

CHAPTER II.

SOCIAL STUDIES

Plan of work for one term of thirteen weeks.

CLASS:- Middle Form I of 46 children. The class is supposed to be in either Mmofraturo or Wesley College Practice School, Kumasi, lying near the Great North Road, and four miles away from Ahwiaa.

PROJECT:- To study the stool carving Industry of Ahwiaa.

CHILDREN'S PREVIOUS KNOWLEDGE:-

1. They have seen headloads of stools being carried along the Mampong Road for sale at Kumasi.
2. In their homes, their mothers use stools.
3. They are quite conversant with the blackened family stools: Fathers and guardians of some of the children are chiefs.
4. They have read about stools in Kan Me Hwe Book V.

AIM:- 1. To help the children to study the Ashanti Stool Carving Industry with a view to finding the values of the stool in trade and in art.

2. To help the pupils to enjoy the making of Ashanti stools.

GENERAL PLAN.

FIRST WEEK:- It should be spent on general preparation and organization, and the drawing up of a questionnaire for research work.

A SUGGESTED QUESTIONNAIRE

1. When was Ahwiaa village founded and under what circumstances ?
2. How many villages make up Ahwiaa, and what are they ?
3. What is the history connected with them ?
4. How far is the village from your school ?
5. What trees are used for carving stools ?
6. What conditions are favourable for the growth of these trees ?
7. What tools are used for carving ? (types, names, and drawings)
8. Where are the stools carved ? In special booths or what ? How is the carving done ?
9. How many kinds of stools are there ?
 - (a) Are there special stools for males ?
 - (b) Are there special stools for females ?
 - (c) Are there special stools for chiefs and queens ?
10. What are the uses of stools ?
11. What is the traditional importance of stools, politically and religiously ?
12. Are stools in great demand ? What are the prices at which they are sold ?
13. What are the taboos connected with stools ?

NOTE:- These are only suggestions. With the help of the teacher, children may draw up their own questionnaire.

SECOND WEEK:- A visit to Ahwiaa - centre of the stool carving industry. Before the class pays a visit, the class teacher ought to have made the following preparation:-

1. He ought to go to Ahwiaa and make sure of what he expects the children to see when they go there, and to notify persons to be interviewed.

Children must be told what to look for, when they go; in order to avoid idle rambling.

2. Transport arrangements should be made beforehand.

a. In the case of Mmofraturu, the Kumasi

Municipal Council may be contacted for a bus. The fare may be 6d. in and out.

Girls can afford to pay it out of their pocket money. Or, if one is financially handicapped, the amount should be added to her bill for the term.

b. For Wesley College Practice School: The Principal of Wesley College may be approached to allow the college lorry to take the children down. In that case the journey will cost them nothing.

THIRD WEEK:- There should be a class discussion on the visit, followed up with group work.

FOURTH WEEK:- The play - 'The Fall of Denkyira', at Chapter III, page 49 of this book to be read in class. Group work should be continued.

FIFTH WEEK:- The play to be read and acted; Scenes, or a scene that interests children most should be learnt by heart. With the help of class teacher, children should choose suitable characters for the play. Exercises at the end of the play may be done. The suggested visits at the back of the play may be incorporated in the project work.

SIXTH WEEK:- Group work to be continued. The memorising of the play should go alongside with it.

SEVENTH WEEK:- There may be a check up visit to Ahwiaa.

EIGHTH WEEK:- Group work.

NINETH WEEK:- A rehearsal of the play. Particular attention should be paid to:

1. Clearness of speech.
2. Natural acting - children to live in the play and act with meaning.
3. Position on the stage - no back to audience.

TENTH WEEK:- Group work to be brought to a finish.

- ELEVENTH WEEK:-
1. Each group is to submit its report.
 2. These reports should be discussed and private notes made.
 3. Findings made by children may be compiled. eg. notes, maps, sketches etc.

TWELVETH WEEK:- Children should be tested on the project work done. (The first period should be spent on the written test; second period on drawing etc; and the third period for the discussion of test).

THIRTEENTH PERIOD:- To round off the term's work, stage the play. (The whole school may be invited to see it).

- NOTE:-
1. If a third visit becomes necessary, a period in the tenth week may be used for it.
 2. For this term only, the three periods for social studies (ie. history, civics, geography) will be brought together in an afternoon: two periods before, and one, after recreation.

EXPLANATION:- 1. The 90 minutes will be just sufficient for the visit. The time will be allotted as follows:- 10 minutes for the inward journey; 10 for the outward journey, and the rest of the time for research work at the village.

2. For the classroom work on mapping, sketching and carving, a longer period, more than the normal 30 minute period will be needed. In the suggested 90 minute period lesson, it is intended that a recreation should break the sitting.

PROCEDURE:- The class will be divided into four groups.

GROUP	ALLOTMENT OF WORK
A	History etc.
B	Maps, drawings and sketches.
C	Carving.
D	Tools, different types of stools and designs.

EXPANSION OF GROUP WORK.

GROUP A I. History of the village (Past).
II. New Township and developments.
III. Any stories, poems, proverbs, recitals connected with stools.

GROUP B I. Map showing route from Kumasi to Ahwiaa and outlying towns.
II. Map showing Ahwiaa village and neighbourhood.
III. Confer with group A for important dates and draw up a time chart for it.

- GROUP C
- I. Make arrangements for about six pieces of stool wood (two people to work on a log), and for tools.
 - II. Arrange for a weekly visit to the school by a stool carver.
 - III. A suitable booth may be erected on the school compound.

- GROUP D
- I. Drawing of the different tools. Children should indicate name and function of each.
 - II. Drawing of different stools. The name and history behind it may be shown.
 - III. Drawing of various designs on stools. Give their names and where they are found on the stool.

CONCLUSION:- Plato somewhere speaks of the slave as one, who, in his actions, does not express his own ideas, but those of some other people. It is our social problem now, even more urgent than in the time of Plato, that method, purpose, and understanding exist in the consciousness of the one who does the work, that his activity shall have meaning to himself. The mere absorbing of facts as we do in our schools is a passive way of learning and we are often restricted to only one side of education - 'book work'.

But sadly enough, it's not everybody who will get the chance of continuing his education to the Secondary School or the university level, so as to find security in life in the clerical field.

Therefore, the instincts of construction and production must be systematically laid hold on, in the years of childhood and youth; and be trained in social directions, enriched by historical interpretation, controlled and illuminated by scientific methods.

Hence, when nature and society can live in the classroom, and tools of learning subordinated to the substance of experience, shall our problem of unemployment be solved, having ~~made~~ children to realize at school, that manual work is not something for the peasant. It should be the aim of all social studies teachers to have this common phrase, 'I can't find a job', extinguished from our economic vocabulary.

CHAPTER III

THE FALL OF DENKYIRA

The story of the settlement of this land now called Ghana, dates back many centuries ago - 600 BC - 1700 AD. Among the first settlers were a pygmy race who are supposed to have used stone implements, the relics of which are found in various places to-day. These people are referred to in history books as the Nyame Akuma (God's Axe) people.

Among the earliest emigrants to the south, were also the Guans, the Sehwis, and the Adansis. Other Akan groups, eg. the Ashantis and the Fantis followed later. The Adansis were the first to exercise a recognised degree of sovereignty over the Akan bloc now known as Ashanti and Denkyira. In a matter of a few centuries, the power had shifted from Adanse to Denkyira.

Among the vassal states to Denkyira were the Ashantis who had settled in tribal groups with no one recognized head. After the creation of the Golden Stool, the Ashantis began to feel themselves a united nation. The play which follows, shows how the Ashantis liberated themselves from the rule of the king of Denkyira.

It should be noted that the names of the persons and places in the play are not fictitious but real.

SCENE I.

(When the curtain rises, a drummer is seen playing on talking drums summoning the people to Osei Tutu's Palace. The throne of the Asantehene is in the centre of the stage with stools of the sub-chiefs on either side of the throne according to their importance).

Talking Drums:	Asante Kotoko ,	(Special appellation for Ashanti's).
	Okum apem a, apem beba.	If thou kill a thousand another thousand will come.
	Asante Kotoko,	
	Okum apem a, apem beba.	
	Ɔmanfo, Nana refre mo,	Countrymen, the king summons you.
	Ɔrefre mo, amen !	He calls you.
	Mommra! Mommra! Mommra!	Come! Come! Come!
	Mommra Apebooso.	Come to Apebooso.
Court Crier:	Ɔkwaam! okwaam!	Make room! Make room!
	Hwe o ! Hwe o !	Hey you! Hey!!
	Ɔ saagyefo rebaba.	The king is coming.

(Enters Asantehene richly dressed in Kente cloth and gold. He is followed by his retinue of chiefs: Adakwa, Adakwa Yiadom, Nsuta Agyin, Twenboa Kodua, Maniampon. Amankwatia Panyin - general of the Kuronti force, Ɔsafo Awere - general of the Akwamu force, and captains of the body guard bring up the rear.

(See picture 20 on page 51).



(Captains of the Asantehene's Body Guard).

(Osei Tutu sits in state. Drumming ceases).

Osei Tutu: Linguist Adakwa, now let my soldiers bring
before me the messengers from Denkyira. Wee
betide them if they bring no good news. It
would be better they never had been born.
(Exeunt four members of the body guard after
they have bowed to the king).

Adakwa Yiadom: Yes, Nana, its high time we stopped sending
away our beloved wives and their mothers.

Nsuta Agyin: The brass pan will no more be filled with gold.

Maniampong: I wonder how Ntim Gyakari compaires his wives
with ours. Why should our better halves
send 'mposae ' (dry fibres of plantain tree
used during their menstrual period) to his
wives. It's most degrading! What do you
think of this, friends ?

All: We shall no more stomach any of such nonsense! Ntim Gyakari must be defied: He wont receive his annual brass pan full of gold. Neither shall he have our wives, And our mothers-in-law; Nor any fibres.

Court Crier: Tioo! Tioo! Tioo! Tioo a a a a a a!
(Enters a soldier to announce the arrival of the messengers).

Amankwatia Panyin: (Making obeisance) Nana, the messengers are at the gates.

Osei Tutu: Ussher them in. (Exit soldier). Now, friends, be prepared!

All: Most honourable Nana,
Odefo Nana,
We will obey you,
And follow you
Through rain or shine!

(Amankwatia Panyin enters, followed by two men. They have a large brass pan with them).

Tweneboa Kodua: (In a whisper). The appearance of these ambassadors, foretells the nature of the message they bring. Adansi must needs be subjugated this time, even if it may cost us our dear lives.

Osei Tutu: Linguist Adakwa, I shall hear the news they've brought.

Adakwa: Thus says Otumfo. Be out with your message.

All: Yes, yes, we shall hear them, the message,
the message!

1st Messenger: Our most honourable chief, as you all know,
has sent us to collect the yearly emolument.

2nd Messenger: And your beautiful wives together with their
mothers; and some finely prepare mp
(Yiadam slaps him. The first messenger is also
struck on the mouth. The whole multitude of
chiefs fall on the ambassadors and beat them
mercilessly with their sandals removed from
their feet, till they bleed. They are heard
screaming as the beating goes on).

Osei Tutu: Such foolish conduct on the part of Ntim
Gyakari is hardly credible. He shall bully
us no longer.

(Each of the chiefs picks a stone and puts it
in the brass pan).

Chiefs: (angrily) Go, show your bleeding bodies to your
master; and never dare to tantalize us again.
How dare you bring such a message!

Osei Tutu: Your master must be taught sense this time.
Let your wounded bodies tell the story. As
for the brass pan, I am going to keep it as a
relic. Begone! Soldiers, show them the way out.
(Exeunt messengers weeping and bowing, followed
by soldiers). Friends, how is it?

Chiefs: (In a fury) We swear the great oath of
Asante: Ntamk&see mmi&nsa,
We will defend our course,
Never deserting our Lord.
Ntim Gyakari is indeed a tyrant.
Vengeance! Vengeance is ours!
We will punish! We will pay back! We will
destroy all.

Court Crier: Tioooo! Tioo a a a a a a a a!

Osei Tutu: My great generals, I know you will. For the
mean time, let us go and prepare for the
e nemy's invasion.

Chiefs: As you will Odeefoo.
(The horn is blown and trumpets beaten. The
court crier leads the procession shouting:
Okwaamm! okwaam! okwaam! The king walks
triumphantly out, followed by his retinue,
who confer among themselv-es as they go out).

SCENE II.

(Denkyira court: Ntim Gyakari in mourning clothes sits in state with his elders and hears the message from Asante).

Ntim Gyakari: Now my men, why do you come thus from my errand?

Kwame Tebi: Where is the brass pan!

Kwadwo Wiafe: And the beautiful women?

Messengers: (In tattered clothes) Nana, we were beaten and stripped naked. Your brass pan is yonder, filled with stones. And none of their wives will they bring.

Ntim Gyakari: Asante has dared defy me; so bold, eh! I'll teach them to be humble as befits subjects to their masters. Let my generals come before me. (They come forward as their names are called). Kwaku Butwakwa, you will keep the left wing of the army. Kwadwo Wiafe, the right. Kwasi Pipira will bring up the rear; Asiama Tia will keep the body guard and Kwame Tebi will command the van.

Generals: We will faithfully carry out our assignments and unflinchingly defend our posts.

Ntim Gyakari: Wasa, Sahwi, Bekwai, Twuforo and Sahwi Anwiaso are our allies. Ofori Korobon chief of Dampon has also promised reinforcement whenever I am in need of any.

Kwasi Pipira: We are sure to win this battle.

Ntim Gyakari: Gentlemen, go and get the army ready.
Collect as many men as possible. That done, heap a large bundle of plants for the warriors to march over, which, being cut with their feet, will show the adequacy of the number.

Generals: We will do as you command. (They slip their cloth from their left shoulders and incline their bodies bowing low. They go out. The chief is about to rise when a servant announces the arrival of Krakose, a messenger from Osei Tutu).

Ntim Gyakari: (Soliloquising). Perhaps Osei Tutu has learnt some sense. (To a servant). Call back my generals; and show the messenger in. (Still speaking to himself). I wish all men will live to regret their insolence and obstinacy as Osei Tutu. He
(enter generals).

Asiama Tia: Did you call, my lord?

Ntim Gyakari: Yes, a messenger has just arrived from Ashanti and I am sure Osei Tutu has changed his mind and is sending us an apology.

Generals: Good news, good news. We wont have to fight then.

Kwame Tebi: But who on earth can disobey the great Ntim Gyakari without

Kwadwo Wiafe: S s s s s s s ! Here he comes.

(Krakose enters).

Ntim Gyakari: (Proudly) What can I do for you?

Krakose: My Lord bade me ask your honour, if you mean war, to have one of my fingers cut. And if peace, to let me go free.

Ntim Gyakari: (Disappointed and annoyed). The idea !
What do you say, gentlemen, to this great insult.

Generals: We will fight, we will kill, we will subdue ! (bitterly)

Ntim Gyakari: (To an executioner). Take him away and have all his fingers and toes, except the fore-finger, amputated. (Exit executioner with Krakose). This man wants to bully us, doesn't he? Let us show him where power lies. Go and get on with your preparation for the war. I shall send some men to the Dutch at Elmina to buy us a cannon, some guns and ammunition. Ashanti must be laid waste. (Generals follow the king out singing war songs.

Oma asuo, oma awia. Giver of rain, give of sunshine.

Okukusuktse, seboni nkrawiri. Great stormy, dark one,
frightening one.

Sakraka, kum nipa, branam. Killer of men, who keeps
off the rays of the sun.

Pitipata, esum, abete , osisi. (The noise of rain).

Onnise, kaakaamotobi a, Fatherless mask that
mmofra suro no. children are afraid of.

Obra redane yen o !	Life is changing us O !
Na san bebo yen o !	So come once more, and create us anew o !
Nyankyim Adu e !	Conquerer Adu !
Akoa rekum onini.	Does a subject slay great princes.
Nyankyim Adu e !	Conquerer Adu !
Okunini bebrase .	Have you killer of woes.
Apene Kwa ?	Consented so easily?
Biribi, biribi.	Wonderful, wonderful
Uma asuo, uma awia	Giver of rain, giver of sunshine.
Okukusukase	Great dark stormy one
Nto mmara reto akyire ni?	Art thou a great champion?
Denkyira kra ni?	Art thou the soul of Denkyira?

SCENE III.

(The scene is a clearing in the outskirts of Kumasi. Osei Tutu and all his elders are in war dresses. Okomfo Anokye, a celebrated magician is with them. He is dressed in his priestly uniform).



An Ashanti Chief in a traditional war dress.

Osei Tutu: Asante Kotoko.
Elders: Okum apem a, apem beba.
Osei Tutu: Asante Kotoko.
Elders: Okum apem a, apem beba. (They sing and dance)
oyaa ee ! (just an exclamation)
Yenim kool We know how to fight o !
Yennim dwane oo! We don't know how to run away o!
Nsuo bedum gya! Water will extinguish fire!
Tutu e ! Tutu (Osei Tutu)
Nsuo bedum gya! Water will extinguish fire !
Osei e ! Osei (Osei Tutu)
Nsuobedum gya ! Water will extinguish fire !

Osei Tutu: I notice from your song that you are all prepared for the war. (Pointing at Okomfo Anokye). Our friend Anokye here, has predicted that we shall win the battle if we do what he is going to tell us.

Generals: We will, we will, most gracious priest.

Okomfo Anokye: The task I am going to present is difficult.
(slowly)

Generals: Oh! Never mind, say it. We'll do anything you tell us.

Anokye: I want leaves of Onwamma tree from Dwaben.

Dwabenhene: Ha! Ha! is this your difficult problem?
You'll have it in no time.

Okomfo Anokye: Wait, man, that's not all. When I get it, I shall prepare some sacred water and some medicine with it. You will all wash with the water and drink the medicine. This will render you invulnerable.

All: What a wonder, this will be

Okomfo Anokye: S s s s s s ! but I haven't finished yet.

One of your chiefs, MUST LAY DOWN HIS LIFE (solemnly) for the whole of the Ashanti nation. He will drink the medicine last, and will die. If that happens, Ntim Gyakari will also be killed after this saviour. Now, who will volunteer and sacrifice his life for us?

(There is complete silence. Everyone, including Osei Tutu himself, is lost in thought. Then they are suddenly aroused out of their dilemma by the stepping forward of a tall handsome chief, into the centre of the ring. Everybody's eager eyes are on him).

Amankwa Panyin: Mark, Kumawuhene wants to speak. Silence!

Tweneboa Kodua: Nana, (bows) priest Anokye, and my colleagues.

I this day swear the great oath of Asante, that I WILL redeem my nation with my blood. One favour I ask before I die is, Nana, not to allow any of my offspring to be touched by the executioner's knife, however serious a crime he may commit, when the Asante empire is established. Another is this: you all know how much I love music. I want you to remember me when'drumming.

'Even the wood for making drums is called to this day, Tweneboa, (cordic irvirgii) after Tweneboa Kodua's name.

- Osei Tutu: (Stupefied by his boldness, Osei Tutu speaks solemnly). Who am I to deny you your wish; you who did not hesitate to give your life a ransom for many. (Taking Tweneboa Kodua by the hand). No knife will ever touch your people and their descendants. The Ashanti talking drums will always proclaim your good deeds. (Letting go the hand). If there is anything more you desire, let me know; I promise, I won't fail to fulfil any of the promises I am making to you.
- Tweneboa Kodua: Just that, is all I ask, Nana. Now I die in peace.
- Okomfo Anokye: I must congratulate you on your boldness and great love for your nation. Never have I found such patriotism; no, not even at Denkyira.
- All: Osagyefo (Saviour) Tweneboa Kodua. We are greatly indebted to you. What you have done for the nation, Will always be remembered. No doubt, the grandpas in the underworld, Will meet you with pride. For the moment, we say adieu. We'll all meet there one day, sooner or later.
- Okomfo Anokye: Let us go and make sacrifice. Ntim Gyakari is ready with his forces. We should encamp at Adunku to-night. (Exeunt all. Tweneboa Kodua, in between Tutu and Anokye, walks abreast with them, talking with them as they go out. The rest follow, conferring among themselves).

SCENE IV.

(Tweneboa Kodua had died as he promised. Ntim Gyakari was conquered in the battle of Feyiase when playing golden Oware with his wife. The scene is a durbar held at Kumasi after the war. Chiefs in their war dresses (See Picture 21 on page 59) are seated in state. To one side stand a group of captives. Opposite them are drummers, beating drums. Some women and men in white kente cloth are dancing the traditional dance happily, but some are mourning the death of Tweneboa Kodua and others lost in the battle. Enter Osei Tutu and the Queen Mother followed by Anokye and the king's retinue. At the sight of them, all music and dancing cease, all stand up to make obeisance. The trumpet is being blown).

Men and Women: Hail thou most noble king !
Thou Saviour of thy race !
A thousand has fallen at thy right hand.
And the proud Ntim Gyakari's race,
Thou has split like sand.
Now shall the Ashanti nation prosper,
And never, never ~~to~~ suffer.

(Asantehene greets them all and takes his place in the centre among the chiefs. The queen mother sits on his left and the sword bearers sit in front of him. Okomfo Anokye sits on the right. They are sheltered by state umbrellas).

Osei Tutu: Don't sing me those praises. I really don't deserve them. (All are amazed at his reply). Our friend here, Okomfo Anokye is the redeemer of our nation. Look on him, and tell me what honours I must bestow upon him.

Okomfo Anokye: (To the king). Sir, don't worry yourself about honouring me. For the love of your dear self and your people, I shall do anything to help you. So if there be any compensation, it should rather go to the family of Tweneboa Kodua. He is actually your saviour.

Queen Mother: It's quite true that we are greatly indebted to Tweneboa Kodua. But without your kindness, he could not have done what he did. So I agree with Nana that your help should not pass without notice. Do please receive our appreciation.

Osei Tutu: To make Anokye know that we have not forgotten Kodua, let us all observe a minute's silence for him, together with Osaben Odiawuo and Nsuae Foku whom we lost in the battle. (To the drummers). After it, play us the musical drumming you have composed for our great warrior Tweneboa Kodua. (Dead silence falls. Some women are whimpering. After a while the 'Akyeremas' begin to drum).

Talking Drums: 'Frampong Dammirifua

2. Akyampon Tenten

Tweneboa Kodua

Kodua Tweneboa

Dammirifa! dammirifa! due! due!

Queen Mother: You executioners should never forget
that no royalist of Kumawa should
ever be at your mercy.

Executioners: We shall observe that to the letter, Nana.

Osei Tutu: Anybody who will trifle with this rule
will answer with his life.

Court Crier: Tioo! Tioo a a a a a a !

'He was the bringer of drums: He was a hunter. One day, while on a trail of a game, he came upon some elephants who were mourning the dead, with drumming. Terrified by the spectacle, he hid himself. But the animals had seen him. They called him to their midst and asked him why he had come there. He told how he had been hunting. They told him that he would die when he went home, whether he said what he had seen or not. He begged them, and they allowed him to go free; but before he left, he asked them to teach him how to make a drum. To this, they agreed, and made him one. He brought it home to 2. Akyampon Tenten, the king who was then reigning.

Osei Tutu: Anɔkye, I shall richly repay you for your good services. (Removing a large 3 gold ring from his arm). To you do I dedicate this bangle; together with these hundred peredwans, as well as three hundred slaves out of the captives. (To Adakwa Yiadɔm) See that three hundred slaves stand behind him. (To umbrella bearers). Give that beautiful umbrella to one of Anɔkye's servants to shelter him. Give him seven horns, and that Atumpan drum. You four, (to sword bearers) give your gold hilted swords to those four men sitting in front of Anɔkye. Be it known to you all present, that apart from being the commander of the van, Okɔmfo Anɔkye is now chief of Agona. From hence-forth he is known as Nana Anɔkye I.

Court Crier: Tioo ! Tioo a a a a a a a a a !

All: He deserves these nonours.

Maniamp n: I also give him thirty peredwans and these hundred slaves (The money is given to Anɔkye and the slaves pass on to his side).

3. Adakwa Yiadɔm, the Dwabenhene, captured the gold ring from Ntim Gyakari's arm during the battle of Feyiase.

- Okyere Brofo: Should the successor of the great Tweneboa Kodua keep quiet. No, I also bestow unto Nana Anokye, a hundred slaves, and twenty peredwans.
- Nsantefu: Nana Anokye, receive a hundred slaves and twenty peredwans from me as well.
- Adakwa Yiadom: I have nothing to give. After all Tweneboa Kodua is our patron.
- Osei Tutu: A foolish, idiotic, ingrate. What on earth is the matter with you. How can you speak such rot. (angrily)
- Queen Mother; Are you going crazy. Ingratitude personi
- Anokye: Softly, softly Nana. I'll teach him how to behave. I shall pronounce a curse upon him.
- Adakwa Yiadom: You may please yourself. (All are astonished).
- Anokye: (Pointing the tail he is holding at him). No success shall attend anything you attempt, when not acting in conjunction with Kumasi. But when acting with them, you shall win glory.
- All: It serves you right, Yiadom. Your foolish boldness has taken you nowhere.
- Osei Tutu: Away with him. He shall not be on my side, he who seeks to degrade me. (Soldiers take Yiadom away. He shouts as he is led away).

- Adakwa Yiadom: I removed the 'gold bangle from Ntim Gyakari's arm when I killed him. Why should it be given to (The noise dies as he is led away).
- Osei Tutu: You see, friends, he is suffering from the disease of greed. (all burst out laughing). (To a servant). Follow him up with that 'brass pan. If he wants a booty of Ntim Gyakari, he'll have that. (exit servant with the brass pan). Let us proceed with our business. Now, bring the rest of the captives before me. (To Anokye) What do you think I should do with them.
- All: Yes, most gracious saviour, give us council.
- Anokye: Make them become part of the Ashanti community, not to be as the tyrant Denkyirahene who robs the subjects under him.
- Amankwatia Panyin: That's a splendid idea. Even in war time they can serve as soldiers.

'The brass pan is still behind the Dwaben palace.

- Ankye: Not only that, but more especially, the craftsmen amongst them can be made use of. Station them according to their different skills in particular crafts, in different regions in Ashanti, where they can easily get raw materials for their trade. You may gain abundant profits through them.
- Osei Tutu: Never in my life have I met such a councillor.
- Queen Mother: No, Nana, not even at Akwamu court where you served as a sword bearer.
- Osei Tutu: (To elders) Now, tell me of suitable places for these settlers.
- Bobie: I'll take the kente weavers to Bonwire. They can supply you and the nation as a whole with kente cloth.
- Osei Tutu: That's good. You blacksmiths will follow Mamponthenene, Goldsmiths, the Ntonsohene, and cloth print makers, the Asokwahene. (The distribution is made as the Asantehene speaks)
- Akwasi Yoyo: (Bowng) We are stool carvers, Nana. Where does your majesty station us.

Ɔkɔmfo Anɔkye: They are the most important craftsmen. Without them, there will be no chieftainship; because, the stool that makes one a chief, is made by them. Therefore, let Akwasi Yoyo and his people stay near you, so that you can call upon them when you are in need of a stool.

Osei Tutu: I would be undone without your good advice. Yoyo and Nti, what kind of trees do you need for your carving.

Yoyo & Nti: Sese tree, Nana.

Obiri Asamoɔ: There are many sese trees in the Anyinam area, only six miles from here.

Osei Tutu: Oh!, our problem is solved then. Akwasi Yoyo, you are going to be the chief of the new township for stools. Have all my captives got somewhere to settle?

All: Yes, Nana; your grace has satisfied us all.

Ɔkɔmfo Anɔkye: Before we disperse, I must thank Nana for what he has done for me. You know, I am commissioned by Onyame, the God of the sky to make Ashanti a great and powerful nation. In the presence of the king and all, I shall produce the soul of the nation. Give me music from your 'Kete drums.

Osei Tutu: Akyerema, music! music!

(There is music and dancing. Suddenly there is a great thunderstorm: clouds began to gather. Okomfo Anokye dances in the centre brandishing his sword in the sky. Everybody is astonished. There is pitch darkness now).

Okomfo Anokye: Don't be afraid, I mean no harm.

(There is a flash of lightening followed by a thunderous uproar, music and dancing still continues vehemently).

Osei Tutu: It seems as if I perceive something in the sky. (almost in a whisper).

Queen Mother: Yes, I see it too. It looks like..... shading her eyes) well like... a st oo l.

Chiefs: (All looking up) Really! What a wonder! It's coming, (Frightened people begin to run away.

Okomfo Anokye: I've told you to gather up courage. It's nothing harmful. Keep your positions and watch! (The stool has almost reached the ground). I conjure you to settle on the laps of Nana Osei Tutu. (It rests on Asantehene's laps. All gather round him to see it.

All: Ei ! it is a golden stool.

Okomfo Anokye: Yes, it is indeed. (To Asantehene).

To you, Nana, this stool I dedicate.
To-day being Friday, I call it
Sika Adwa Kofi. (The Golden Stool).
It contains the soul (sunsum) of all
the Ashanti people. (To all) The
soul of each one of you is in it. It
is bound up with your power, your
honour, and your welfare. And if ever
it is captured or destroyed, the nation
will perish.

All: Never ! Never ! Live long ! Nana Anokye,
live long !

Osei Tutu: I am at a loss what to say, the generosity
of Nana Anokye has bereft me of all
words of gratitude. In the name of
myself and my people, (Court-crier
shouts tiao ! tiao !) I say thank
you. I assure you that we shall
cherish Sika Adwa Kofi as the most
sacred possession of Ashanti. It will
never be placed on the ground except
on rare occasions. (See picture of
Nana Sir Osei Agyeman Prempeh II and
the golden stool on Asipim Chair on
page 18).

Chiefs: Ne-ver leave us Nana Anokye, stay with
us.

- Osei Tutu: Yes, he will stay at Agona, as I have already proposed, and with his slaves, we will build up the new state that will be one of the great Asante states.
- Boaten Nantuo: He will be in the centre of all the states then.
- Osei Tutu: Of course, yes. You see, from thence, he'll be able to look after us all.
- All: That's a splendid idea. He will be our watchman and our saviour.
- Osei Tutu: Countrymen, the time is far spent (Court-crier: Tioo! tioo!) therefore we shall bring our exciting meeting to a close, and disperse, each one to his home or new town. But before we leave, we shall ask honourable Nana Anokye to pour libation and bless us.
- Anokye: That shall I do willingly. Bring a pot of palmwine and a calabash.
- Osei Tutu: I rather prefer the skull of Ntim Gyakari to the calabash.
- All: (All burst out laughing) Yes, yes, the tyrant's skull, bring the tyrant's skull.
- (Palmwine is poured into the skull and Anokye pours libation) (A little of the wine is poured on the ground at a time as he speaks)
- Anokye: Asaase Yaa, Mother Earth.
- All: Yɔn ! (Special reply of gathering when libation is being poured).

- Anɔkye: Onyankopɔn Kwaame, God of Saturday
All: Yɔn !
- Anɔkye: Nananom Nsamanfo, Thou spirits of the
underworld,
All: Yɔn !
- Anɔkye: Mommɛgye nsa nnom, Come and have a drink,
All: Yɔn !
- Anɔkye: Na mo mmoa ɔmanyi, And let this nation,
All: Yɔn !
- Anɔkye: Ennyina, Prosper.
All: Yɔn !
- Anɔkye: Nana Osei Tutu nkwaso, Long life to Nana Osei
Tutu.
All: Yɔn !
- Anɔkye: Ne mpanyimfoɔ nkwaso, Long life to his elders.
All: Yɔn !
- Anɔkye: ɔman yi Nyinaa Long life to the whole
nkwaso, of the Nation.
All: Yɔn !

(Talking drums are beaten, trumpets are blown.

Osei Tutu and the queenmother leave with their retinue and the Golden Stool* carried shoulder high. ɔkɔmfo Anɔkye follows with his people; and all the other sub-chiefs do the same. Akwasi Yoyo and Kwabena Nti are left behind).

Kwabena Nti: How did you find the Golden Stool.

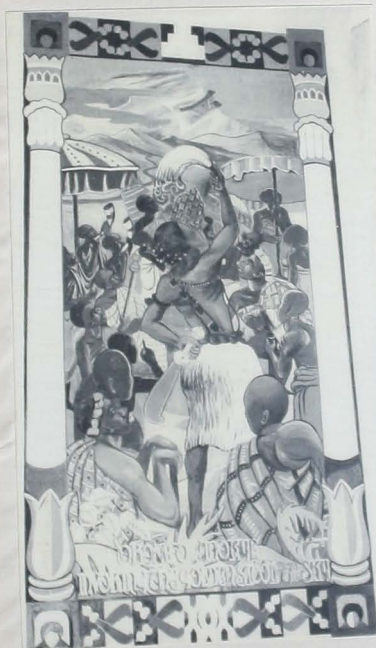
Akwasi Yoyo: Marvellous ! Never seen its kind.

Kwabena Nti: We shall stay at the new place given us,
be loyal to the Asantehene, and make
stools like Sika Agua Kofi for all
the chiefs.

Akwasi Yoyo: Yes, and we shall call our new township
Ahwiaa, after our home town in Denkyira.

(Exeunt)

T H E E N D .



OKOMFO ANOKYE INVOKING THE GOLDEN STOOL
FROM THE SKY.

COMPOSED BY
C.O. JOHNSON

EXERCISES ON THE PLAY.

1. ORAL WORK:
 - a. Children to find meanings of difficult words and teacher to assist them to understand them.
 - b. Deal with grammatical constructions.
 - c. Do intense questioning on scenes read, to lead up to understanding.

2. WRITTEN WORK:
 - a. Let children copy the map and paint the states in different colours.
 - b. Write the story of Tweneboa Kodua in about 150 words.
 - c. Draw the brass pan with stones in it.

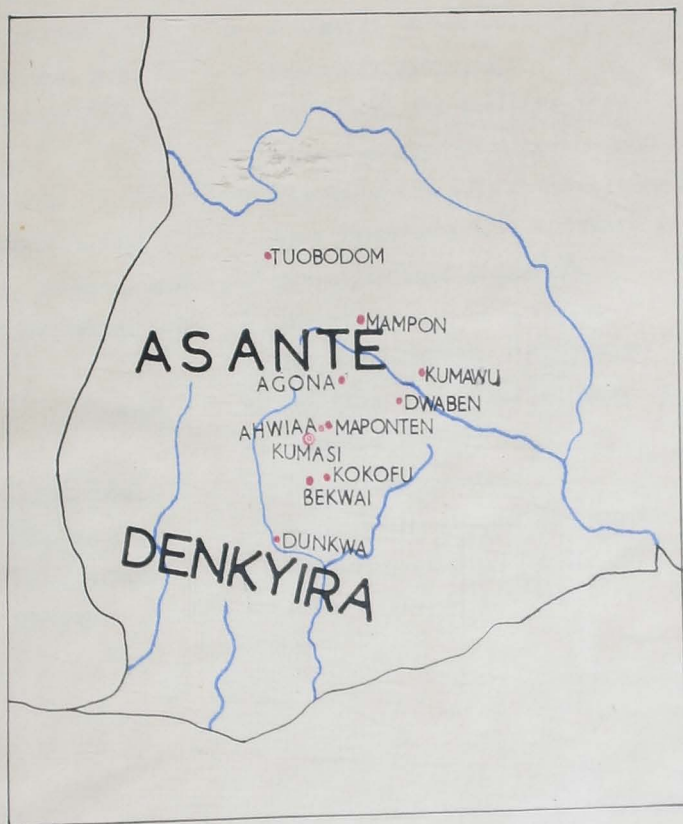
3. VISITS AND EXCURSION:
 - a. A visit to the Asante cultural centre to see:-
 1. The treasure bag of Okomfo Anokye.
 2. The stool of Ntim Gyakari.
 - b. A visit to the Kumasi Hospital to see the sword of Okomfo Anokye.
 - c. An excursion to Dwaben to see the brass pan.

4. Find a drummer to teach children how to drum Tweneboa Kodua's piece.

NOTE:- The play can be used throughout the Middle School and the Lower Forms of the Secondary School.

DENKYIRA & ASANTE

(18th Century)



(Source: Sketched by writer.)

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