

UNIVERSITY OF EDUCATION, WINNEBA

THE SIGNIFICANCE OF ART IN THE ACTIVITIES OF THE WULOMO.



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submitted to the School of Graduate Studies, University of Education, Winneba
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DECLARATION

Student's Declaration

I, **Duke Ofosu Arthur**, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:.....

Date:.....

Supervisor's Declaration

I/ We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

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ABSTRACT

The study, explored art form and art works associated with the position of the Wulomo in Teshie in Ghana. The main objective of this research was to study the Wulomoi of Teshie, with the view to identify the Art forms that are associated with their position and examined the importance and meaning of the Art forms used by the Wulomoi. It adopted a qualitative inquiry based on the narrative method. Data was collected through observation, and unstructured interviews. Purposive sampling was used to obtain important information due to the small size of the population. The sample for the study were 5 Wulomoi at Teshie and the main findings of the study indicated that Art plays a significant role in the priestly rule of the Wulomoi of Teshie in that the position of a Wulomo is purely surrounded with Art especially the use of colour and its symbolism. It became evident in the study that most of the Art forms used by the Wulomoi communicate their symbolic identity. In order to preserve the original identity from the ongoing changes affecting the position of the Wulomoi, efforts should be made to publish more literature about the Wulomo from different aspects of their lives.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter discusses the background to the study, statement of the problem, research questions, objectives, significance of the study, delimitation, definition of terms and organisation of the study.

1.1 Background to the Study

Art plays a significant role in almost every society especially in supporting the authority of sacred and secular leaderships. It has been used to legitimize the concept of leadership itself as a social institution (Visonà, Poyner, Cole, Harris, Abiodun, Blier 2003). In Africa, a clear distinction exists between leaders and their members especially when it has to do with Art forms and ceremonies. Art forms in Africa, are used by leaders in bold and subtle ways. The unique status of leaders is defined through other external visible means which signifies their position. While definitions of leadership vary widely, the principal characteristics of royal rule, pertains to military authority, legitimacy ritual sanctification, social hierarchy and wealth material difference (Blier, 1998). Based on these principles African leaders adorn and work with Art forms made of animal hide, weaponry, sculptures, jewellery and costumes whose materials are at once costly, scarce and ritually charged (Blier, 1998). The royal authority permeates through diverse ethnic groups in Africa.

In Ghana, the Ga is an ethnic group that is made up of mixed origins. Ga towns are divided into lineage groups and used to be under the leadership of a Chief Priest (*Wulomo*). The Chief Priest under the instruction of a deity serves as the administrative

head of the society or of absolute theocracies. Precolonial sources abound with references to the peculiar religiosity of the Ga, and to an extensive influence of the position of the Chief Priest (Henderson-Quartey, 2002; Akrong, 2001). However, not much attention has been paid to the Art forms that are associated with the position of the Wulomo. The principle that regulates priestly rule is based on the belief that the priest represents the deity who is the ultimate ruler of the people (Field, 1937). The priest ruler thus, rules on behalf of the deity who is considered as father of the *nation*. Invariably, some forms of these theocracies can be found in almost all the six Ga towns that lie along the eastern coast of Ghana. Although the traditional position of the Wulomo, like other forms of religions in West Africa, has been affected by ongoing social changes over the years, its conservative nature has been sustained and has evolved gradually and unobtrusively (Adegbola, 1998).

In Ghana, the Ga ethnic group covers part of the south-eastern corner of Ghana, known as the Accra plains. There are six major traditional states which together presently constitute the modern city of Accra, the capital of Ghana. The coastline stretches from Lanma in the West to Tema, in the east and from the foot of the Akwapim hills in the north to the Atlantic Ocean in the south (Odotei, 1991; Henderson-Quartey, 2002). According to Parker (2000), Ga families settled in the Accra plains, very likely in small groups and not under one united leader. In spite of their diverse subcultural settings, the Ga have a common identity in the use of common language, which is the Ga language. Other social practices that are common among the Ga include their naming system, the Homowo festival, and also the priestly rulers known as *Wulomɔi* (plural).

Although the position of the Wulomo is common to all the Ga towns, there are some nuance modifications in their roles within different towns. In Teshie, for example,

the role of the Wulomo entails installation of a new chief, supervising the initiation of adult men; purification of the sea in collaboration with the chief fisherman; and most of all, praying at all times for the state and waiting on God for any new revelation about the town or the people of Teshie (Odotei, trip down memory lane , 2013).

By the eighteenth century, the responsibilities of the Chief Wulomo increased and it became necessary to separate his religious function from his secular functions (Akrong, 2001). In the case of the *La-Kpa Wulomo* Numo Odi Kpoti in the eighteenth century the deity started killing people because the Wulomo was increasingly involved with secular matters. Considering the changes that have occurred that affected the identity and the position of the Wulomo, a cursory observation reveals that some of the Artistic forms and works used in the performance of his duties might have undergone some changes with time.

Some striking Art forms of the Wulomo are the white apparel that the Wulomo wears always in the form of textiles. The use of the colour white relates to sacral power. Architecture is another Art form that defines the residence of the Wulomo and jewellery in the form of beads also identifies the Wulomo and his position. These Art forms associated with the Teshie Wulomo are common among the various Wulomoi of the Ga towns.

Over the years Teshie has undergone many changes with regard to the sociocultural developments. The influence of other sub-cultures has turned Teshie to become cosmopolitan. In the past, it was uncommon to see indigenes of Teshie getting married to people from other ethnic groups. Even though the social structure of quarters and lineages still exist, most members of diverse clans have moved to other areas of Teshie but during funeral and other ceremonies most members converge in their various

lineage houses. However, their social structures remain undifferentiated and this has significant consequences for the position of the Wulomo within the community.



Figure 1: Administrative Map of Ghana.
Source: google images 2006

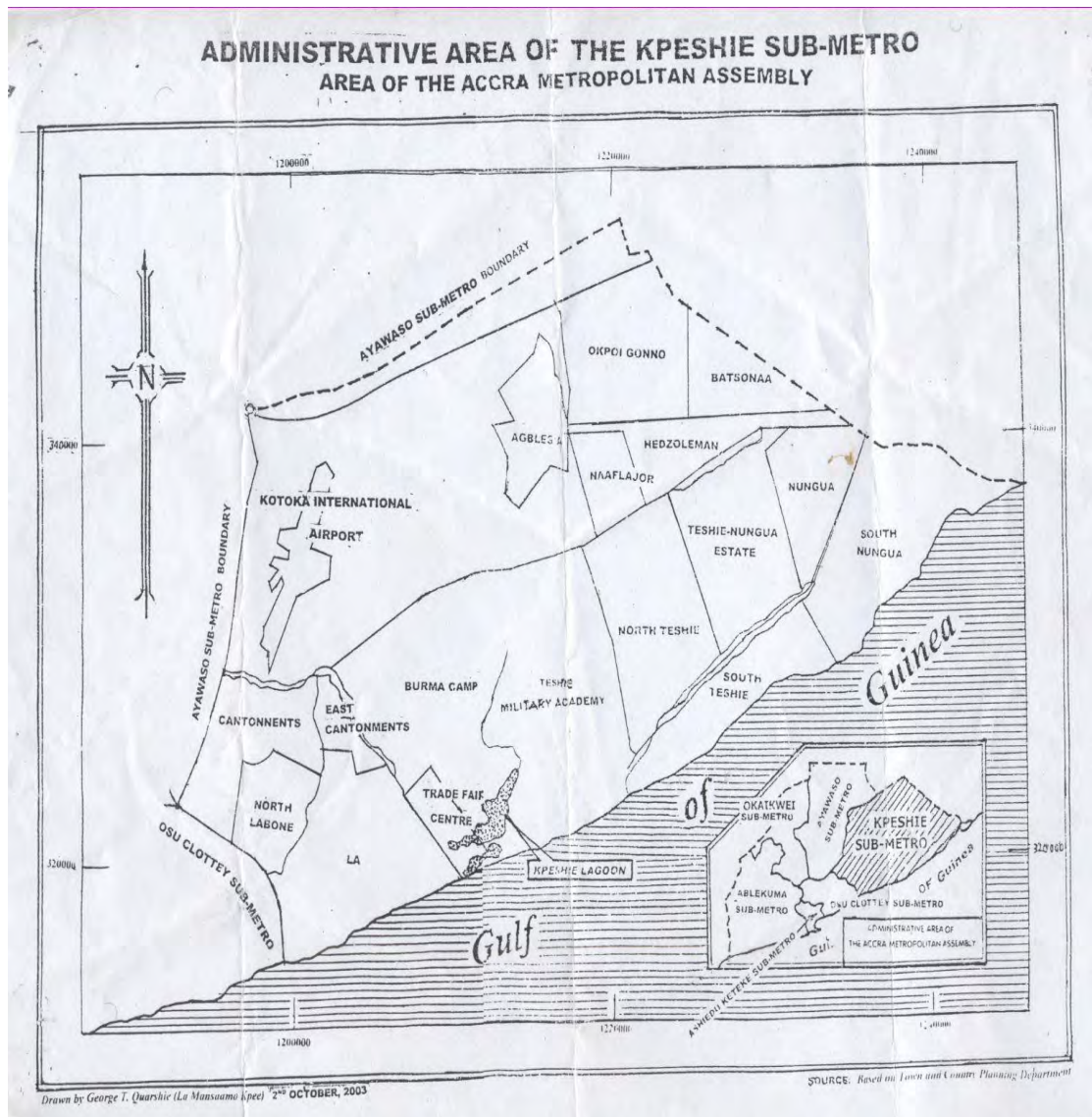


Figure 2: Administrative Area of Kpeshie District including Teshie. (Now two towns Teshie and Nungua have been carved out of the Kpeshie sub-Metro to form a new Municipality called Ledzokuku Krowor Municipal Area, the study was however conducted in Teshie.
Source: Ledzokuku Municipal Assembly 2016.

The entire Teshie community within the context of this research has been divided into five localities: Teshie *Maamli*, Teshie Camp, South Teshie, North Teshie and Teshie Nungua Estates. The divisions are based on the main features peculiar to each area. Teshie is located between the major Accra-Tema road that passes through the town and the second by pass that lies in Teshie Old Town. The area is identified with suburbs such as *Adon*, *Tafo*, *Mobile*, *Abotsi-Hanya* and others. Teshie Camp is located to the north-western part of Teshie and is largely demarcated for military habitation and

activities, and recently the establishment of Kofi Annan Peace Keeping Training Centre. The north-eastern part of Teshie, stretches as far the border of Nungua, hence the name it bears Teshie- Nungua. North Teshie is occupied by people who, as a result of urbanization, have drifted from other areas to rent houses including indigenes to settle in this area. They come from various ethnic backgrounds and nationalities and have different social status. This is the most densely populated area of the five localities. South Teshie is closest to the sea and mainly inhabited by the indigenes who are predominantly fisher folk and most of the houses have existed for over a century as inherited corporate family houses. Housing arrangements are haphazard and very close together, with very narrow passages between them. In South Teshie, names of traditional divisional areas such as *Kle*, *Agabawe*, *Krobo*, *Lenshie*, *Gbugbla*, have withstood the test of time and have been sustained. It is from these major clans that the Teshie traditional administrative setup is selected (Dsane, 2013).

The chief of Teshie is selected from the *Lenshie Quarter (Clan)*, the *Mankralo* (Head of administration) is selected from the *Krobo* clan, the *Atofotse* (treasurer), *Gbugbla* clan, *shikiteele* (secretary) from Abawe clan, and the Wulomo is selected from the *Kle* QuArter precisely from the *Tsie We* a lineage within the *Kle* quArter (Kwei, Anang, & Bekoe, 2004).

Teshie people are well noted for their artistry in that they illustrate symbolic gods affiliated to their clans and write names of their linages at the entrances leading to these houses. The people are also noted for the customised caskets that they produce in the form of different brands of cars, cocoa, hammers and many others. Being a fishing community, one may find Artistic images on their canoes. Recognising that Art forms are an integral part of their society it becomes important that Art forms and Art works

within the community such as that of the Wulomoi that have not been documented be explored and documented for academic purposes.

1.2 Statement of the Problem

Over the years, the position of the Wulomo (chief priest) among the Ga has been shrouded in mystery to the extent that he is scarcely seen in society. His personality and the role he plays in society always create an aura around him. In spite of the little information on the religious functions of the Wulomo, there has not been any significant documentation of Art associated with the role of the Wulomo in Ghana.

Field (1937) wrote extensively on the religion of the Ga people in relation to the Wulomoi. In Teshie, for example, she highlights the names and functions of the Wulomoi and their gods. She explains the reason for the amalgamation of the *Osabu Ayiku* which are separate gods, hence, the most authoritative Wulomo in Teshie. She also mentions the *Gua* god and its Wulomo who is an elder from *Amatsɛ We* lineage.

Kilson (1970) wrote about organisation and form in Ga rituals. She emphasised on the *kple* cult which the Ga believe to be their traditional religious system. The *Kple* ritual is performed by cult groups, each of which is responsible for the performance of ritual associated with a specific deity. Although cult groups perform *kple* ritual, the responsibility of the ritual is entrusted to the Wulomo who serves a specific deity.

Akrong (2001) wrote about the priestly role and the administrative set up of the La Kpa Wulomo. He established the principle that regulates priestly rule which is based on the belief that priest represents the deity who is the ultimate ruler of the people.

In all these scholarly works, none of them mentioned Art that can be used to identify the Wulomo. Since the analytical focus has been on the religion and administrative set up of the Wulomo, there remains a gap in research for the examination of Art forms and their significance that has not been explored. Such an examination constitutes the primary concern of this study. Since culture is dynamic and society keeps changing it has become difficult for the Wulomoi to abide by some of regulations associated with the position. Therefore, the concern of contemporary changes that have occurred in the Art forms of Wulomo are also explored.

1.3 Objectives of the Study

The research sought to:

- i. find out the Art forms and how they differ among the Wulomoi.
- ii. find the significance of the Art forms used by the Wulomo.
- iii. examine how contemporary cultural practices in Ghana have affected the Art forms of the Wulomo.

1.4 Research Questions

The following research questions guided the qualitative study.

- i. What are the Art forms used by the Wulomoi among the Ga people?
- ii. What are the distinctions between the Art forms used by the Chief Wulomo and other Wulomoi?
- iii. What is the significance of these Art forms used by the Wulomo?

- iv. How has contemporary cultural practices in Ghana affected the Art forms of the Wulomo?

1.5 Significance of the Study

There has been some literature about the Ga in Ghana that talk about their history, migration, and their traditional administrative structure (Akropong, 2001; Field, 1937). From these scholarly works, some of the authors mention the role of the Wulomo in some of the social ceremonies such as Homowo and some initiation rites. However, little literature exists on the Art forms of the office of the Wulomo. This research is expected to add to existing body of scholarship with regard to the Wulomo. It is designed to serve as a reference material for Art teachers in Art and Culture.

Documentation and archiving play an important role in the preservation of culture in any country. This research, when published will hopefully enable future generations to be more informed about the Art forms of the Wulomoi. The current generations in Ghana and beyond will become knowledgeable to modify some of their cultural practices. Thus, the research will enhance documentation of the cultural practices of the Wulomo.

The research, if published will also encourage policy makers to consider integrating acquired knowledge from the position of the Wulomo into the Cultural Policy of Ghana.

1.6 Delimitation

The study focused on the visual Art forms of the various Wulomoi in Teshie. The study area was the Ga ethnic group in the Greater Accra Region of Ghana, but due to the

vastness of the region, the area of study was limited to Teshie because of the proximity and easy access to the Wulomoi. The selection of the *Wulomoi* was based on proximity and cost effectiveness; proximity in the sense that the researcher had access to some elders of Teshie town who served as link persons in data collection. The research was designed to be cost-effective because the researcher resides in Teshie, the location of the study.

1.7 Definition of Terms

- Afli:** It is a long necklace stringed in black and white beads.
- Agbatsu:** It refers to a building/room where the deity of the Wulomo resides.
- Akpoga:** It is a metallic bracelet made of brass worn only by the chief Wulomo of Teshie.
- Atofotse:** This refers to a treasurer
- Homowo:** It is an an annual festival celebrated among the Ga people to hoot at hunger.
- Kluko:** It is a crafted cup made from a coconut shell used for pouring libation by the Wulomo.
- Komi:** *Komi* is a necklace made with a fibre-like material with many intersections.
- Kple:** It is a ritual dance performed by Wulomoi, priest and priestesses. Also it refers to a bracelet stringed in black and white beads which is worn by the Wulomo.

- Mankralo:** This refers to the head of administration
- Me:** It is a bracelet stringed in all-white flat beads which is worn by the Wulomo.
- Metaphysics:** It is the branch of philosophy that deals with the first principles of things, including abstract concepts such as being, knowing, identity, time, and space.
- Nuumo:** This refers to an elder who hold a position in the town.
- Shikiteele:** It is corrupted form of secretary in Ga language
- shishɛɛi:** It is a type of anklet that is worn on the left leg of the Wulomo and other traditional leaders in Teshie.
- Theocracies:** this refers to a system of government in which priests' rule in the name of God or a god.
- Wulomɔ:** He is a person ordained by the gods of the specific Ga ethnic group to serve as the spiritual head of the Ga state. The Wulomo is to serve as the link between the ancestor(s) and the society. Its plural form is Wulomoi.

1.8 Abbreviations and Acronym Used

AMA: Accra Metropolitan Assembly.

UNICEF: United Nations International Children's Emergency Fund.

1.9 Organisation of the Study

The research report is organised in five chapters. Chapter One includes background of the study, problem statement, objectives, research questions, significance of the study, the scope and definition of terms. Chapter Two presents a review of related literature to the study, while Chapter Three focuses on the research methodology: research design, sampling, data collection instruments and procedures that were used, and outlines the data analysis. Chapter Four covers detailed analysis and discussion of data collected from the study while Chapter Five presents summary, conclusions and recommendations. The next section of the report, after Chapter Five, are references and appendices.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

In reviewing related literature in this study, emphasis is placed on the concept of Art in general, aesthetics and Art, theories of Art, Art, culture and identity, the concept of African Art and Art and Religion. The concept of aesthetics in African Art is also reviewed.

2.1 The Concept of Art

The concept of Art has generated a lot of debate for some time now. Even though dictionaries and encyclopedia have made efforts to define Art, such definitions may not be adequate to cover all that Art represents. The Oxford Advanced Learner's Dictionary (2006) defines Art as the use of imagination to express ideas or feelings particularly in painting and drawing or sculpture. But this raises the question: is Art all about imagination? Sometimes Artists observe objects and visually depict the likeness of such objects. Similarly, there are many imaginary depictions of reality that are considered as Art but the notion of Art is not just painting a picture, nature, drawing human figures or sculpture. In 1926 the Customs Department in the United States of America, requested that commercial import tax be placed on Brancusi's *Bird in Space* because it was identified that it bore similarities with propeller blades (Green, 2002). This notion of Art also raises a question as to who determines whether an object is a work of Art. Danto (2003) shares the same view in that most people cannot tell if something is Art or not.

Over the years there has been the assumption of what Art is and it has been restricted to a set of objects that everyone will be able to identify. In contemporary times however, Art has been conceptualized with philosophical underpinnings as being consistent with the radical openness that has overtaken the field of Art. It is noteworthy that these objects cannot be identified as such since anything one can think of might be a work of Art and what accounts for this cannot be a matter of simple recognition (Danto, 2003). Perhaps this may be because many societies have no word for Art at all.

Many authors have shared their views about Art from different points of view. Even though there is no one definition of Art, the Art society share in the view that Art has to do with skill, beauty, self-expression, communication, make believe, innovatory tendencies among others (Green, 2002). Green (2002) gives examples where people were unable to identify a lamp of bronze as a work of Art partly because it was in the ship yard rather than in a museum. Another example is a piece of junk sculpture that has been placed near a dumpster behind the Museum of Modern Art in New York. The sculpture was never recovered because the junk man was doing his work by adding the sculpture to the trash. In modern sculpture and painting it has become difficult to separate Art from real life since there is a thin line separating them.

Green (2002) stated that Art is an inner emotion of man which is visually expressed through the fields of Art. This visual expression become the window through the soul of that person. According to Staler (2003) definitions of Art fall broadly into three types, relating to representation, expression, and form. The dominance of representation as a central concept in Art lasted from before Plato's time to around the end of the eighteenth century. Representational Art is still to be found to this day, but it is no longer pre-eminent in the way it once was. Based on these, Plato stated that "Poetry exists only by imitation. It is the same thing with painting, dance and music;

nothing is real in their works, everything is imagined, painted, copied and Artificial. It is what makes their essential character as opposed to nature” (Staler, 2003)

Mary Ann Sures, an Art historian, in an interview with Leonard Preikoff defines Art as a selective recreation of reality according to the Artist metaphysical (basic) value judgment (Sures, 1996). In the same vein, Green (2002) emphasizes that art equals anything out of context. This means that reality is relative because it is difficult to identify some works of Art when they are out of context, affirming the fact that Art is deduced from reality.

From Sures’ definition, Artists go through a selective process of their subjects (reality) which they render in their basic values. However, one may ask whether fiction or imagination in Art are exempted in Sures’ definition. Imagination and fiction are the basics of what already exist in reality and the Artist selects from reality and formulates the fictional Art work. However, Leo Tolstoy, who had a more spiritual point of view states that art is a human activity that by means of certain external signs, hands on to others feelings one has lived through, and that others are infected by these feelings and also experience them (Staler, 2003). Furthermore, Dickie (2000) gives an institutional definition of Art as an Artefact which has been conferred upon the status of a candidate for appreciation by the Art world. This leaves the content of Art open, because it is open to museum directors, festival organizers, and so forth, to decide what is presented (Staler, 2003).

Thomas (2015) observes that people's philosophical need of Art lies in the ideas that their cognitive faculties are conceptual, that they acquire knowledge by means of abstractions, and need the power to bring their widest metaphysical abstractions into their immediate, perceptual awareness. Art fulfils this need: by means of a selective re-

creation, it concretizes man's fundamental view of himself and of existence. In effect, it tells people which aspects of their experiences are to be regarded as essential, significant, important (Thomas, 2015).

Tolstoy (2006) states that Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity (Tolstoy, 2006).

2.2 Aesthetics and Art

Aesthetics is an odd field and in some ways a confused one. Yet, among the issues that are discussed in aesthetics, the most fascinating and profound ones are that which philosophy has to offer (Walton, 2007). The aesthetics word traces its origin to a Greek word *aesthetikos* that means sense appearance. It emerged in Europe during the 18th century.

Russo (2012) defines aesthetics as the study of value in Art. Smith and Simpson (1991) hold that aesthetics is the attempt to understand peoples' experiences of talking about objects that are perceptually interesting and attractive which are valued not simply as a means to an end. Veereshwaar and Shrma (2001) also explain aesthetics as a theoretical inquiry, pointing out that it is a branch of philosophy which deals with the beauty and the beautiful with a concern to discuss beauty in all aspects and its relation to human life. Bruyn (2002) on the other hand interpreted aesthetics as a field giving

priority to form over function. Beauty, he said, was independent of any particular figure with which it was attached. Sheppard (2009) states that Art is the only object of aesthetic appreciation. However, people regard nature to be beautiful and want to spend time looking at it. Sheppard further explains that aesthetic is not limited to the sense of sight but to all the human senses.

Iseminger (2004) is also of the view that the term Art and aesthetics are often used interchangeably, which confuses two important facts that the concept of aesthetic and the concept of Art are distinct concepts, each with its own history. Art and aesthetics are related to one another and that it has become contentious.

Greek philosophers such as Plato and Aristotle set the pace for other philosophers to write about aesthetics. According to Plato as stated in Pablo, Alexander, and Merold (2004) the manifestation of something beautiful attracts the person who sees it. Plato further lists things that are beautiful. However, his ideas on beauty did not take into account the role of Art and aesthetics. Spicher (2016) is of the same view as Plato's prominent contribution on aesthetics which is the notion of imitation. Imitation is derived from the idea that beautiful things are mere replicas of beauty itself.

Aristotle agreed with Plato's assessment that an object is beautiful because of qualities inherent in the object. As a result, Aristotle took a more scientific, even mathematical, approach to the nature of beauty. According to Aristotle as stated by Mills (2009) the chief forms of beauty are order, symmetry and definiteness because beautiful objects possess these properties.

During the eighteenth century, a knowledge of philosophy had established itself as a requirement for a meaningful discussion of the fine Arts (literature, painting,

sculpture, architecture and music). Based on these, aesthetics became the new philosophical discipline developed from critical speculation (Holub, 1978).

Hutcheson's perception of beauty and harmony as stated in Pablo, Alexander, and Merold (2004) is mediated by the external senses to an internal sense that registers the phenomena of beauty. For the aesthetic experience to occur, the viewer or listener needs to be knowledgeable and have a fine sense of sensibility. Hutcheson as stated in Shelley (2014) begins his argument for the internality of the power of discerning beauty by observing that the five external senses are insufficient for that discernment. One could have all five senses working yet could be insensible to beauty.

According to Bennett (2015) the fact is that beauty, like other names of sensible ideas, strictly refers only to the perception of some mind. Just as cold, hot, sweet, bitter refer to sensations in our minds, these may have no resemblance to anything in the objects that arouse these ideas in people.

Alexander Baumgarten coined the term aesthetics in 1750 as stated in Shimamura and Palmer (2012) to advance his new philosophical approach, which was to study the Art of thinking beautifully. He argued that the appreciation of beauty is the endpoint of an aesthetic experience. People sense beauty in many things, from natural objects to skilful Artworks, and aesthetics is the study of how the mind beholds beautiful objects. Kant introduced the notion that judgment of the beautiful is not world bound rather Kant agrees with Hutcheson that it is based on a feeling (Graham, 2005).

The 20th century saw many great philosophers such as Schopenhauer, Herbart and Nietzsche that came out with their assertion of Art aesthetic. For Schopenhauer as stated in Samuel (2010), aesthetic experiences are also understood metaphysically, but they are not explored for insights about judgment itself. They are rather explored for insights

about the world's movement into representation. Friedrich Nietzsche did not share the same view as Schopenhauer. Friedrich Nietzsche as stated by (Kaufman, 1982), believes the world itself to be overloaded with beauty because people determine what beauty is. For him nothing is beautiful, except man alone. All aesthetics rests upon this naivety, which is its first truth while the second is nothing ugly except the degenerating man and with this, the realm of aesthetics and judgment is restricted.

The different definitions of Art during the 20th centuries were due to the pressure put on the theories of Art by the Avant Garde movement. These Artists refused to produce objects that fit the standard definition of Art. Based on this some philosophers turned to philosophy of language which was promoted by Ludwig Wittgenstein (1958) in his book *Philosophical Investigations*. Ludwig Wittgenstein was of the view that in order for one to understand a word, one must first consider its customary uses because that word is nothing beyond those uses. Weitz (1956) also argues that the very adventurous character of Art presents changes and new creations which makes Art logically impossible to ensure any set of defining properties. However, the best one could do was identify a formal set of resemblances. Art forms are not static so no theory on Art is actually possible and efforts to reach a definition should be abandoned. Instead of wondering about the nature and essence of Art, it is more useful to analyse it and the kind of ideas it represents.

2.3 Theories of Art

Theories of Art show a great variety of approaches which vary in their philosophy and theoretical assumptions. Art can also be approached in different ways (institutional, techniques, historical or philosophical) and that makes it difficult to establish a holistic

definition for Art. In the same vein, many Art theories are based on perception and philosophy of the Artist and Art critics (Ross, 1982). Smith and Wilde (2002) are of the view that, the definition of the theory of Art is problematic because what counts as a *theory*, whether it be of natural phenomenon such as a theory of optics or perception or of cultural changes such as forms of visual representation or Artistic styles, depends not only on the nature of the subject matter, but also on the methods used in searching for answers of what an Art theory is. Whereas a theory is a linguistic construct which abstracts from experience and generalizes over the particular subject, Art requires particular judgement within a sensible medium.

The 18th century theories of Art were largely developments of and reactions to elements of Greek though within this period, there was a tremendous development of new thinking about Art. However, the 20th century witnessed more creativity in the production of new approaches in Art (Thompson, 1999).

According to Gaut (2000) theories of Art are diverse because theories can be formulated from a functionalist definition, institutional definition, historical definition and the various hybrids which have been thriving of late. Osborne (1970) identifies three basic ways in which people can think about works of Art and these are formal theory, representational theory and the instrumental. The formal theory has to do with the physical properties of the Art work such as the material. It is made up of wood, marble, clay among others and the processes used to execute the Art work. Representational theory portrays Art in realism, naturalism, idealism, illusion, representation, architectonic, abstraction, style, stylized, decorative way. Instrumental theory relates to Art works that serve moral, political, religious values.

Williams (1998) asserts that an ancient doctrine that Art works are imitative or capture likeness has been widely denied by aestheticians who are thought to hold sharply contrasting views about the nature of Art. Williams, in his Article establishes two main theories of Art. These are formalism which maintains that Art works are void of all representational content and consist of mere patterns of lines and colour that pleases on direct inspection. The second is that a physical object acquires a representational content in that Art works differ from physical object to invisible Art making property, namely an identification that the Artist makes.

Many theorists contend that their enterprise is no mere intellectual exercise but an absolute necessity for any understanding of Art and our proper evaluation of it. Unless people know what Art is, they say, what its necessary and sufficient properties are, people cannot begin to respond to it adequately or to say why one work is good or better than another. (Weitz, 1956)

2.3.1 *Formalism*

Philosopher Plato developed a Theory of Forms based on the idea of *eidōs*, roughly translated to mean stature or appearance. According to Wolf (2016) Plato applied the term broadly in his various dialogues to suggest a rudimentary universal language. Every earthly object, he suggested, whether tangible (like a chair) or abstract (like human virtue), shared one aspect: they all had a form.

The formalist theory was propounded by Bell and Fry (Thompson, 1999). According to Thompson (1999) it is true that they mostly speak of painting in their writings but both assert that what they find in that Art can be generalized for what is Art in the others as well. The essence of painting, Bell and Fry maintain, are the plastic

elements in relation. Its defining property is significant form, that is certain combinations of lines, colours, shapes, volumes and everything on the canvas except the representational elements which evoke a unique response to such combinations. Anything which is Art is an instance of significant form; and anything which is not Art has no such form, based on the formalist theory (Wolf, 2016). Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the Artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful as the musician gathers his notes, and forms his chords, until he brings forth harmony (Dayan, 2011; Weinberg, 2010). Therefore, to attempt deconstruct and subsequently explain an abstract work of Art it is essential to strip it of its intrinsic value. The ultimate meaning of an abstract work was to be found in its very form that is shapes, colours, and lines (Wolf, 2016).

Even though these Art theories are mostly applied within western Art world, the theories still apply to some Ghanaian Art works. An example is the Akan comb which is sometimes embellished with design elements such as lines and shape. According to Cole and Rose (1977) this was due to influence from the compositional devices of European emblem.

2.3.2 *Romanticism*

Romanticism started around 1800 which gained momentum as an Artistic movement in France and Britain in the early decades of the nineteenth century and flourished until mid-century. With its emphasis on the imagination and emotion, Romanticism emerged as a response to the disillusionment with the Enlightenment

values of reason and order in the aftermath of the French Revolution of 1789 (Galitz, 2004).

Romanticism was mainly driven by imagination, nature, symbolism, myth and emotions. Nature meant many things to romantics. It was often presented as itself a work of Art, constructed by a divine imagination. Symbols are the human aesthetic correlation of nature (English Department, Brooklyn College, 2009) in *Introduction to Romanticism*. However emotional reaction has always been an integral part of Art experiences of Art. Without it we are not fully expressing our experience of Art (Fenner, 2008). Antobam (1963) indicated that the Arts actually reveal themselves in a people's way of life, the sum of which constitutes their culture. It shows also that in the Ghanaian context, these ways of life include the traditions that the people hold on to such as customary rites of worship, and the significance or cherished values they attach to these activities. It also becomes evident from Antobam's discussion that personality or identity is an important aspect of human existence and that either of these is a direct product of human activities. This further indicates that any group of people however large or small, has a distinctive personality or identity resulting from their ways of life. which can safely be referred to as their cultural identity (Antobam, 1963).

2.3.3 *Expressionism*

According to Bailey (2016) The Expressive theory of Art was born of the Romantic Movement, which reacted against 18th century classicism and placed the individual at the centre of Art. In this theory, Art was seen as the means of portraying the unique, individual feelings and emotions of the Artist and good Art should

successfully communicate the feelings and emotions which the Artist intended to express.

Leo Tolstoy pointed out in Fenner (2008), envisioned Art as essentially a form of communication. Fenner (2008) argues that Art is meant to communicate universal emotion, which is felt by the Artist and is subject of the work and is then communicated to the Artists' audience. Art was now meant to come forth from *within* the Artist, rather than from a depiction of the external visual world, and the standard for assessing the quality of a work of Art became the character of the Artist's feelings rather than an analysis of the composition (Wolf, 2016).

In the same vein, Collingwood as stated in Ingram (1970), defines Art from a linguistic point of view. Based on his definition Fenner (2008) deduced that expressionism is not weighed down with either a religious or moral commitment nor with heavy metaphysical commitment. Furthermore, it does not have the obvious defect of Art works being a mere outpouring of emotion even though emotion is a key player in appreciation. Tolstoy (1996) pointed out that Art is a human activity, consisting in this, that one person consciously, by certain external signs, conveys to others feelings he has experienced, and other people are affected by these feelings and live them over in themselves (Fenner, 2008). Since expressionism tends to focus on the emotional expression of once inner feeling it can be deduced that expressionism evolved from Art movements such as impressionism and post impressionism which further led to cubism and surrealism in the early part of the 20th century.

These techniques were meant to convey the turgid emotional state of the Artist reacting to the anxieties of the modern world (Wolf, *The Art Story Modern Art Insight*, 2016). According to Murrell (2000) during the early 1900s, the aesthetics of traditional

African sculpture became a powerful influence among European Artists who formed an avant-garde in the development of modern Art. Murrell (2000) also states that in France, Henri Matisse, Pablo Picasso, and their School of Paris friends blended the highly stylized treatment of the human figure in African sculptures with painting styles derived from the post-Impressionist works of Cézanne and Gauguin. In Ghana, most figurative sculpture are stylised with exaggeration on some features examples are combs, linguist staffs, umbrella tops and fertility dolls. Therefore, expressionism is evident in Ghanaian Art (Cole & Rose, 1977).

2.3.4 Cluster theory of Art

The various attempts by philosophers to define the concept of Art has not been realized. Many theories have been propounded based on the varied definitions on Art. Some of these theories include functionalist definition, institutional definitions, historical and various hybrids of these have been proliferating of late (Gaut, 2000).

According to Gaut (2000) in the case of Art, one can set some properties for instance a work of Art must be beautiful, it must be expressive, it must be original and it must be complex and coherent. Therefore, if an object possesses an aspect of these properties then it is a work of Art. In the same vein, Fokt (2014) defines a cluster as a set of properties which are criteria for application of a concept. To classify any to be Art, it must satisfy at least one sufficient subset criteria. The cluster includes properties commonly ascribed to Art. However, there is no greater theory behind selecting the particular properties.

Fokt (2014) further emphasized that there is no reason why new properties should not be added or why some of the properties could not be removed or replaced.

The theory holds that Art works in a cluster concept without determining what exactly is included in the cluster, and thus changing some particular criteria might have an influence on what object the theory will pick out as Art, but it cannot challenge the structure of the theory itself.

2.3.5 *Symbolism*

According to Myers (2007), symbolism initially developed as a French literary movement in the 1880s, gaining popular credence with the publication in 1886 of Jean Moréas' manifesto in *Le Figaro*. Reacting against the rationalism and materialism that had come to dominate Western European culture, Moréas was on the view that validity of pure subjectivity and the expression of an idea over a realistic description of the natural world. Symbolism allows Artist to best to express reality through poetry because it paralleled nature rather than replicating it, became a central tenet of the movement. Though it began as a literary concept (Myers, 2007). Chipp, Selz, and Taylor (1968) explains symbolism in the visual Art concept as a believe that the greater reality lay in the realm of the imagination and fantasy which was inspired from Romanticism. However, *The Art Story Contributors* (2016) is of the view that symbolism is the emphasis on emotions, feelings, ideas, and subjectivity rather than realism. Their works are personal and express their own ideologies, particularly the belief in the Artist's power to reveal truth.

Symbolism followed Impressionism chronologically, but it was the antithesis of it, as the emphasis was on the meaning behind the shapes and colours. It did, however, echo the sentiments of the Post-Impressionists Vincent Van Gogh and Paul Gauguin who both lamented the spiritual decline of the modern world.

According to Myers (2007) symbolism was soon identified with the Artwork of a younger generation of painters who were similarly rejecting the conventions of Naturalism. Symbolist painters believed that Art should reflect an emotion or idea rather than represent the natural world in the objective, quasi-scientific manner embodied by Realism and Impressionism. In an Article on Paul Gauguin published in 1891, Albert Aurier gave the first definition of symbolism as an aesthetic, describing it as the subjective vision of an Artist expressed through a simplified and non-naturalistic style as stated by (Myers, 2007)

In Ghana for example, there are many Art works that have symbolic meanings. This is due to historic culture. Cole and Rose (1977) give many accounts of Ghanaian Arts that have rich symbolism. An example is the *akuaba* which symbolises a child and it believed that if one takes care of this wooden sculpture as they would take care of a living baby they conceive if the person in question is barring. A more contemporary example is the Ghanaian Artist Owusu Ankomah who transforms the naked human body into convincing levels of spiritual median symbols, as transcendental beings, changing from one sphere to another without losing the impact of its being (Anatsui, et al., 2009).

2.4 Art, Culture and Identity

The contribution of trade in Africa with other cultures introduced African Artists to new material forms and ideas in Art. They introduced African Artist to materials such as glass, copper, and coral and among others. The colonial era also impacted cultural practices in Africa, as Artists responded to new forms of patronage and the introduction of new technologies (Clarke, 2006).

There is a notion that most Artistic expression by Africans are primitive forms of their culture and cannot be recognized as Art. According to Hackett (1996) African works of Art whether sculptural figures, textile, painting or pots are generally enjoyed, critiqued and used by the community or group rather than being a privilege of an individual alone. In the same vain most African cultures do not isolate the category of objects as done in western Art, but associated with an aesthetic experience of objects having certain qualities (Hackett, 1996). Even though the word Art may not exist in many ethnic groups, many African societies have words that indicate Artistry such as embellishment, decoration, beauty among others (Clarke, 2006).

Ghana has very rich cultural heritage that dates as far back as medieval Ghana 4th to the 13th century (Annku & Lodonu, 2012). Ghana can boast of very rich indigenous and contemporary Artefacts of exceptional intriguing philosophical values and qualities. The major areas of Artistic expressions in Ghana include the visual Arts, auditory Arts and performance Arts. The visual Arts include symbols, paintings, sculpture, ceramics, textiles and architecture. The spectrum of these visual Art manifestations is noticeable in the courtyards and offices of traditional rulers.

Tylor (1871) defined the concept of culture as that complex whole which includes knowledge, belief, Art, morals, law, custom, and other capabilities and habits acquired by man as a member of society stated in (Helen, 2012). From this broad definition of culture there are associations between the material aspect of culture (Art) and non-material culture (beliefs) (Bentley, Maschner, & Chippindale, 2008).

Culture may be deemed as the values, symbols, interpretations, and perspectives that distinguish one people from another, it is not only material objects and other tangible aspects of human societies (Wessels, 2014).

Marc (1998) is of the view that Art is the fundamental expression of culture which becomes the content of culture. Most works of Art are so closely related to the social, historical and cultural background of the societies in which they have originated that they may not be instantly comprehensible to persons not familiar with the context out of which they have grown (UNESCO, 1979). Art then is a necessary expression of any human psyche which become the reflection of civilization and the voice of culture. Without Art there cannot be an identity. Art defines the past and signifies the present. The realm of culture is the realm of meanings, the effort in the same imaginative form to make sense of the world through the expressiveness of Art and rituals, particularly that incomprehension such as tragedy and death that arise out of prevailing difficulties which every self-conscious human being must confront at some point in his life (Bell, 1996), as stated in Marc (1998).

Given the concept of culture, it is practical that the contrast between culture and cultural identity be drawn. Cultural identity is seen as identification with and perceived acceptance into a group that has shared systems of symbols and meanings as well as norms and rules for conduct (Fong & Chuang, 2004). From this perspective cultural identity is formed by the characteristic of the individual that qualifies him to be accepted and identified as part of a group. The identity may be associated with language, religion, Art forms, beliefs or skill coupled with the manner and processes through which they are manifested by the person or group (Fong & Chuang, 2004). In any given cultural group members may vary in the degrees of their intensity of identification with the group's use of symbols, sign and meanings. That is, members who identify with the same cultural group may generally share a similar system of symbols, sign or other communication conduct. Cultural identity elicits different meanings and experiences for people (Mercer 1990: Woodward 1997) stated in (Fong

& Chuang, 2004). Some members will identify with particular communicative cultural practices, while other members may choose not to partake and identify themselves as enacting the same expression, rituals, and among others because of different preference, values, attitudes or beliefs.

The Ghanaian culture is evident in its people's cosmic values and beliefs and more specifically in their indigenous religions and religious practices as a means of seeking union with the Supreme Being. Further, Ghanaian culture reveals itself in the architecture, sculpture, ceramics, drawing, music and dancing, drama and literature, which can be summed up as the Arts that constitute Ghanaian people's Artistic heritage (Antobam, 1963).

In Ghanaian cultures, people are identified with symbolic Artefacts which portray their status in the traditional society. These include the position of a chief, linguist, priests and priestesses, sword bearers among others. Chiefs are generally identified with stools or skins. In many ways a stool is synonymous with its owner. It follows a person from birth to death, while a ritually punctuating major segment of his or her life. For example, when a ruler dies among the Asante it is said that the stool has fallen. In the same manner the seat of governance in Ghana is identified with a symbolic chair for the president. This is seen when the president is being inducted into office (Cole & Rose, 1977).

The position of linguist in the Akan state bureaucracy is not based on the item of regalia but springs instead from the political and intellectual requirements of the office. In the hierarchy of non-royal court officials, a chief's linguist rank at the top the (*Okyeame poma*) is primarily a circular form while it's spiritual and ritual functions are

minor, this is counter balanced by the richness of staff motive imagery (Cole & Rose, 1977).

2.5 Art and Religion

Art has been associated with religion at almost every stage of human development. Artistic efforts appeared in connection with early religion in magical religious dance, dramatic ceremonies and the making of fetishes. Greek religion and plastic Art grew simultaneously and hymns sung at the feast of Dionysos, Greek comedy and tragedy found their origin (Leuba, 1917). Under the motivation of religious inspiration, painting and architecture reached in the fifteenth to sixteenth centuries, beauty and an impressiveness hardly again attained (Leuba, 1917). In the light of the historical relationship Art and religion shares, it is evident that Art and religion are universally present in societies, this is obvious from a turn to different culture in different eras. From the cave paintings and sympathetic magic to present day cathedral and biblical paintings, Art and religion are an important aspect of human development which is pursued by any human civilisation.

That is why the Islamic scholar Seyyed Hossein Nasr as stated in Coleman (1998) argues that when religion diminishes, Art declines. He makes a remark that, whenever there has been a decay of spiritual dimension of Islam the quality of Islamic Art diminishes. According to Coleman historically religious motifs, themes, insight, figures, practices and values have enriched and animated Art and it in turn has facilitated the transmission of sacred scriptures, doctrines, sermons, experiences and prayer. Cross culturally Art reflecting religion, energizing by religion or service of religion has frequently prevailed.

Coleman (1998) states that another bond between Art and religion, is religion's quest for reality can offer an expression to Art. Religion may confer the revelation not decoration upon an Artist work. Azeez (2010) emphasises that religion suppresses certain reality which are beyond description. In most cases, the use of Artistic objects to express spiritual power in religion is accepted through belief and faith. However, Artists are inspired by reality to create works of Art. Tillich states that for him to remove religion from Art is to arrive at a diminished Art as stated by (Coleman, 1998). However, Artist who are religiously motivated seek long-lasting unconditioned revelation about the self, others, nature and the divine. Mostly, Artists set forth a world view that lights some aspects of the human condition in birth, maturity and death.

According to Coleman (1998) the relations between Art and religion lies in the capacity of Art to render religion as an Articulated language. In that, Art confers the power of speech upon religion. Giving the abstract nature of religion, religion turns to Art as a chief means of self-expression. Azeez (2010) also expresses that a close relationship could be identified between Art and religion across history in that Art could serve as a means of expression in religion as well as an object in the process of worship.

If the abstraction of theology and philosophy represent the outer layer of religion, then Art represents its otherwise deep core. To be able to communicate concepts, feelings, or religion, one needs Art. Through hymns, chants, paintings, sculptures, architecture, poetry and literature one meets his or her fellow, spiritually as well as aesthetically. Huston Smith an authority on world religion stated that Art can help religion. Indeed, religion is speechless without Art (Coleman, 1998).

Art and religion are evident when they mix together in certain profound experiences, thereby helping to explain the ancients' unwillingness to distinguish

between aesthetic and the religious. This can be experienced by a strong feeling that is felt in observing a mountain. The feeling may be equally aesthetic or spiritual. To see the two merge in the most intense experience of birth life and death is to see their ordinary interrelationship write large (Coleman, 1998). Art and religion supply the value and standards by which one judges everything around us. As religion offer spiritual and moral values Art offers aesthetic values (Coleman, 1998).

2.6 African Art and Religion

African Art is used for many functions including funerals, initiation and festivals in the varied ethnic groups in Africa. According to Azeez (2010) in the African setting Art works take the form of drawing, painting, carving and casting which are used for religious functions that cover mainly rituals, ancestral worship, worship of deities and rites of passage. Leuba (1917) is also of the view that the Art impulse does not aim at the production of common utility, it is at first connected with at least useful objects. Therefore, in Africa most Art works are mainly used for religious purposes not for decoration and beautification. Examples the akuaba doll by the Akan, the Chiwara masks in Mali

The complexity of the definition of religion defines its unexplained phenomena. To buttress this point, African religion is seen in myths, rituals, proverbs and sayings. Based on this, one can say that the Africans are religiously conscious (Azeez, 2010). African believe in the existence of a supreme being who consolidates the affairs of the universe (Azeez, 2010). This is evident in their ritualistic observation and worship or appeasement of ancestral spirits and deities in reference to the belief in the Supreme Being. It was and still is the belief of the traditional African that there is a supreme

being who cannot be reached or approached by man but through an agent or deity. This agent or deity varies in form of objects and materials in each ethnic group. Some are represented in carved wood, moulded clay, stone and other objects (Azeez, 2010).

Azeez (2010) is of the view that religion and culture cannot be separated and Art is part of the many aspects of African culture. This therefore establishes a strong relationship between Art and Religion where religion is considered as part of culture.

The strong bond established between Art and religion by Coleman makes it clear that Art and religion are inseparable. As such, in many African societies Art is used to express most religious activities including funerals, initiation and festivals. In Africa Art and religion blend in certain profound experience and this is exhibited in the rites people perform before felling a tree for sculpture. This practice is associated with animism and the belief of life after death and the figurative sculpture which serves as vessels for the dead spirits. However, religion confers the possibility of revelation not decoration upon work of Art. Coleman (1998) with the statement in the sense that, in most African societies Art is not for ornamental purposes but has a spiritual association and meaning.

2.7 The Concept of Aesthetics in African Art

Western Philosophers understanding of aesthetics is based on the appreciation of the visual Arts. According to Onyewuenyi (1998) aesthetics is a branch of philosophy that deals with beauty and the beautiful, especially in Art and with taste and standards in value judging Art. This raises the question as whether Africans have a standard of judging Art? Abiodun (2001) is of the view that aesthetics are mainly

influenced by European philosophical aesthetics and uniquely Western visual preferences.

Ozumba (2014) defines African aesthetics as the African way of appreciating nature, creating aesthetic objects, evaluating and improving on nature's aesthetic raw materials for the overall improvement of their well-being. This is linked on man's multi-layered relationship that is in tune with nature, ancestors, other seen and unseen terrestrial and celestial forces. Bromer (1981) points out that in African Art, aesthetics is a term used to sum up the characteristics and elements clearly present in all the Arts. These elements, include, for example, the resemblance of sculptures to human beings, the luminosity or smoothness of an objects surface, the youthful appearance of sculptures, and the way sculptures portray a reserved or composed demeanor. Similarly, in Western Art aesthetics is also the term used to sum up the search for beauty, balance, proportion and conscientious use of materials, in order to achieve good craftsmanship in Art objects.

Wingo (2006) on the other hand, argues that African aesthetics has a social dimension. This is the element of African communal Art. In this conception of Art, what make a piece of work an Art work is not merely who made it, where it was made, and what it was made of, but more importantly, whether it can invite people together. That is, more is required in Africa to give something the status of an Art work. He emphasized that Art is an everyday thing not to be treasured away. To draw on Wingo (2006) assertion that African aesthetics is not a mere checklist of qualities but evokes an interaction within and between a group of people. He gives an example that the more abstract an Artwork, the more the intensity and the duration of the experience of it.

2.8 Summary

The concept of Art has generated a lot of debate for some time now. Over the years there has been the assumption of what Art is and it has been restricted to a set of objects that everyone will be able to identify. Many authors have shared their views about Art from different points of view. The overall definition of Art for this study has been constructed as: the expression of man's positive or negative thoughts through a selective process to create a product that man can relate to. The selective process encompasses medium, tools, ideas and among others. But Art may be whatever we call Art, no matter what that object may be. Theories of Art show a great variety of approaches which varies in their philosophy and theoretical assumptions. Art can also be approached in different ways (institutional, techniques, historical or philosophical) and that makes it difficult to establish a holistic definition for Art. Even though the word Art may not exist in many ethnic groups, many African societies have words that indicate Artistry such as embellishment, decoration, beauty among others. In Ghanaian cultures, people are identified with symbolic Artefacts which portrays their status in the traditional society. These include the position of a chief, linguist, priests and priestesses, sword bearers among others in Africa most Art works are mainly used for religious purposes not for decoration and beautification.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter discusses the methods employed to gather data and analyse data for the study. The chapter is made up of the research design, library research, population for the study, sample and sampling technique, data collection instruments, data collection procedures and data analysis plan.

3.1 Research Methodology

The method used for the research is the qualitative. Qualitative research is usually concerned with meaning and in particular how people make sense of the world. For instance, it shows how a participant experiences events from his or her perspective. However, the process of examining some events and social processes in considerable depth, especially, collecting and analysing these materials can be time consuming and therefore expensive (Griffin, 2004). The researcher selected qualitative method because it is meant to investigate and provide understanding to the Artistic forms associated with the Wulomo among the Ga.

3.2 Research Design

The research was designed to employ the narrative and descriptive methods to present vital data from the Wulomoi. The narrative is a collaborative feature that helps dialogue between researcher and participants. The narration is a resource that aims to explore information that is supposed to be discrete among Wulomoi as a result, contribution to

new knowledge in this area of study. The descriptive method was adopted because the study primarily focused the description of the art forms and art works used the Wulomoi and their significance.

3.3 Population for the Study

The population of the study was the Wulomoi in Accra because all the six Ga towns have Wulomoi within their traditional setting. All art forms and art works used by the Wulomoi also constituted integral part of the population.

3.4 Sample for the Study

The sample for the study were five (5) Wulomoi, selected among the Wulomoi in Teshie. There are twelve (12) different Wulomoi in Teshie including the chief Wulomo. However, there are only eight (8) active Wulomoi in Teshie during the period of collecting data for this research. The other four (4) wulomoi positions were vacant. This five priests sample was selected due to the scope of the study.

3.5 Sampling Technique

The purposive sampling technique were used to sample the chief Wulomo (single) since the chief Wulomo is the overall traditional priest of Teshie. The random sampling technique was used to sample 4, out of the 7 other Wulomoi who are the traditional priest of the various quarters in Teshie. This gave the researcher the ability to conveniently work with a sample size of different Wulomoi which led to the identification of the Art forms with the position of the Wulomoi. The importance of

sampling was to select the different Wulomoi (plural) that were used in the study and this was done with purposive and random sampling techniques.

The sampling process is an important step in any research project since it is rarely practical, efficient or ethical to study whole populations. The aim of all sampling approaches is to draw a limited representative sample from the population, so that the results of studying the sample to obtain primary data sources could provide a hint of what one could expect from a larger population (Marshall, 1996).

3.5 Data Collection Instruments

As a qualitative study, the data collection instruments employed for this research were interviews and observation. These instruments were selected by the researcher to collect data regarding the philosophy, history, art forms and art works used by the position of the Wulomo. The researcher employed in-depth interview instrument with open ended questions, and really established a good environment with the respondents. The researcher also conducted face to face the interviews at the shrines (*Agbatsu*) of the various Wulomoi which lasted for about 50 minutes for each Wulomo. The open-ended format of the interviews enabled detailed description and expansion of the views of the wulomoi. This enabled the researcher to understand respondents better. Since the research was conducted in a Ga community; the interviews were held mainly in the Ga language which made most respondents (Wulomoi) free to express themselves. The interviews were electronically recorded as well as taking handwritten notes. The electronic recordings in Ga were later transcribed and translated into English.

The researcher examined the artefacts used by the chief Wulomo and other Wulomoi through observation. This was done by carefully looking at the objects and

taking pictures. The researcher was not allowed to touch and feel some of the artefacts because ordinary people do not have any right to touch these due to their sacredness. The researcher used about fifteen minutes to observe each artefact. The researcher observed artefacts classified under various Art forms including textiles, jewellery, sculpture and architecture. This instrument helped the researcher ascertain the different materials used in making different artefacts and was able to compare them. The observation instrument, therefore offered the researcher first-hand information.

3.6 Ethical Considerations

Ethical issues are present in any kind of research. The research process creates tension between the aims of research to make generalizations for the good of others, and the rights of participants to maintain privacy (Orb, Eisenhauer, & Wynaden, 2001).

The researcher was introduced to the Wulomo by one of the elders of Teshie. Developing a rapport with the Wulomoi was most critical to this study considering that the research dealt with sacred objects. On meeting, them I assured them that I am a student from the University of Education, Winneba and supported my claim with my school's identity card. For every Wulomo I met, explained the objective of the study sought permission from the deity from whom I was request to present a bottle of schnapps and a token amount of money. I appealed to them to use an electronic recorder in order that I might not miss any aspect of explanation and to help me probe further after I have transcribed.

3.7 Data Analysis Plan

The researcher employed thematic analysis of the data obtained. In this, the various Art forms were examined separately as the Wulomoi were interviewed. Photographs taken served as vivid demonstration of the various Art forms. Based on the findings, the analysis focused on the importance, differences and changes that had occurred in the Art forms. In short, the analysis were based on the research questions that guided the study.



CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

4.0 Overview

This chapter presents and discusses the findings of the research with special reference to identifying the Art forms and Art works that are associated with the Wulomoi in Teshie.

4.1 Findings

Primary data collected were obtained from Teshie Wulomoi through observation and interviews conducted at the respective shrines, from different quarters in Teshie. All Wulomoi bear the title *Nuumo*, which literally means elder. However, in this context *Nuumo* is a revered title to identify the position and authority of the Wulomo.

The position of the Wulomo is sometimes confused with that of traditional priest. The difference, however, is that the Wulomo does not get possessed. The Wulomoi are deemed as prophets. They are bound by some regulations which include: A Wulomo must by all means sleep in his home-land. A Wulomo does not eat left over foods; he does not cut his nails with blade; he does not shave his beard; he does not cut his hair and must always have his hair covered as no human is allowed to see his hair. Various Wulomoi have other specific rules, regulations and taboos depending on the insistence of the deity. Once appointed no member of the society can demand or relinquish them of their position. There are twelve different Wulomoi in Teshie, one of whom wields the highest authority among them. He is the Chief Wulomo (singular) *Numo Adjei Kwaku II*. He is the *Ayiku Osabu Wulomo*, He belongs to the *Kle* lineage of the *Krɔbo* quarter in Teshie. However, in some quarters there are more than one

Wulomo while one quarter (*Lenshi*) does not have a Wulomo at all because the *Lenshi* quarter provides the chief for the town.

Below are the various Wulomoi and the Quarters they belong:

- *Nuumo Ahulu* Wulomo of *Nii Nai We*; of *Gbugbla* Quarter,
- *Nuumo Kumi* of the *Agbawe* Quarter,
- *Nuumo Okpekɔ* of the *Krɔbɔ* Quarter,
- *Nuumo Klan* of the *Krɔbɔ* Quarter,
- *Nuumo Tsawe* of *Kle* within the *Krɔbɔ* Quarter.
- *Nuumo Ayiku* also found within the *Gbugbla* Quarter,
- *Nuumo Gua* of *Kle* within the *Krɔbɔ* Quarter,
- *Nuumo Osabu* of *Gbugbla*,
- *Nuumo Busuafi* of *Kle*,
- *Nuumo Ataa Naa* of *Kle*,
- *Numo Ale* of *Gbugbla*,
- *Numo Ayala* from *Agbawe*.

Out of the twelve Wulomoi, the position of five Wulomoi are vacant. Currently there are eight (8) Wulomoi in *Teshie* including the Chief Wulomo. The research intended to interview all eight (8) Wulomoi. However, five (5) Wulomoi were interviewed for the research.

4.2 Art Forms of the Wulomoi

It was observed from the study that there are many Art forms that appear and identify with the position of the Wulomoi in Teshie. These include textiles, jewellery, sculpture and architecture. Some of these Art forms are seen as part of the life styles of the Wulomoi.

4.3 Art forms of the Chief Wulomo (Numo Adjei Kwaku II Ayiku Osabu Wulomo)

4.3.1 Architecture

The Architecture that identifies all Wulomoi is known among the Ga as *Agbatsu*. The *Agbatsu* can be described as a structure however, it is generally seen as a single roomed building in which the deity resides and all rituals performed for the deity. The *Agbatsu* is painted white to signify it as a place of holiness (Numo Adjei Kwaku II Ayiku Osabu Wulomo, personal communication, July10, 2016). According to Numo Adjei Kwaku II Ayiku Osabu Wulomo, the etymology of *Agbatsu* is *gbale* which means prophesy and *tsu* means a house, *Agbatsu* literally meaning house of prophesy in which the Wulomo is the prophet to the deity. Over time, *gbale* got corrupted to become *Agba* and hence the name *Agbatsu*. Ostensibly, the Wulomo's residence is often located closer to the *Agbatsu*. According to the Numo Adjei Kwaku II Ayiku Osabu Wulomo, in the past the *Agba tsu* was constructed with clay and straw, with time sand create blocks and cement being the best technology for building in present times, the *Agba tsu* has been reconstructed to cement and sand create block structure. He explained that sandcreate blocks was more durable and does not require frequent maintenance. The *Agba tsu* is also used in the selection process of the Wulomo. The selected candidate is kept in the

Agba tsu for some time and he is taught things about his position. According to the Wulomo it is forbidden to allow a stranger into the *Agba tsu*.

It was observed that the *Agbatsu* and Numo Adjei Kwaku II *Ayiku Osabu* Wulomo residence and other two (2) rooms covers an area of about 35 square feet with about eight (8) people including the Wulomo living on the compound. The clustered nature of the Teshie old township makes it difficult to easily locate the *Agbatsu* of Numo Adjei Kwaku II, *Ayiku Osabu* Wulomo's compound because one must take narrow and meandering passages in-between houses to locate the *Agbatsu* and the cluster of houses around makes it very difficult for one to take a position for a meaningful shot. This made it difficult to take full view photographs.



Figure 3. My observed illustration of the floor plan of the compound of Numo Adjei Kwaku II Ayiku Osabu Wulomo.
Source: Field work 2016

The entrance of the *Agba tsu* is adorned with the skull of a cow and corn husk. It has been displayed just like an Art insulation. This is to signify the difficulties the *Ga* people went through during their migration towards the coast to get food in abundance.



Figure 4. A skull and maize husk at the entrance of *Numo Adjei Kwaku II Ayiku Osabu Wulomo Agbatsu*
Source: Field work 2016

4.3.2 *Textile*

The Wulomo is only allowed to wear white clothing, this is because the Wulomo is presumed to be holy and sacred. According the Numo Adjei Kwaku II *Ayiku Osabu Wulomo* (Numo Adjei Kwaku II Ayiku Osabu Wulomo, personal communication, July10, 2016), before the introduction of textiles by the Europeans in Ghana, the apparel of the Wulomo was made in animal skin. The current white clothing being in use can be of any fabric once it is white in colour because the position is associated with holiness. The apparel of the Wulomo comes in loose jumper and baggy shorts and sometimes wraps himself with a white cloth. The apparel of the Wulomo can be sewn

by anybody because there is no custom around the apparel. The Wulomo can possess as many apparels as he wishes.



Figure 5. *Numo Adjei Kwaku II Ayiku Osabu* in his White apparel.
Source: Field work 2016



Figure 6. *Numo Adjei Kwaku II Ayiku Osabu* in his white apparel with a white cloth wrapped on it.
Source: Field work 2016.

As part of his apparel, the Wulomo is required to wear a cap made of white fabric with feathery finish around it. He wears this to cover his hair and secondly it gives a unique identity to the Wulomo. When he does not wear this cap he is not be recognised as a Wulomo.



Figure 7. *Numo Adjei Kwaku II Ayiku Osabu* wearing his unique white cap
Source: Field work 2016.



Figure 8. *Numo Adjei Kwaku II Ayiku Osabu* wearing his unique white cap from a different view
Source: Field work 2016.

4.3.3 Jewellery

The Wulomo can be identified with some jewellery as necklaces, bracelets and anklet. The necklace and bracelets are known as *Afli*, but he wears different necklace known as *Komi* and an additional metallic bracelet known as *Akpoga*. Another jewellery worn on his left ankle is known as *shishɛɛi*. Some jewellerys are made of beads that have been polished to give gloss finish and one other is metallic.

Afli is a type of glass beads that *Numo Adjei Kwaku II Ayiku Osabu* Wulomo wears, one as a necklace and the other as a bracelet. The necklace is long stringed black and white glass beads. The bracelet which he wears on both wrists are stringed in white flat beads. Both necklace and bracelets must be worn at all times. However, the Wulomo is allowed to wear additional jewellery to complement the required jewellery (*Afli*). He wears both bracelets and necklace mainly to identify his status however, the bracelet also serves a religious purpose. According to *Numo Adjei Kwaku II Ayiku Osabu* Wulomo whenever he is going to eat or drink, he first places a small quantity of

the food on the floor before he starts to eat or drink. It is believed that the food he puts on the floor is a call for the deity to eat so, while the Wulomo eats the deity also eats.



Figure 9. *Numo Adjei Kwaku II Ayiku Osabu Wulomo* wearing a long black and white necklace.
Source: Field work 2016.



Figure 10. *Numo Adjei Kwaku II Ayiku Osabu Wulomo* wears two white bracelets
Source: Field work 2016.



Figure 11. *Numo Adjei Kwaku II Ayiku Osabu Wulomo* with other jewellery in addition to the white bracelet.

Source: Field work 2016.

Furthermore, the Wulomo also wears a twisted metallic bracelet made of brass and copper on his right hand which is called *Akpoga*. *Akpoga* is a symbolic bracelet with spiritual powers for winning wars. In the past it helped their ancestors to defeat thousands in wars. The meaning of *Akpoga* was derived from *Akpe* which means a thousand and *ga* which means ring giving the name *Akpe ga (thousand rings)*. With time the name got corrupted and became *Apkoga*.



Figure 12. *Numo Adjei Kwaku II Ayiku Osabu* Wulomo with *Akpoga* on his right hand.
Source: Field work 2016.

The Wulomo also wears jewellery on his left ankle which is called *Shishɛɛi*. This is made of stringed white glass beads and one red bead; and for this also he must wear at all times. *Shishɛɛi* is also to identify the position of *Numo Adjei Kwaku II Ayiku Osabu* Wulomo.

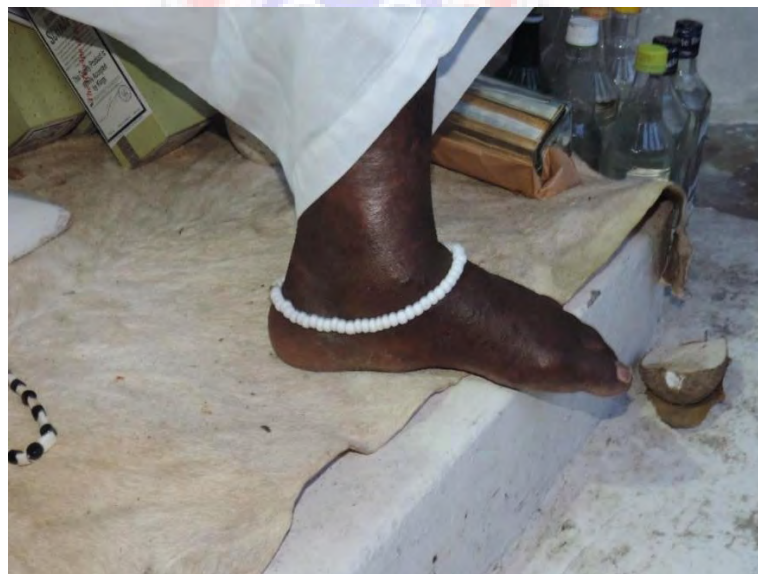


Figure 13. *Numo Adjei Kwaku II Ayiku Osabu* Wulomo wearing *Shishɛɛi*
Source: Field work 2016.

The Wulomo wears another type of necklace which is known as *Kɔmi*. It is used to identify a prospective Wulomo. The *Kɔmi* is made from a dyed plant fibre material

which is first placed on the neck of the selected candidate for the position of a Wulomo. While he undergoes training, he wears the *Komi* at all times until he is out-doored as a full-fledged Wulomo.



Figure 14. Nuumo Adjei Kwaku II Ayiku Osabu Wulomo holding the *Komi*. Source: Field work 2016.

4.3.4 Sculpture

The Wulomo has two stools which were given to him by the lineage heads. One is meant for everyday use and the other is kept and brought out only during the *Homowo* festival. Both stools are painted with white oil paint which signifies purity of his position. He uses these stools when he needs to address people or perform any ritual.

Nuumo Adjei Kwaku II Ayiku Osabu Wulomo stated that the stools are made from wood and it can be carved by anyone.



Figure 15. *Nuumo Adjei Kwaku II Ayiku Osabu Wulomo* stool for everyday use.
Source: Field work 2016.



Figure 16. *Nuumo Adjei Kwaku II Ayiku Osabu Wulomo* stool used during *Homowo* Festival.
Source: Field work 2016.

As a symbol of identification of his office *Nuumo Adjei Kwaku II Ayiku Osabu Wulomo* has three different wooden staffs that are crafted from the different branches of the trees called *Aye tso*, *Shaami tso*, *Gowa tso*. Thus, the wooden staff is named from the tree it was crafted from. According to the Chief Wulomo it is mandatory for him to hold these wooden staffs to commensurate with the title *Nuumo* they bear. *Nuumo* is used as a title to reverence the elderly among the *Ga*.



Figure 17. The three different wooden staffs the Chief Wulomo uses
Source: Field work 2016.

Nuumo Adjei Kwaku II Ayiku Osabu Wulomo serves the deity called *Kle*. This deity is represented in the form of cast cement sculpture.



Figure 18. The *Kle* deity.
Source: Field work 2016.

The Chief Wulomo also uses small crafted cup made of coconut shell and which is known as *Kluko*. The *Kluko* which is also an identifier is used whenever he is pouring libation all though he sometimes uses glass.



Figure 19. *Kluko* and a glass
Source: Field work 2016.

4.4 Art forms of the Klan Wulomo

The *Klan Wulomo* is one of the other Wulomoi of Teshie found within the *Krɔbɔ* quarter. *Klan* in the Ga language literally means leopard. *Klan Wulomo* serves the *Klan* deity which is perceived to be ruthless just as a leopard attacks its prey. Even though *Klan Wulomo* regards the authority to the Chief Wulomo (*Numo Adjei Kwaku II Ayiku Osabu Wulomo*), it is the *Klan* deity that gives instruction to the *Klan Wulomo* on what to do and what not to do. The *Klan Wulomo* thus takes oversight responsibility of the spiritual needs of members of *Krɔbɔ* quarter.

4.4.1 Architecture

The *Klan Wulomo* lives in a family house and the *Agbatsu* is a small out house close to the main family house. According to the *Klan Wulomo* the *Agbatsu* was originally built of mud and straw. With time, the *Klan Agbatsu* was renovated to sand create blocks and cement building. This idea came up as a result of modern methods of building. The *Klan Agbatsu* has a chamber and hall with a small walled compound. The chamber is believed to house the deity and hall is used to receive important visitors. The whole

compound including the *Agbatsu* covers an area of about 12 by 12 square feet. The *Agbatsu* covers an area of about 8 by 8 square feet and about 7 feet high, with one doorway measuring about 5 feet which demands an average person to bend to be able to enter. It has been roofed with asbestos sheets. There is a sign post displayed outside the wall of the compound advertising the Klan Wulomo and deity.



Figure 20. The Klan Wulomo standing in front of the *Agba tsu*.
Source: Field work 2016.

4.4.2 *Textile*

The Klan Wulomo wears white apparel similar to that of the Chief Priest. In his narrative, he stated that he can wear any type of textile once it is purely white. However, the Klan Wulomo often wears short sleeved calico shirt and baggy shorts which can be sewn by a tailor of his choice. This is because there is no religious beliefs attached. During worship days, which are: Wednesdays, Fridays and Sundays the Klan Wulomo wears his official apparel in the form of white short sleeved jumper and baggy

shorts with white cap made with calico similar to that of the chief Wulomo. On ordinary days he chooses to wear casual white apparel with a white winter cap.



Figure 21. The Klan Wulomo in all white clothing.
Source: Field work 2016.

4.4.3 Jewellery

The Klan Wulomo wears white glass beads scantily mixed with other colours. The Klan Wulomo wears a necklace, bracelet and anklet as custom demands. The necklace and the bracelet are known as *Afli*. The necklace is made up of a stringed single alternating black and white beads and the bracelet is an all-white flat beads. According to the Klan Wulomo the bracelet is not to be removed because it is a means of identifying his

status. However, the jewellery is not produced by a specific ritual or person. It is normally bought and libation is poured for it to be used.



Figure 22. Klan Wulomo wearing a white bracelet on his right hand.
Source: Field work 2016.

The anklet of the Klan Wulomo is *Shishɛɛi* which is worn on the left ankle. The *Shishɛɛi* is made of mostly white, red and blue beads as shown in Figure 23. The *Shishɛɛi* must be worn at all times also to identify the position. Besides the family heads that provide the *Shishɛɛi*, the Klan Wulomo stated that he can choose to buy his own and wear it.



Figure 23. Klan Wulomo wearing his Shishɛɛ
Source: Field work 2016.

The Klan Wulomo also stated that he occasionally put on what is called *Komi*. *Komi* is a necklace made with a fibre-like material with many intersections. *Komi* is first placed on a candidate selected for the position of a Wulomo.

4.4.4 *Sculpture*

The Klan Wulomo sits on a white wooden stool which has a flat rectangular base separated from a crescent shaped top supported by a figurative elephant. This stool was given to him when he was inducted into office. There is no special crafts man that produces stools for the Klan Wulomo. The wooden stool is purchased from an Artisan and libation is poured to customarily make it his official stool. However, he is required to sit on it only when he is in the shrine (*Agba tsu*).



Figure 24. The wooden stool that the Klan uses in his *Agba tsu*.
Source: Field work 2016.

The researcher also identified (3) three other wooden stools within the central area of the hall which are carved with adinkra symbols. These are used by important visitors to the shrine such as the chief of Teshie, the Chief Wulomo and important social figures in the country. The Klan Wulomo also stated that the philosophical meanings of the *adinkra* symbols on the stools are not linked to the works of the deity but are only used for important visitors.



Figure 25. Wooden stools at the shrine (*Agba tsu*) of the Klan Wulomo
Source: Field work 2016.

The researcher also found a wooden staff that belonged to the Klan Wulomo. He uses it whenever he goes out. He said the staff should never be used to hit anybody. Although the wooden staff has no religious functions it serves as an identifier to his position.

There were 2 fabricated wooden guns in the *Agbatsu*. These are mainly used during the Homowo festival to enact the hunting skill of the *Klan* deity.



Figure 26. The wooden staff and carved guns of the Klan Wulomo.
Source: Field work 2016.

4.5 Art forms of the Nii Nai We Ahulu Wulomo

The *Ahulu Wulomo* is one of the Wulomoi in Teshie, from *Nii Nai We* of the *Gbugbla* Quarter. Despite the authority of the Chief Wulomo the *Nuumo Ahulu* also takes instruction from the Ahulu deity. *Nii Nai We Ahulu Wulomo* is responsible for the spiritual needs of the members of the lineages of the *Gbugbla* quarter.

4.5.1 *Architecture*

In the case of *Nii Nai We Ahulu* Wulomo he lives farther away from his *Agba tsu* (residence of deity). According to *Nii Nai We Ahulu* Wulomo the *Agba tsu* no longer exist but the deity and other objects of worship were moved into one of the rooms in the family house of *Nii Nai We*. Consequently, there is no special building for the *Ahulu* deity but is housed like it exists for other deities. In the past the *Agba tsu* was constructed with clay and straw.

4.5.2 *Textile*

Nii Nai We Ahulu Wulomo just like any other Wulomo in Teshie wears any type of textile once it is white. According to him he usually wears calico which is sewn not by any particular tailor. However, *Nii Nai We Ahulu* Wulomo revealed to the researcher that he sews all his clothing himself. He stated that he normally sews a short sleeve jumper with baggy shorts. The reason for sewing his own clothing is because most tailors do not sew his clothes to his specification. He also stated that the reason they wore white clothing is that the position is presumed to be without sin which symbolises holiness they are known by people as a prophet of God through their deities.



Figure 27. *Nii Nai We Wulomo* in an all-white apparel.
Source: Field work 2016.

One thing that identifies a Wulomo is the unique feathery white cap they wear. The cap mainly covers their hair. *Nii Nai We Ahulu Wulomo* held the view that it is used to identify a Wulomo and it also shows respect and reverence for the position. Although a young person might be selected for the position, once he puts on the dress code of a Wulomo he is addressed as *Nuumo* which means elder, irrespective of his age. According *Nii Nai We Ahulu Wulomo* the cap is sewn with calico and is designed in a way that the exterior of the cap has fluffy pieces of the fabric attached around it. *Nii Nai We Ahulu Wulomo* stated that he had no knowledge of the originator for the design of the cap.



Figure 28. Nii Nai We Wulomo in his white cap.
Source: Field work 2016.

4.5.3 Jewellery

Nii Nai We Ahulu Wulomo is associated with some jewellery just as other Wolomoi. He puts on a necklace bracelet and anklet. The necklace is made of glass beads and it comes in alternating white and black beads. According to *Nii Nai We Ahulu Wulomo* (*Nii Nai We Ahulu Wulomo* personal communication July 24, 2016) he must put on the necklace anytime he is going out of his residence. *Nii Nai We Ahulu Wulomo* also puts on bracelets on both right and left wrists. According to him he must put on the bracelet at all times. However, *Nii Nai We Ahulu Wulomo* bracelet is slightly different. In the case of *Nii Nai We Ahulu Wulomo* his bracelet is similar to his necklace with alternating white and black beads which is known as *Kple*.



Figure 29. *Nii Nai We Wulomo* wearing the *Afli* (necklace and bracelet)
Source: Field work 2016.



Figure 30. *Nii Nai We Wulomo* in his *Kple* bracelet.
Source: Field work 2016.

Nii Nai We Ahulu Wulomo also stated that the anklet (*shishɛɛi*) on his left ankle identifies the position but it is also used by other traditional leaders in Teshie. The *shishɛɛi* is a stringed white glass with one red and black bead.



Figure 31. Nii Nai We Wulomo wearing an anklet (*shishɛɛi*).
Source: Field work 2016.

According to *Nii Nai We Ahulu* Wulomo he occasionally puts on *Komi*, which is a necklace made with a natural fibre-like material with many intersections along the necklace. *Komi* is first placed on a Wulomo whenever a person is selected for the position of a Wulomo. According *Nii Nai We Ahulu* Wulomo it is used to identify a Wulomo in the making.

4.5.4 *Sculpture*

Stools are important Artefacts associated with the position of the Wulomo. However, in the case of *Nii Nai We Ahulu* Wulomo, he uses both wooden and a white fabricated cement stool which has been decorated with shells in its front. The fabricated white cement stool does not take the same form as other wooden stools. It has a trapezium-like block form with a crescent top for sitting. Although a sacred object, *Nai We Ahulu* Wulomo stated that the shells do not have any bearing in the performance of rituals. He explained that the white cement stool was positioned at the entrance of the *Agbatsu* for his use during meetings. The wooden stool on the other hand is placed in the *Agbatsu* which he uses in performing rituals.



Figure 32. Fabricated cement stool used by Nii Naa We Wulomo.
Source: Field work 2016.



Figure 33. Wooden stool of *Nii Naa We Wulomo* brought out from the *Agba tsu*
Source: Field work 2016.

Nii Nai We Ahulu Wulomo uses a wooden staff which he carries around any time he is moving out of his house. According to *Nii Nai We Ahulu Wulomo* he uses two different wooden staffs. These wooden staffs are made of different wood. He stated that, the wooden staff of all the Wulomoi are made from the tree called *Shaami tso* and *Aye tso*. According to *Nii Nai We Ahulu Wulomo* the branch of these trees is cut to the required length of the Wulomo and is polished or painted. *Nii Nai We Ahulu Wulomo* also stated that the wooden staff should never be used in hitting anyone, as it will bring a curse to the recipient. However, the wooden staff is used to identify Wulomoi from other traditional authorities.



Figure 34. Wooden staffs (*Shaami tso* and *Aye tso*) of *Nii Nai We Wulomo*
Source: Field work 2016.

There is also a kind of sculptural installation of a cow skull and maize husk by the door of the *Agba tsu*. According to *Nii Nai We Ahulu Wulomo* it shows a symbolic meaning with the *Homowo* festival. The skull shows the sacrifice made during the time of hunger and the maize husk represents the time of abundance of food.



Figure 35. A skull and maize husk at the entrance of the *Agba tsu* of *Nii Nai We Wulomo*.
Source: Field work 2016.

4.6 Art forms of the **Gua Wulomo**

A second Wulomo found within the *Kle* quarter in Teshie is the *Gua Wulomo*. As all other Wolomoi mentioned, the *Gua Wulomo* also takes instruction from his deity and does not owe allegiance to the Chief Wulomo (*Numo Adjei Osabu Kwaku II Ayiku Wulomo*) although, he assists the Chief Wulomo in performing customary rites during the Homowo festival.

4.6.1 *Architecture*

The *Gua Wulomo* lives in his own house but the *Agba tsu* of the deity (*Gua*) nearby. His *Agba tsu* is about 12 by 8 square feet, about 6 feet high and roofed with asbestos sheets. The *Agba tsu* is situated on a compound which is estimated to be about 28 by 22

square feet using my feet as criteria for measure. Other rooms on the compound are situated to form rectangular wall with two entrances around to the compound. According to the *Gua* Wulomo the *Agba tsu* was originally constructed of mud and straw and with time *Agba tsu* was changed to sand create blocks and cement. The *Gua* Wulomo further stated that, when the need for reconstructing arose, libation had to be poured to inform the deity in order not to strip the deity of its nakedness. The deity's approval lead to the reconstruction to be made possible.

4.6.2 *Textile*

The peculiar white cloth is one of the striking Art in the form of textile. The *Gua* Wulomo specified that he is only allowed to wear any white fabric due to the values of the position. He stated that he sometimes wears other fabrics such as white lace or white polyester. He often wears jumper with baggy shorts or trousers. He also stated that he can possess as many as he wishes because there is no restriction on how many he should have. The *Gua* Wulomo does not wear the typical feathery cup like the other Wulomoi. He ties a white turban which is an instruction by the *Gua* deity. This gives him a different identity from the other Wulomoi.



Figure 36. The *Gua* Wulomo in his apparel.
Source: Field work 2016.



Figure 37. the *Gua* Wulomo in a white turban.
Source: Field work 2016.

4.6.3 Jewellery

The *Gua* Wulomo is associated with some jewellery as demanded by custom. He wears a necklace, bracelet (*Afli*) and anklet(*Shishɛɛi*) to identify his position. The *Afli* is made of glass beads with alternating black and white beads which he is required to wear any time he is out of his residence. The bracelet is made with white flat-like beads. He is mandated to wear two (2) bracelets on both wrists but can also wear additional bracelets of his choice.



Figure 38. The *Gua* Wulomo holding a necklace (*Afli*).
Source: Field work 2016.



Figure 39. The *Gua* Wulomo in his white bracelet (*Afli*).
Source: Field work 2016.

The anklet (*Shishɛɛi*) of the *Gua* Wulomo is made of plastic beads with two red beads. According to the *Gua* Wulomo the jewellery was bought by the elders of the family and prayers were said to the deity before it was given to him as an identifier.



Figure 40. The *Gua* Wulomo wearing an anklet (*shishɛɛi*).
Source: Field work 2016.

The *Gua* Wulomo also puts on another type of jewellery occasionally. This jewellery is made of a fibrous material with many intersections which is called *Komi* in the Ga language. According to *Gua* Wulomo it was first placed on his neck when he was appointed as *Gua* Wulomo. Therefore, the *Komi* was used to identify him as Wulomo in the making.

4.6.4 *Sculpture*

The *Gua* Wulomo can be identified with a brown wooden stool. According to *Gua* Wulomo he inherited the stool from the previous Wulomo. This is shown in Fig. 41. This was often the stool he sat on to address people. He kept the stool at his residence not in the *Agba Tsu*. This was because he sometimes held some meetings in his residence.



Figure 41. The wooden stool of the *Gua* Wulomo.
Source: Field work 2016.

The *Gua* Wulomo also holds a staff any time he moves out of the house. *Gua* Wulomo stated that the staff was made from a tree branch called *Ayε tso* which is painted. He pointed out that, he has another type of staff which is made from a tree branch called *Shaami tso*. Nonetheless, he prefers using the *Ayε tso* to the *Shaami tso*.



Figure 42. The two different wooden staffs the *Gua* Wulomo.
Source: Field work 2016.

The *Gua* Wulomo also uses small crafted cup made of dried coconut shell known as *Kluko*. He uses it in pouring libation and supposed to carry it at all times. It is one of the identifying objects for his position. In present times, just like other Wulomoi, the *Gua* Wulomo sometimes flout their rule to carry the *Kluko* at all times hence uses glass to pour libation.



Figure 43. *Kluko*, the object for pouring libation.
Source: Field work 2016.

4.7 Art forms of the Kumi Wulomo

The *Komi Wulomo* is found in the *Agba We* quarter. He also assists the Chief Wulomo in some customary rites during the Homowo festival similar to other Wulomoi. The *Kumi Wulomo* serves the *Kumi* deity from whom he takes instructions.

4.7.1 Architecture

Nuumo Kumi lives separately from *Agbatsu* but not far from it. The *Agbatsu* is located on the compound of the family house. *Nuumo Kumi* emphasised the peculiar nature of his *Agbatsu*. Originally the whole *Agbatsu* was constructed of woven straw roofing. But due to wars and misunderstanding between family members it proved unnecessary to keep the *Agbatsu* in that state since anyone could set it ablaze. Therefore, it was

transformed to sand create blocks and cement which was more durable and difficult to destroy.

Nuumo Kumi stated that in transferring the deity from the old structure to the new building they had to perform some rites to plead and inform the deity that they are not exposing their nakedness but were renovating the shrine to conform to modern changes.

The *Agbatsu* is considered as a holy place and no footwear is allowed. For this reason, there is a marked perimeter which is about 3 feet from the entrance of the *Agbatsu* beyond where no foot wear is allowed.



Figure 44. The *Agbatsu* of *Kumi Wulomo*.
Source: Field work 2016.

4.7.2 Textile

Nuumo Kumi wears the mandated dress code for all Wulomoi. However, he occasionally wears the white feathery cap.



Figure 45. *Kumi* Wulomo in all white clothing.
Source: Field work 2016.

Kumi Wulomo held the view that the ongoing socioeconomic change has made it difficult for most Wulomoi to strictly abide by the dress code since most of the Wulomoi in present times have to work, so they usually wear a white woollen cap. Otherwise every Wulomo by their rules are mandated to cover their hair. *Kumi* Wulomo

uses the feathery cap for special occasions especially when he is invited for official functions.

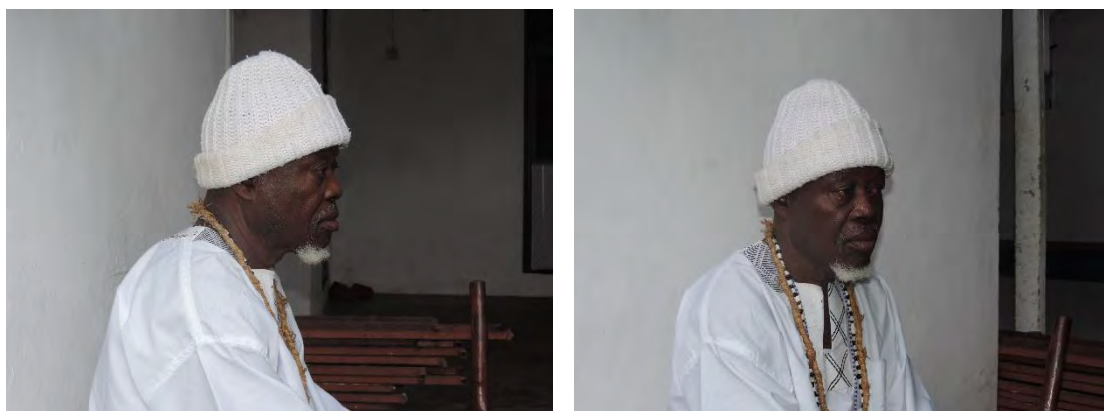


Figure 46. *Nuumo* Kumi in a winter cap.
Source: Field work 2016.

4.7.3 Jewellery

Kumi Wulomo stated that once the candidate is selected as a Wulomo he is first adorned with an organic jewellery called *Komi* which is made of a fibrous plant woven into a jewellery (*Kumi* Wulomo personal communication, August 14, 2016). The selected candidate wears this until he is given orientation for the position. After which he is sent to the beach to wash down (a form of baptism). Then a goat is slaughtered and the blood smeared on his feet and he is out doored



Figure 47. The *Komi* jewellery.
Source: Field work 2016.

Similar to other Wulomoi the *Kumi* Wulomo also wears *Afli* and *Shishɛɛi*. However, his bracelet is stringed in all white beads which is called *Me*. Whereas the necklace is made of an alternating white and black beads. It was observed that *Kumi* Wulomo was wearing only one bracelet on his right hand. *Kumi* Wulomo explained that with the onset of wearing wrist watches some Wulomoi chose to wear one bracelet. Hitherto it was mandatory for Wulomoi to put on beaded bracelets on both wrists.



Figure 48. *Nuumo Kumi* holding a necklace (*Afli*)
Source: Field work 2016.



Figure 49. *Kumi* Wulomo in a white bracelet (*Afli*)
Source: Field work 2016.

According to *Kumi* Wulomo another jewellery that identifies them as Wulomoi is *Shishɛɛi* as shown in Fig. 49. This is an anklet that is made of white round beads mixed with other colours. *Kumi* Wulomo held the view that he wears any type of bead but it should be predominantly white.



Figure 50. The *Kumi* Wulomo wearing an anklet (*shishɛɛi*)
Source: Field work 2016.

4.7.4 *Sculpture*

Kumi Wulomo is also associated with some sculptural works. The first is the white wooden stool (see Fig. 51) he sits on to address visitors at his shrine. According to him the stool does not have any symbolic relationship in the performance of his duties. However, they are only required to sit on carved wooden stools at the shrine (*Agba tsu*).



Figure 51. Wooden stool used by the *Kumi* Wulomo.
Source: Field work 2016.

Kumi Wulomo holds a wooden staff created from particular tree branches which is a form of communicating identity of the Wulomo. According to *Kumi* Wulomo the title *Nuumo* which means old man was derived from the use of the wooden staff because most old people in the past used wooden staffs. *Kumi* Wulomo stated that he had two wooden staffs: *Aye tso* and *Shaami tso*. These wooden staffs bear the names of the trees they were crafted from.



(a)

(b)

Figure 52. Wooden staffs used by the Kumi Wulomo. (a) *Aye tso* (b) *shaami tso*.
Source: Field work 2016.

There is also a kind of sculptural installation of a maize husk by the door of the *Agba tsu*. According to *Kumi Wulomo* it shows a symbolic meaning with the *Homowo* festival. According to *Kumi Wulomo* at the beginning of traditional calendar the *Wulomo* must feed his deity with maize before the *Wulomo* is able to eat any food prepared of maize.



Figure 53. A maize husk at the entrance of the Shine of *Kumi Wulomo*
Source: Field work 2016.

The *Kumi Wulomo* also uses *Kluko* the small crafted object made of dried coconut shell for pouring libation.



Figure 54. *Kluko* for pouring libation
Source: Field work 2016.

4.8 Differences in Artefacts among the Wulomoi

All the Wulomoi have similar Art forms but there are differences in the Artefacts they use within the Art forms. In architecture for example the *Agbatsu* is the

main architectural structure for all Wulomoi. The *Agbatsu* is similar to any religious temple which serves as a place of worship for the Wulomo. There are differences in the *Agbatsu* in its size and height. In the case of the chief Wulomo the *Agbatsu* forms part of his living quarters. In the same way *Nii Nai We Ahulu* Wulomoi had moved the *Agbatsu* into a room in the family house due to unavailability of land. However, the other Wulomoi have detached *Agbatsu* close to their family house.

On clothing, all Wulomoi are mandated to wear all-white apparel. This is usually adhered to by all the Wulomoi therefore there is no difference in the colour of clothing. The difference appears in the type of fabric used and the style sewn. Some Wulomoi prefer to use calico and others prefer lace fabrics. However, there is no regulation on the type of fabric to be used by any Wulomo. Some of the Wulomoi prefer to sew loose jumper with baggy shorts while others prefer to sew a three-quarter sleeve loose jumper with baggy trousers.

In the same fashion with wearing white clothing, the Wulomo is required to wear a unique white cap as part of his apparel. The variation in traditional white cap is found with the Gwa Wulomo. He wears a turban instead of the unique feathery white cap.



Figure 55. The feathery white cap of the Wulomoi
Source: Field work 2016.



Figure 56. A different way of covering the head of a Wulomo
Source: Field work 2016.

All Wulomoi are mandated to wear particular beaded jewellery around their neck and their wrists, these together are known as the *Afli*. There are however differences in the bracelets which is an aspect of the *Afli* worn by the Wulomoi. These are *Kple* and *Me* (cult dances); the *Kple* bracelet is made up of white flat glass beads stringed with small spherical black beads and *Me* is made up of just white flat glass beads. *Kple* is a Ga cult that reveals a unity in Ga religious beliefs and is an embodiment to the Ga concept of the universe. *Kple* is however not the only cult which prevails among the Ga. The gods of *Me* are of *Adanme* origin. The beaded bracelet which is an aspect of the *Afli* is to be worn on both wrists. The *Klan* and *Kumi* Wulomo wear the beaded bracelet only on the right wrist. However, it is the prerogative of the deity to decide which type of bracelet a Wulomo should wear. The other facet of the *Afli* which is the beaded necklace is the same stringed black and white beads for all the Wulomoi.



(a)

(b)

Figure 57. The two different types of bracelet (a) *Me* and (b) *Kple*
Source: Field work 2016.

In this manner, even as the anklet is an identifier it does not necessarily require a Wulomo to strictly adhere to a particular beaded anklet as in the *Afli*. This leads to the

Wulomoi focusing on aesthetics rather than set down religious rules, implying that the jewellery could be made of any material.



(a)



(b)



(c)



(d)

Figure 58. The different kinds of anklets Wulomoi wear.
Source: Field work 2016.

The *Komi* is worn by all Wolomoi including the Chief Wulomo when they are selected for the position. The *Komi* can be differentiated by its colour and design. The *Komi* of the chief Wulomo was crafted with dark brown plant fibres with many tied intersections across the fibres to hold it together. However, the *Komi* of *Kumi* Wulomo come in pale brown twisted fibres. In addition to his beaded bracelets the Chief Wulomo is the only Wulomo that wears a twisted metallic bracelet made of brass which is known as *Akpoga* which he must never remove.

Every Wulomo possess wooden stool on which they sit to perform rites and address people at the shine. The chief Wulomo for example, uses two stools one is

stationary and positioned on the compound of his residence beside the *Kle* deity. The other stool is kept in his room and is brought out during the *Homowo* festival. Nii Nai We Wulomo also has two stools but one is made of cement which he uses to address people at the family house while the other is a wooden stool that he uses in the *Agbatsu*. The Klan Wulomo has several wooden stools. One for his personal use in the *Agbatsu* and the others to receive special dignitaries. The *Gua* Wulomo has only one stool which he keeps inside his room and only brings it out when the occasion demands. Komi Wulomo has two wooden stools but he can sit on any of two to perform rituals or to address people that call on him. The *Adinkra* symbols and the figurative animals in the mid-section of the stools do not have any relation with their position of the Wulomo neither do these have impact on rituals performed.



Figure 59. the different stools used by the different Wulomoi.
Source: Field work 2016.

Evidently all the Wolomoi hold wooden staff in public. But they all possess more than one wooden staff. The wooden staffs were made from particular tree branches which are *Shaami tso* and *Aye tso*. However, it is only the chief Wulomo that possess a third wooden staff made from the tree branch call *Gowa tso*.

Even though the Wulomoi have the same Art forms there are differences in the Artefact they use. The jewellery *Akpoga* is the main Artefact that differentiates the chief Wulomo from other Wulomoi. This bracelet must never be removed till death. On the occasion that the chief Wulomo removed the *Akpoga* when he felt it was getting tight on his wrist he was queried by the elders and was summoned to appear before the Teshie Traditional Council. He was then called to order and a new one was made for him. He was then cautioned never to remove it without informing them irrespective of his intention.

Another Artefact that the chief Wulomo possess is the *Gowa tso* (wooden staff). This can partially be used to differentiate the chief Wulomo and the other Wulomoi. This is because the chief Wulomo also has in his possession the other two wooden staffs (*Shaami tso and Aye tso*) and can choose to use any of them at any particular time.



Figure 60. The different wooden staffs used by the Wulomoi
Source: Field work 2016.

4.9 Significance of Art forms

It was deduced from the study that the Art forms of the Wulomoi communicates the religious identity of their position in the society. Through this communication, artistic symbols could help maintain order and coherence and this is achieved largely by the use of art objects. The identity also comes with the aura around their position. It is the identity and the aura that leads to their reverence and respect in society, just as a pastor puts on clerical collar or cassock and are easily identified by society. It is in the same vein that the Wulomo is easily identified with these Art forms.

Symbols of ritualistic art are used as a means of preserving knowledge of historical and ritual occurrences. Every traditional community is replete with symbols and people can notice them in their cultural context. Symbols, especially those connected with cultural practices, which re-enact historical events, are useful instruments for communication to the younger generation about the sect they belong.

Finally, artistic works of the Wulomo could help in achieving higher mystical exercise and spiritual development, such as divination and education. For example, a Wulomo uses water and *kluko* during divination, usually develops higher spiritual intellectual ability to interact with the deities, prays for the land and prophesizes within the community.

4.10 Contemporary Changes

The ongoing social change that is affecting society has made it difficult for kinsmen to cater for the Wulomoi since it is their responsibility to cater financially for them. This has made it problematic for the Wulomoi to abide by the regulation because they have to purchase their own clothing, care for their own spouses and children yet live to befit the status they hold. In view of this contrarily to laid down regulations, some of the Wulomoi are working. A typical example is the Public Relations Officer of Accra Metropolitan Assembly who is a Wulomo in *Ga Mashi* in Accra. Another example is Nii Nai Wulomo of Teshie who works as a professional carpenter. Under these circumstances they are not obliged to wear the prescribed white clothing, which then is a change from the norm.

In present times, all the Wulomoi adhere to their official clothing on days that they worship their deities. However, due to the changing lifestyles, on non-worship days some of the Wulomi resort to wearing casual clothing such as different types of white T-shirts and trousers. Sometimes one may find strips of other colours in some of the casual clothing.

Due to the changing lifestyles of the Wulomoi, some have adopted white European winter caps instead of the official feathery traditional white cap. Some of

them are of the view that the traditional white cap is mainly used for special occasions, even though they all conceptualise special occasion differently. Some perceive a special occasion to be an invitation to a public function while others conceive special occasion as the *Homowo* festival.



Figure 61. Changes in cup wearing (a) Traditional fluffy cap (b) Adopted European winter cap
Source: Field work 2016.

Over the years the characteristics of *Agba tsu* has gone through changes although the desire for modern materials and technology (sandcrete blocks and cement) is understandable for its durability, the traditional design has been lost. In changing the *Agbatsu* from the old structure to cement and sandcrete blocks, strict ritual performances are adhered to which inform the deity of reconstruction. This ritual notifies the deity to cloth itself while the reconstruction takes place because it is believed that the deity does not want its nakedness exposed. In the Ga culture nakedness has a deep meaning beyond the English word nakedness, that is if the deity is not “enclosed” it is believed that enemy spirits might obtain access to the deity’s powers.

Due to changing lifestyles some of the Wulomoi have adopted to the use of drinking glasses to pour libation instead of using the mandated Artefact *Kluko*. Most of the Wulomoi are of the view that because they do not live on the compound of the *Agbatsu* it is difficult to carry on the *Kluko* at all times. They resort to the use of the glasses in pouring libation whenever they do not have the *Kluko*.



Figure 62. *Kluko* and a glass
Source: Field work 2016.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

The previous chapter presented and interpreted the Art forms associated with the Wulomoi in Teshie. The study focused on Art as an identifier of Wulomoi in Teshie. It examined the main Art forms such as textiles, jewellery, architecture and sculpture and the differences among the various Wulomoi in Teshie. The study utilized qualitative techniques and interviewed five Wulomoi in Teshie. Observations were also made in addition to the interviews conducted. Conducting research in Art on Wulomoi by qualitative methods implies that an aspect of humanity such as myth and religious experiences cannot be left out of the research process. The study made several findings on Art forms used by the Wulomoi. This chapter summarises the main point raised in the study and offers conclusions based on the findings and end with recommendations.

5.1 Summary

The lack of documentation on rules and regulations governing the position of the Wulomo has resulted in the distortions of the meanings of some of the things they do believe. The chief Wulomo, for example, could not disclose why he wears *Akpoga* which is an important Art form that distinguishes his office from other Wulomoi in Teshie yet he is expected to wear it till death. Again, none of the Wulomoi was able to establish the origin of the unique white cap that they wear.

The study observed that Art plays a significant role in the priestly role of the Wulomo in Teshie. It was clear from the study that the position of a Wulomo is purely surrounded with Art especially the use of colour and its symbolism. The major colour used by the Wulomoi is white which signifies purity and sacredness. They are also prohibited to use red and black though some appear in textiles and architecture.

The study also found that contrarily to the perception that the chief Wulomo with his symbolic position as the main Wulomo of Teshie, there are different Wulomoi that worship different deities in the different quarters of Teshie.

It became evident in the study that most of the Art forms used by the Wulomo communicated their symbolic identity. The typical all white clothing they wear in addition to the unique white cap they wear, the wooden staff they hold and the mandated jewellery they put on gave them a unique identity within the society.

Throughout time the Art forms related to the position of the Wulomoi has been affected by ongoing changes. The need for some Wulomoi to work in contemporary times has resulted in some Wulomoi not adhering to their use of their all white clothing. The use of the white unique cap has also changed to the use of western winter cap. The shrine of all the Wulomoi interviewed had changed from mud and straw to sandcrete blocks and asbestos sheets. The anklet they wear have taken modern designs and different materials while others sometimes use metallic chain anklet others use different beaded designs. In effect, the anklets are the choices and the aesthetic appeal of the Wulomoi. In addition to change in anklets most of the Wulomoi wore modern necklaces.

The research also identified other Artistic objects such as pottery, calabash and animal skin. They did not serve any significance to the position of the Wulomo apart from their utilitarian use.

5.4 Conclusions

The main objective of this research was to study the Wulomoi in Teshie, with the view to identifying the Art forms that are associated with their position. The research examined the importance and meanings of the Art forms used by the Wulomoi.

The study concluded that, once a candidate is selected for the position of the Wulomo, these Art forms became part of his lifestyles, in that it is mandatory for Wulomoi to live a unique lifestyle with these Art forms. For this study the Art forms identified were architecture, textile, jewellery and sculpture.

Even though the Wulomoi have similar Art forms, the distinctions are found in the Artefacts. The Artefact that was distinct between the chief Wulomo and the other Wulomoi was the *Akpoga*. The *Akpoga* is a twisted metallic bracelet made of brass which he wears on his left hand.

All the Art forms served to communicate identify of the position of the Wulomoi in society. Their identity also came with the aura around the position. It is the identity and aura that led to their reverence and respect in society.

The adoption of white woollen caps, wearing of wrist watch and other modern jewellery is an indication of how acculturation has affected traditional positions.

It was also observed that other traditional leaders of Teshie put on jewellery similar to that of the Wulomoi. However, there were differences in how and when they wore these jewelleries.

5.5 Recommendations

The traditional council of Teshie with the help of the researcher should establish a cultural museum to help preserve and educate people about the art forms of the Wulomoi and their differences in artefact.

In order to sustain the identity of the Wulomoi, the Wulomoi should consider making themselves easily available for interactions with the students and researchers.

In order to preserve the original identity from the ongoing changes affecting the position of the Wulomoi, efforts should be made to publish more literature about the Wulomo from different aspects of their lives.

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APPENDIX A

PERSONAL INTERVIEWS

Personal interview with Nii Shikpi (secretary to Numo Adjei Kwaku II *Ayiku Osabu Wulomo*), 29th June, 2016 at his residence at Teshie Tsui bleoo.

Personal interview with Numo Adjei Kwaku II *Ayiku Osabu Wulomo*, 10th July, 2016 at 5:00pm at the *Agbatsu*. He is the chief Wulomo of Teshie.

Personal interview with Klan Wulomo, 16th June, 2016 at 5:00pm at the *Agbatsu* of the Klan Wulomo.

Personal interview with *Nii Nai We Ahulu Wulomo*, 24th July, 2016 at 8:00am at the residence in old Teshie township.

Personal interview with *Gua Wulomo*, 24th July, 2016 at 10:00am at his residence in old Teshie township.

Personal interview with Kumi Wulomo, 7th August, 2016 at 8:00am at the *Agbatsu of Kumi Wulomo*.



APPENDIX B

QUESTION GUIDE

Textile

Who originally design the cup for the Wulomo?

What happen to the Wulomo when he goes out without the cup?

Why does the Wulomo cover his hair at all times?

Does the tatted nature of the cup of the Wulomo have any significance?

What fabric is used to sew the Wulomo's clothing?

Who sews the clothes of the Wulomo?

Why does the Wulomo wear only White clothing?

How many white apparel does the Wulomo have?

Jewellery

What material or materials is the jewelleries of the Wulomo made off?

Why does the Wulomo wear these jewelleries?

Who make the jewellery of the Wulomo?

At what time does the Wulomo put on these jewelleries?

What are the type of jewellery peculiar with the Wulomo?

Sculpture

What are sculptural works is used by the Wulomo?

What are the main sculptural techniques used in these works?

What are the meaning of these sculptural objects?

Architecture

What type of building does the Wulomo live in?

What is it made off?

Why is the building of the Wulomo always painted white?



APPENDIX C

OBSERVATIONAL GUIDE

The Art forms associated with the position of the Wulomo is the focus of this study.

Therefore, it would be essential to answer these questions.

Will the observation be limited to only Art forms?

How many Art forms will be observed?

Where will the observation take place?

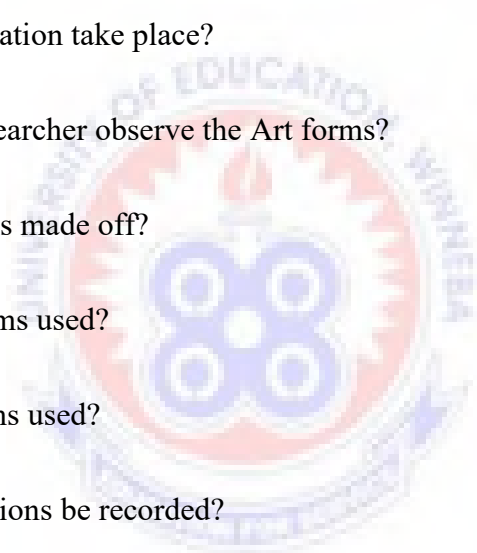
How long will the researcher observe the Art forms?

What are the Art forms made off?

Where are the Art forms used?

When are the Art forms used?

How will the observations be recorded?



APPENDIX D



Figure 1. *Numo Adjei Kwaku II Ayiku Osabu* in his White apparel.



Figure 2. the Klan Wolomo in all white clothing.



Figure 3. the *Gua* Wulomo in his white apparel



Figure 4. *Nii Nai We* Wulomo in an all-white apparel



Figure 5: Kumi Wulomo in all white clothing.

