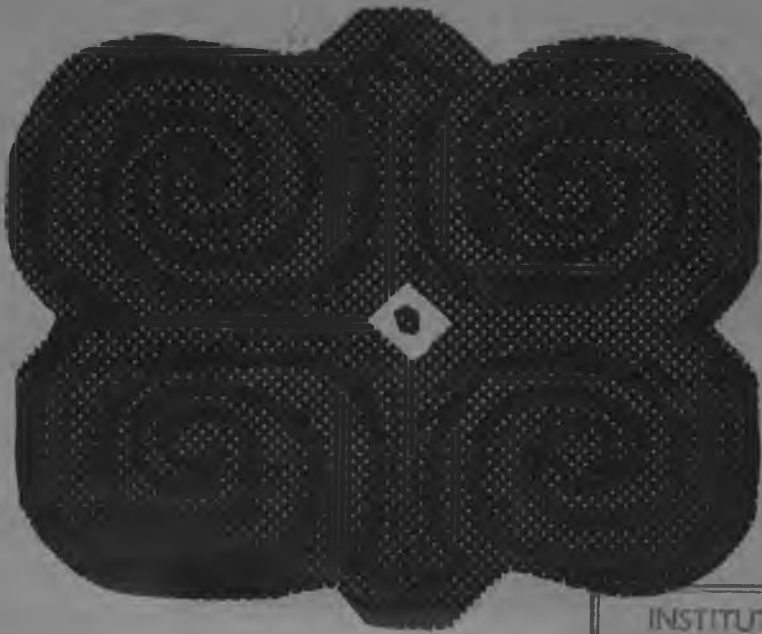


**UNIVERSITY OF GHANA
INSTITUTE OF
AFRICAN STUDIES**

**RESEARCH
REVIEW**



VOL 3, NO 1.

**MICHAELMAS TERM
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RESEARCH REVIEW
VOL. 3 NO.1

MICHAELMAS TERM 1966

RESEARCH REVIEW

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THE REVIEW

The regular inflow of letters from readers requesting copies of the Review, since the inception of its publication three years ago, has been very encouraging to us. It indicates that our rapidly-increasing readers have found the Review useful.

In a bid to make it even more useful to our readers, we have decided to delete the Institute's Schedule of Seminars and Lectures and instead, beginning with this issue, include at least one long article in each issue in addition to the normal reports. One such article in this issue which readers will find interesting and informative is a paper on "African Studies in Germany Past and Present" read at the Institute by Professor Dr. E. Herberland, Director of the Institute of Ethnology at the University of Mainz, West Germany. In his paper Dr. Herberland gives a comprehensive survey of the development of African Studies in Germany from its early beginnings to the present day, mentioning in particular the four men - Diedrich Westerman, Car Meindof, Leo Frobenius and Herman Baumann - who have made invaluable contributions to African Studies in Germany.

K.N. Bame.

Legon,
December, 1966.

INSTITUTE NEWS

Staff

New Appointments

Dr. R.H.K. Darkwa B.A.(Ghana) Ph.D.(London)
Research Fellow in Ethiopian History.

Mrs. Elsie Munn, Tutor in Music and Drama

Miss Odette Blum, Instructor in Dancing

Study Leave

Mr. Kwame Arhin B.A. (London) B.Litt (Oxon) Research Fellow in Social Anthropology has left for Britain on study leave to do further degree course.

Mr. J.J. Holden M.A. (Oxon) Research Fellow in 19th Century Islamic States in Western Sudan is on one year leave of absence as from October, 1966.

Secondment

Mr. N.O. Addo B.Sc., M.Sc. (London) Research Fellow in Demography has been seconded to a new Demographic Unit of the Department of Sociology.

AFRICAN STUDIES IN GERMANY, PAST AND PRESENT

Let me say right at the start that, as an historian and ethnologist, I am necessarily limited and cannot report on all the activities of German scholars who are working in and on Africa. For that I would need several evenings. I must confine myself to talking about those disciplines, with which I am acquainted - ethnography, history, linguistics and cultural geography; all of these have a certain tradition in Germany, whereas other subjects, such as African jurisprudence or economies, are in the process of gradual development, and the natural sciences lie outside my province. I shall also not try to speak about the multiplicity of German individual activity in Africa. The number of those who, in recent years, have concerned themselves with Africa is larger than is generally supposed. But that would not provide any overall view and would suffocate you with a wealth of detail. Let me rather attempt, in so far as that is possible, to inform you about the most important personalities, research tendencies, and research projects, beginning with the historical development of African Studies in Germany. It will not be possible for me, of course, to mention all institutions and personalities. Should you miss one of those names particularly familiar to you, please consider it merely a necessary oversight on my part.

The names of four men must stand at the head of any lecture on German studies of Africa: Diedrich Westermann and Carl Meinhof for linguistics, Leo Frobenius and Hermann Baumann for ethnography and cultural history. Whereas the first three died in the course of the last generation (during the last thirty years), Hermann Baumann is still at work as the leading personality in German African studies. It is only since these men that one can really speak of intensive African studies, of continuous research and theory. Not only did they raise African studies to the level of a recognized discipline at the German universities, they also freed the scientific concern with the people, the culture and the history of this continent from the stigma of one-sided and subjective viewpoints which, unfortunately, prevailed in an age of colonialism and racial prejudice, when one saw distant people and countries more under the aspects of their exoticism or of exploitation.

It was Germany's good fortune not to have contributed much to this kind of colonial "science". The end of the First World War left Germany without any colonies. Thus German African studies were relatively uninteresting for politics or business, and often enough did not even have the financial stimulus which, in other countries, was not always a disadvantage to the development of such studies. The total number of publications on Africa declined after 1918, in comparison with the previous period. On the other hand, German African studies could be pursued undisturbed in the liberal atmosphere of the Republic between 1918 and 1933 and there were no such developments as "colonial anthropology" or an "applied anthropology". Whereas in Western Europe pragmatic points of view prevailed - under the motto: "Research will be done that is at the moment important for the administration of African colonies" - in Germany, Austria, and Scandinavia the perspective had been shifted to the historical development of the cultures of Africa and their relationships with neighbouring areas. The consciousness that peoples can only be understood from their past and from their multifarious interrelationships, was always very much alive. This consciousness has enabled us to avoid the errors of a functionalistic point of view directed or determined merely by colonialistic interests.

It speaks for itself that a man like Leo Frobenius was considered the guiding spirit of German African studies. And that, in public, he could answer the question - "What does race have to do with cultures?" - with a resounding "Nothing!", shows that even in the dark years between 1933 and 1945, when an apocalyptic racial craze was part of the official state ideology, the voice of reason and humanism was not entirely silenced in Germany.

Before reporting on the present state of German African research, it seems necessary to me to make a few remarks about the historical development of this discipline in Germany, and the great personalities in it. As I have already indicated, it was decisive for this development that Germany was only for a short time a colonial power, and that this circumstance was unable to influence scientific work in the years before 1914. That is to say: German African studies were not subject to the pragmatism pressures that the colonial system inevitably brought to bear; they remained a pure science, abstract, and little concerned with practical application. The

sociological point of view which prevails today, especially in the Anglo-Saxon countries and, in no small part, owes its development to the colonialistic contacts between Africans and Europeans, has hardly gained a foothold in Germany. But this is also in harmony with the German mentality.

When I said, in my introduction, that genuine research in African studies in Germany began with the four great names of Westermann, Meinhof, and Frebenius-Baumann, I did not wish to underestimate the achievements of their great predecessors in the study of Africa. Heinrich Barth, Gerhard Rohlfs, Gustav Nachtigal and Georg Schweinfurth are names written large in the book of African history. But they remained isolated figures, their activities were confined largely to the publication of the results of their great research expeditions; they had no possibility of handing down their knowledge and could train no pupils. They were genuine representatives of their age. Although the states or other institutions who supported their undertakings, were motivated by self-interest in the economic exploitation of Africa, still there was alive in these men themselves the true scientific and research spirit of men who spoke African languages, lived as Africans among Africans, and experienced African culture as persons involved and not as strangers. You will feel that yourselves when you read the works of these men who, alas, with the exception of Barth, have not been translated from German into other languages. Permit me in a few words to outline for you the personality and achievement of these four men. As friends of Africa, and as great forefathers of German African studies, they deserve not to be forgotten.

Heinrich Barth, to begin with the first and most famous of them, was originally a geographer and historian and pupil of the founder of modern geography in Germany. Karl Ritter, in Berlin. He was a part of that Sudan expedition, financed by the British government, which, after the death of most of its members, finally consisted only of himself. During the course of this journey, which lasted almost six years, he went from Tripolis via Air into the Hausa countries, to Bomu, Adamava and Bagirmi, to Timbuctoo on the Niger, and again back to Tripolis. His great five-volume work with the ponderous title "Travels and Scientific Discoveries in North and Central Africa in the Years 1849 to 1855", today not only remains one of the most important historical sources from the Central Sudan, but also contains many excerpts and copies of historical sources and resumes

of oral tradition which he was able to collect, principally in the big cities. Therefore they are of inestimable value for us today because many of the records were destroyed in the confusions of the last quarter of the nineteenth century, that is to say, in the wars with which the area was forced into the European colonial systems. What a hundred years ago still existed as oral tradition was gradually lost in the meantime, not only because there are limits to human memory, but also because the spreading of printed histories gradually causes the history preserved in the memory to crumble away.

Gerhard Rohlfs who, apart from the significance of his work, seems to typify most strongly the adventurous explorer, only gradually developed into a genuine scholar. As a physician in the French Foreign Legion, he criss-crossed the Maghrib and, from 1866 to 1867, undertook his own major journey from Tripolis to Lagos. In the capital of the state of Bornu, Kuka; like Barth and other deceased Germans before him, he enjoyed the overwhelming hospitality and support of the ruler of Bornu.

This hospitality of the generous sultan Sheik Mohammed el Kanemi led to a third great expedition which, in its results, almost surpassed the previous two. Again it was not an African specialist, not even a scholar, who thus entered the ranks of the great German scholars. Gustav Nachtigal was a physician for the Tunisian government and, thanks to his long sojourns there, he was very much at home in North Africa, speaking and writing Arabic fluently. It was almost a coincidence that one entrusted him with the mission of carrying gifts to Lake Chad, gifts which the King of Prussia wished to present to the ruler of Bornu in gratitude for the hospitable reception given to the German travellers. Out of this conveying of gifts developed a six-year-long expedition, from 1869 to 1875, during which time Nachtigal became the historian of the Lake Chad area and the territories bordering it to the east. His information about the kingdoms of Bagirmi, Wadai and Dar Fur are a priceless treasure for African history, since soon afterwards these states were destroyed by the Mahdi and Rabeh wars, and finally by the European conquest, that their culture today represents only a shadow of its former greatness. If one tried to work on their history today, one would discover but a fraction of that which was still very much alive in Nachtigal's time. But - and this we must admit to our shame - almost no one has worked there since that time.

These three great pioneers of African studies had worked in the Western Sudan, in the area of those great states whose high culture they so eloquently admired; the field of work of the fourth pioneer lay further to the south-east. Georg Schweinfurth, originally a botanist, in the years 1868 to 1871, travelled through the south-eastern Nile-Sudan and the adjacent area of the Congo. During his stay at the court of King Munsa, he wrote his famous and unforgettable portrayals of the culture of the Mangbettu which, at that time, was in full flower and soon thereafter perished under the assaults of the Nubian slave-traders. Later political developments, especially the Mahdi wars, so changed the cultural structure of this region that, without Schweinfurth's reports, it would not be possible to form an image of the original cultural situation there.

The years immediately after 1900 saw the beginnings of genuine and methodical African studies in Germany. Another four great men, whose lives and work I will outline briefly, set the course along which German African studies have developed ever since.

Diedrich Westermann came from Northern Germany, where he was born in the vicinity of Bremen, in 1875. He always remained typical Lower Saxon and demonstrated all the virtues ascribed to this branch of the German people: persistence, thoroughness, devotion to a task once undertaken and concealed under a rough exterior - a soft and generous heart. Westermann began as a self-taught man. When still a young fellow, he became a missionary and very soon was working in an area which he was to call his second home: on the coast of Ghana and Togo, principally among the Ewe. His work on the languages of these coastal peoples, especially his comparative studies on the system of West African languages, made him so famous that soon he was able to devote himself entirely to scholarly work, though he remained attached to the missionary endeavour right up to his end. His contribution to the linguistics of West African languages and Shilluk made him internationally famous, even if today his theory is out-dated that African languages were to be divided into Sudan and Bantu groups; toward the end of his life he himself abandoned this theory. His fame as a great pioneer of comparative linguistics remains unchallenged. Along with his linguistic research - and this is typical of German studies in African linguistics - he was intensely concerned with cultural and historical problems and emphasized again and again his view that, without considering the cultural records, linguistics work in a vacuum, and that, on the other hand,

cultural history requires a solid linguistic basis and that a sound language training was the pre-condition of every historical or sociological research. In more than a half-century of intellectual effort Westermann, who lived to be 81 years old, not only kept up with developments in general, he never avoided new problems but rather ventured prognoses for the future development of Africa. In this connection I would like to mention the biographies of eleven African that he collected, an eloquent tribute to the closeness of his relation with the people of this continent, as well as his "History of Africa", a mature work of his old age, which remains to this day the most detailed and comprehensive work in its field. Much of his life-work was destroyed by the War, many of his pupils did not find it possible in the post-war chaos to continue their scientific work, and even his famous chair at the University of Berlin, now the East Berlin University, was not filled again after his death. Still, his spiritual heritage lives on in many of his pupils who continue to teach and work in his spirit at other German universities.

Less notable for the outside world, but scientifically no less significant than Westermann, was Carl Meinhof who lived from 1857 to 1944 (African studies are apparently a very healthy profession at least in Germany!) Whereas Westermann concerned himself primarily with the Sudan languages, Bantu and the Hamitic languages were the field of Meinhofs research. His "Outline of Phonetics of the Bantu-languages" is still basic in this area, Meinhof occupied the chair of African Studies at the University of Hamburg which today is the most important centre of African linguistics in Germany. Like Westermann, Meinhof also combined linguistics with cultural studies and did research in African religions.

All German scholars in African studies are overshadowed by the towering figure of Leo Frobenius, the great cultural historian of Africa. It will take a special lecture to do justice to him, his influence, his teaching and those ideas of his which are still at work today. Frobenius was born in 1873 and, when only 21 years of age, surprised the scientific world with an extensive work on "Secret Societies in Africa". In accordance with his very independent character, Frobenius always went his own way. Although he had many pupils who today are among the most prominent ethnologists in Germany, he did not associate with a university until late in life - 1932 - and never did join a faculty. He was not only a scientist of genius but also

an impressive manager. His entire life-work - his expeditions, his own research institute with many associates, his vast scientific archives - all these he supported with money he raised himself. Only shortly before his death was his institute taken under the sponsorship of the city of Frankfurt and financed by it.

A series of twelve great expeditions, beginning in 1904 and ending, shortly before his death, in 1935, took him to the Congo, to West Africa, where he stayed for four years, to the North African countries, to the Sahara, the Nile-Sudan, to the shores of the Red Sea and to South Africa. Thus he spent many years of his life in the savanna and in the virgin forests of the continent which had become his second home. His close and intimate contact with African people brought his work to the perfection in which we find it. With a diligence, almost bordering on fanaticism, this man - who was no enemy to the pleasures of life-work his innumerable books; let me mention only the twelve-volume collection of African myths, the three significant volumes describing his West African travels, the works on rock-paintings and engravings in North and South Africa, and much more. He pursued two ideas with persistent energy. In the first place, he proposed the doctrine that all cultures on this earth are entitled to be judged on equal terms and are subject to the same laws, that it is unjust to speak of "non-historical" peoples and that culture exists wherever people live. With this concept he put an end to the Europe-centred historical perspective which had prevailed up to that time, and opened the way to a new universal-historical approach to the entire world. In the second place, he was the first scholar to try to relate the chronology of African cultures to their historical relationships with one another. He did this principally by means of a minutely detailed mapping-method which enters on maps the distribution of certain cultural elements and, from their frequency, permits conclusions as to the original presence of certain cultures. Thus he was not only the great pioneer of modern African history and cultural studies, but also the founder of an unprejudiced free humanism which - to use a phrase of Leopold Senghor - has restored to African culture its dignity.

The end of the Second World War also brought most serious consequences for German science: prominent scientists emigrated or had been killed in the war; universities, libraries and museums had been destroyed, or were lost due to the new frontiers drawn in 1945; this period also meant

that German African studies had to start all over again, and not under the most auspicious circumstances. A Germany bowed under devastation and catastrophe, had other worries than sponsoring the studies concerned with an overseas continent. Up to 1955 a large number of good students were lost, due to the poor conditions at the universities which, for years, did not increase their teaching-staff despite the enormous growth in the student body. These students would have been a good succeeding generation of scientists for African studies, as well as for other disciplines. As it was, they went into other professions. Now professorships and institutes were established or strengthened at a very slow pace.

Not until recent years - say, during the past ten years - did this situation change for the better, largely due to an increased interest of the German public in Africa, and mainly since the independence of the African states. New professorships and institutes were established. Thanks to the support of the German Research council long-term and expensive research projects have again become possible. The German universities, as is the case also with the state universities of the United States of America, are not administered by the Federal authorities as their highest German administrative unit, but instead by the Ministries of Education of the various federal states. This does not favour a concentration of certain disciplines or the establishment of a scientific African centre for the whole of Germany. It is, at this point, that the German Research Council often lends a hand. As a central institution it gives aid to German research in several or all states. Most of the larger projects in African research, and almost all scientific journeys, have only been possible because of its aid.

Since the War, German African studies have in the main followed the path that their great initiators first marked out. They have remained fundamentally orientated to history and cultural history. We are still, however, far removed from an officially recognised specialisation in African studies. There are, to be sure, two chairs for African languages in Hamburg and Cologne, but African history, cultural history, sociology, and ethnography are still lumped together under the extremely vague catch-all title of "Volkerkund" - which might be translated as "Study of Peoples" (or ethnology). The same is true of geography in which there are still no professorships for the geography of Africa. There is still no official specialisation of the field. The holder of a professorship in "Volkerkunde" (Study

of Peoples) is still expected - at least theoretically - to give lectures on all the peoples of the entire world. Every new appointment to such professorship still threatens to interrupt whatever tradition and continuity had existed up to that time. If the previous two incumbents of such a chair had been specialists for Africa, their successor may very possibly be a specialist in oceanic culture. However, the efforts in Germany are increasing to form African centres at several universities, if possible at those who already have good African libraries and where lectures and research on Africa are in progress. This would be possible, and to be recommended, for Hamburg, Frankfurt and Munich. Whereas at most of the nineteen West-German universities "Volkerkunde" (Study of Peoples) is taught - though several universities do not even have a chair for this field - it is still not possible for the majority of students to pursue specialized African studies. Munich Freiburg and Mainz are the only German universities where chairs for "Volkerkunde" are occupied by scholars who lecture and do research primarily on Africa. Of the six East German universities only two - Berlin and Leipzig - list lectures on "Volkerkunde" or African history.

The situation is made somewhat less discouraging by the existence of a number of large ethnographic museums of cultural history, or ethnology, the associates of which often pursue African studies. Great and even world-famous collection of Africana are to be found in Berlin, Leipzig, Dresden, Hamburg, Bremen, Cologne, Stuttgart, and Munich. Here we are confronted with an enormous treasure of cultural documents waiting to be made use of. I should like to prophesy that the scientific importance of these museums will increase from year to year, and that soon, next to the universities, they will develop into the most important research facilities for African culture and history.

And now let us turn to concrete research projects. First of all, there is the science of linguistics. There are two chairs with good-sized institutes. Furthermore, African languages are being taught at the universities of Marburg, Mainz and Giessen. Hamburg, with the Carl Meinhof chair, now occupied by Johannes Lukas, is the most important centre of African linguistics in Germany. It is here (in Hamburg) also that the only linguistic periodical for African languages - "Africa and Overseas" is published. Johannes Lukas has as his field of specialization those central African languages usually grouped under the heading "Chado-Hamitic" and

which, from the point of view of linguistics and cultural history, belong to the more important branches of the great Hamitic family of languages. Lukas has made several expeditions to investigate these language-groups, largely in the vicinity of Lake Chad. A comprehensive work on this subject is to be published shortly. It would be unfair were I not to mention Argust Kl ingenheben in connection with Hamburg, who was the predecessor of Lukas and who has worked for many years at the Institute there and whose speciality is Fulbe and various other West African languages such as the Vai, along with the Ethiopian languages.

After the war, the Hamburg professorship was, for a long time, the only possibility for research in African languages, since the Berlin chair remained unoccupied after the death of Dierich Westermann in 1955 who had held it up to that time. A new chair for African languages was then established in Cologne for Oswin Kohler, the friend, pupil and spiritual heir to Westermann; this department has since then developed into a worthy successor of the Berlin Institute. Kohler, who has made several journeys to South Africa, is concerned primarily with the languages of the bushmen and hottentots (Koi-San) which, despite their great complexity, he masters with inimitable linguistic ingenuity. The element most characteristic for these languages is the so-called "click-sound" which has the value of a consonant and the appearance of which, in other languages, is a clear indication for remnants of ancient languages. True to the Westermann tradition, Kohler has not remained merely a linguist. He does not pursue language studies for themselves alone but considers them as part of human culture. In a whole series of publications he has pointed out previously unknown relationships between the Bushman and Hottentot languages which could only be revealed in the light of linguistic materials and which throw an entirely different light on the cultural history of these peoples. Furthermore, he has studied the language of the Kindiga and Sandawe in Central Tansania, which is also characterized by click-sounds; he is now preparing a comprehensive study of "click"-languages.

Among Leo Frobenius' most important undertakings were the reproductions of rock-paintings, these paintings and engravings on cliffs and rocks, primarily in North Africa, in the Sahara and in South Africa, that have outlasted millenia. They are not only of the greatest significance for cultural history since they give us information about the artistic sensitivity,

the habitat, and cultural artifacts of long-dead peoples, but they are also in themselves wonderful works of art, the fascination of which is not lost on us even today. Frobenius copied, or had copied by painters whom he had trained himself, whole galleries of these pictures. Although his hope was not fulfilled that these rock-paintings would some day furnish so much visible material that one could refer to them like a picture-book of African history, still they continue to be one of the most important aids in reconstructing the cultural history of Africa. It must be our tasks to date them reliably: only when the chronological relationship of the rock-painting with other facts of cultural history has been established, will the picture have their full scientific value. This is being undertaken today by two men who come from the Frobenius Institute and its tradition: Hans Rhotert, Director of the Museum of Ethnology in Stuttgart, and Helmut Ziegert, lecturer at the University of Hamburg. Both have photographed rock-engravings in Libya; both have achieved considerable success, working with different methods. Rhotert is trying, to elaborate certain definite stylistic principles, by means of a comparative method, and also to correlate themes, such as races of domesticated animals, or cultural elements, with similar data of presently living African peoples, or well-documented older cultures, such as the Egyptian. He has already done this with good results in his book published in 1953, on the East Libyan rock-paintings, and is continuing in this method with his new West Libyan discoveries. Helmut Ziegert is using another method. He is attempting to correlate the rock-engravings with the original environment of the people who produced them. Starting with the questions: what kind of vegetation prevailed at the time the rock-engravings and paintings were made? and; what were the climatic conditions?, which questions are often answered by the morphological findings, he likewise arrives at dates which, in comparison with other chronological estimates, are characterized by their scientific exactitude.

In the period between 1950 and 1956, members of the Frobenius Institute, in Frankfurt under the leadership of the Frobenius pupils and successor Adolf Jensen, who died in 1965, carried out a whole series of research projects, two of which took them to Ethiopia. I was able to take part in them. They were planned as the continuation of a shorter research in Southern Ethiopia, which Leo Frobenius had started in 1935, and which had never been properly carried to its end because of the Italian invasion of Ethiopia and, later, the Second World War. Twice a larger group of the

Frobenius Institute was in Southern Ethiopia during the years 1950 to 1956. On these two journeys which altogether lasted four years, it was demonstrated that a group with a co-ordinated plan can work much more successfully than can an individual. During these expeditions a general catalogue of the cultural inventory was prepared which has in part been published in a number of large volumes. Furthermore, a number of new insights were gained, significant for the history of Africa. The most important results was the investigation of the South-West Ethiopian Negro culture. This culture represents one of the oldest population layers in Southern Ethiopia. The successive waves of peoples who later penetrated the South, presumably coming from central Ethiopia, pushed out, assimilated or decimated this oldest population element. It is now extant only in remanents in the high mountains of extreme South-West Ethiopia on the Sudanese border. This is a proof that the spreading out of Negro culture from its center, in the central and Western Sudan, did not take place in relatively late times, as some authors claim, but in earliest times. At any rate, it took place long before the immigration of the various Hamitic and Semitic groups into South Ethiopia. It is astonishing how the substance of this old culture has maintained itself despite the pressures of centuries and millenia. Thus one finds in South-West Ethiopia many elements which only appear much further to the West among the Nuba and the Bongo. I will mention only two of the most important elements: the custom of putting wooden statues on the graves of important men - a custom practically unknown in the rest of Ethiopia, and the construction of iron-smelting ovens, which bear an astonishing resemblance to the ones built in the Sudan. The art of iron-smelting, as well as iron-manufacturing, was brought to full flower precisely by the African Negro culture. Let me mention one more significant historical result of these trips. The linguistic and historical materials gathered in South Ethiopia lead us to believe that the states of the area between the lakes, such as Buganda, Kitara-Nkole, Ruanda, Burundi, etc, or at any rate the dynasties that have ruled them for 4 to 500 years, originated in Ethiopia. A number of states existed in Southern Ethiopia - which later were absorbed into the Ethiopian empire - with their own royalty, state ideology, administration and so many other elements to be found in the area between the lakes, that one can no longer believe in accidental borrowings. Still, these insights require more supporting evidence.

In the Frobenius Institute in Frankfurt am Main, African studies are now pursued only in a marginal way; Oceania is now the centre of research-activity. Thanks to the personality of Hermann Baumann, the true successor to Frobenius' work, the University of Munich has now become the effective centre of research in African history and cultural history. I mentioned his name at the beginning of this lecture as one of the great founders of the genuine science of African studies. There are few who can compete with him in universality of perspective, scientific acumen and almost legendary mastery of detail. As a young man he absorbed Frobenius' ideas about African cultural history and has perfected them scientifically. At the age of 35 and 38 he published his two great works "Creation and Primeval Times in the Mythology of the African Peoples" and "Cultural Anthropology of Africa", both of which are unexcelled compendiums of African culture, although since that time much new material has been found and many new relationships discovered. The first of these books is just now being published in a revised edition. The second, which has been translated into French, will - we hope - be published next year in an expanded and changed version, this time as a collaborative project edited by Baumann, but written by him and twenty of his pupils and friends. Next to the "Ethnographic Survey" of the International African Institute in London, it offers the most comprehensive survey of African peoples, languages and cultures, unfortunately only in the German language. Hermann Baumann made two longer journeys into Southern Africa where he worked among the Lunda and the Tschokwe. His studies on the Zimbabwe problem deserve special attention. You will recall those enormous ruins not far from Bulawayo which, since their discovery, have produced a flood of literature. Many authors were of the opinion that Africans could not have constructed these buildings, an idea demonstrating the most regrettable underestimation of the creative faculties of African culture. Baumann does not exclude the possibility of overseas contacts or inspiration. He does show, however, by means of example of much smaller and largely overlooked stone-buildings in other parts of Rhodesia, Zambia and Angola, that such structures were nothing new to South African culture and that Zimbabwe simply represents a magnificent paramount example, an apotheosis of this structural concept. Baumann also established a close relationship between Zimbabwe and the so-called Djaga, those wandering, politically creative groups who were instrumental in the formation of many an older state of Southern Africa. And when we consider that Baumann is at present working on a survey of African

archaeology, then we see here a life-work that is not far behind that of Frobenius. By German standards, he has trained an unusually large number of pupils so that, at least in this case, the difficult problem of the succeeding generation in research seems to have been partly solved. Formerly Africans interested in ethnology visited the Frobenius Institute in Frankfurt: now they turn their steps toward Munich as the centre for African cultural history.

Finally let me mention the Hamburg Ethnological Museum, a centre of German African studies rich in tradition, in part favoured by the cosmopolitan attitude of Hamburg's merchants and their old contacts with Africa. Kunz Dittmer, who before the war made a name for himself with several ethnological works, has visited Western Africa twice in recent years. I should like to mention above all his monumental books on the "Forms of Authority among the Gurunsi" in Southern Upper Volta. Not only does it give an exhaustive portrayal of the social conditions among this great people, it also attempts to illuminate certain historical processes on the basis of the forms of authority. Central to the book is the conflict between the ancient African institutions, such as the Lord of the Earth and the clan elder, with the divine kingship introduced by the newer immigrants, represented in this area by the Mossi. Kunz Dittmer not only wrote a convincing report, a reconstruction of the historical struggle between these two cultures, he also related the kingship of the Mossi to other African states. One of Kunz Dittmer's collaborators is Jurgen Zwerneemann, who today is working for the Ethnological Museum of Stuttgart and has likewise treated the cultural history and sociology of the Volta Region.

As over against the predominant historical-cultural perspective and research-style of German African studies, the discipline, such as sociology, political science, economics and law, which are necessarily more tied to present-day perspectives, have not been able to make their weight felt. In the natural sciences, which we have not treated here, the conditions are naturally different. In these mentioned disciplines, so far as African studies are concerned, only beginnings have been made. In this connection, the names of two Institutes should be mentioned that have distinguished themselves, not so much by research but by co-ordinating and planning, and have done significant work in the field of documentation: the African Society in Hamburg, (not to be mixed up with the African Society in Bonn)

and the IFO, the Institute for World Economics, in Munich.

Also not to be overlooked as an individual of distinguished reputation is Arnspranger of the Historical Institute of the University of Berlin whose book on political parties in former French West Africa has been generally recognized.

German cultural geography has been active in Africa with a large number of individual projects since about 1955, but there is still no comprehensive research-planning. Among the names important in this area, I should like to mention Kuls in Bonn, who is working on Ethiopia, Troll in Bonn (Ethiopia and problems of Africa as a whole) Hetzel in Bonn (Togo), Mensching in Hannover (Tunis and East Africa), Kayser in Cologne (Southern Africa), Manshard in Giessen (Ghana and Nigeria), Budel in Wurzburg (West Africa and Ethiopia), Schultze in Berlin (Eastern Sudan). Although far more impressive in numbers than the few African ethnologists and linguists the geographers have in their projects remained isolated scholars. Larger works, such as the excellent book on Ghana by Manshard, who was for many years a teacher of geography in Kumasi, or the book on the East Sudan by Schultze, have remained exceptions. This is due primarily to the instructional overburdening of German university teachers of geography. Only a few years ago, the individual teacher had to take care of 200 and more geography students. Due to the increased number of professorships and institutes, and the additional appointment of lecturers and readers, it has become possible to increase research activity.

Now about three years ago the German Research Council gave the funds with which to begin a major Geographical research-program in Africa. It was begun as an experimental project and is to be expanded if progress justified it. The "Africa-Mapping Project" - which is the official name - is not intended to produce a work of original cartography, that is to say, a large topographical atlas, but it is intended instead to result in a great collection of "applied cartography" with thematic maps. The soil-forms, geology, flora, and utility plants will be considered as well as linguistics, ethnology, history, or the problem of migrant labour. Maps on a scale of 1:1 million are to be the basis. To date three African areas have been selected as examples, Tunis, Southern Nigeria, and Uganda. Central Ethiopia is to be the subject of the next map.

Let me conclude. I have tried to give you a survey of the present status of African studies in Germany, of the historical development of these disciplines, their most important representatives and the most significant research projects. I have shown that in the disciplines referred to - linguistics, ethnology, history and cultural history, the point of view that has always been dominant in Germany, the historical point of view, still prevails. We hope that the studies of African history and African cultural history will soon emerge from their fusion with general ethnology and be recognized as individual disciplines in Germany. There are good beginnings for this. The possibilities for financing large-scale research projects are favourable. What is lacking are the men. Our number is small. With regret we see how - before our own eyes - the traditional African cultures, the still living material of African history, is disappearing without any hope of our being able to record it in its fullness. The process of disintegration is a historical event which it is useless to deplore. Human cultural history is a process of incessant change. We would only wish that we had sufficient time to register the facts - whether it be gradually dying languages, or historical traditions, the manifold products of African arts, traditional forms of building, the old social structure or religious life. These things are priceless witness to human creativity. They are also important elements in the cultural history of Africa that is yet to be written. "Save vanishing data" was the battle-cry of the ethnologists even at the beginning of the century. Today it is more urgent than ever. Of what use are all the well-meant investigations concerning sociological or functionalistic-structuralistic problems of the difficulty of adaptation to the machine-age without a profound knowledge of African culture? Science - it is going to remain true science - must always be pursued of and for itself. Here we are not only talking about the interest of the scientist in the history of Africa within the framework of World history, but also about the thought that no people can know itself, or be conscious of itself and its potential, without knowing its own culture.

In speaking to you here today about German African studies, it was not my intention merely to inform you about our work and to promote contacts. I hope that I have been able to illustrate for you the significance of historical and cultural-historical research, even if at times it seems far removed from contemporary events. Far too few people are working on African cultural history in all its forms - in comparison with the vastness of

this continent and the time that is still left to us. I should like to wish and hope that, in the future, more Africans will try to fill this gap. It is their country and their realm in which they should assume scientific leadership also. In so doing they can be assured of our help.

Eike Haberland

THE ASHANTI RESEARCH PROJECTList of Stool Histories (continued from Research Review Vol.2 No.3)

IAS	172	Mamesene Stool History
IAS	173	Asamang Stool History
IAS	174	Busumuru Fabem Linguist Stool History
IAS	175	Amakye Stool History
IAS	176	Nkwanta - Esaase Stool History
IAS	177	Atasomanso No.2 Stool History
IAS	178	Asomfuo Stool History
IAS	179	Bohyen Stool History
IAS	180	Enon Stool History

ARABIC COLLECTION

A further 59 items from the Institute of African Studies arabic manuscript collection are check-listed below. As space and time prevented the publication of a check-list for the remaining 193 items which have been provisionally catalogued, the following were chosen on the basis of subject or author.

- (i) Section A consists of works likely to be of direct concern to those interested in the history of Ghana and neighbouring states.
- (ii) Section B comprises works by or about the celebrated author al-Hājj ^cUmar b. Abī Bakr of Kete Krakye who died in 1934
- (iii) Section C is composed of works concerning al-Hājj Mahmud Karantaw who founded the 19th Century jihād state of Boromo/Wahabu in modern Upper Volta. Other manuscripts which would come under these heads have of course appeared in earlier check-lists published in the Research Review.

Once again we thank the malams who continue to place these documents at our disposal, al-Hājj ^cUthmān b. Ishaq Boyo who collects and returns them, and Mr. A.B. Moro of Legon Hall for his valuable assistance in cataloguing them.

J.J. Holden.

20.

Section APROJECT REPORTSIASAR/11ARABICAuthorAL-ḤĀJJ MUḤAMMAD B. MUṢṬAFĀ and IMĀM
ḤUMAR KUNĀNDI B. ḤUMARTitle

-

Description

Compilation of Gonja traditions on the early history of Islam there, with a chronicle of events to the mid-18th century, and an addendum by Imām Ḥumar b. Ḥumar covering the years 1963-66.

Date of Work

-

MS from

Imām Yūsuf b. Imām Nuhū, of Daboya. 8 folios

Other copies

IASAR/10; /12; /13; /14; /62; /248(i)/272.

IASAR/136ARABICAuthor

YŪSUF

Title

MADIḤ MŪSĀ

DescriptionQasida in rā', hamza, and yā', in praise of Mūsā /? a Dagomba chief/, with criticism of those who do not follow him, and hope that God will preserve him from the Christians.Date of Work

13 Muharram 1315 = 14 June 1897

MS from

Muḥammad Limam Thānī, of Kete Krakye. 4 folios, 17 x 22.2 cms.

Other copies

-

IASAR/152ARABIC AND HAUSAAuthor

-

Title

(1) TA'RĪKH AHL WĀLĀ. (2) TA'RĪKH AL-MUSLIMĪN

Description

Accounts, in both Arabic and Hausa versions, of the origins of the main sections of Wa, with lists of kings and imams.

Date of Work

1922

MS from

IAS original MSS collection.

Other copies

-

PROJECT REPORTSIASAR/240ARABICAuthorTitleDescription

-

QIṬṬA TA'RĪKH TAKRŪR
History of Takrūr, with reference to the Fulani
of Futa, etc.Date of WorkMS from

-

cAbdallāh Nyan Fulani, of Bawku. 11 folios.
16.5 x 22 cmsOther copiesIASAR/246ARABICAuthorTitleDescriptionAL-HĀJJ MUHAMMAD MARHABA AL-UMĀWT
AL-SAGHANUGHU
AL-JAWĀHIR WA'L YAWĀQIT, FĪ DUKHŪL
AL-ISLĀM FI'L MAGHĀRIB MA'Ā 'L-TAWQĪT.
Account of the spread of Islam in West Africa,
with particular reference to the role of the
Saghanughu.Date of WorkMS from

-

al-Hājj Muhammad Marhaba Saghanughu, of Bobo-
Dioulasso. 7 folios. 19 x 26 cmsOther copiesIASAR/257ARABIC & HAUSAAuthorTitleDescription

-

Chief Lists from Salaga, with notes on their
functions (e.g. chief of the market, etc.)Date of WorkMS from

-

Malam cAbd al-Mu'min, of Salaga. 4 folios.
16 x 24.2 cms.Other copies

IASAR/262ARABICAuthor

-

Title

AL-ASMĀ' AL-UMARĀ' KAFABA

Description

List of the chiefs of Kafaba, in Gonja.

Date of Work

-

MS fromMalam Babā, deputy imām of Konongo
1 folio, 9.5 x 12.6 cms.Other copies

-

IASAR/263ARABICAuthor

-

TitleBĀB HADHĀ AKHBĀR ALLATĪ KĀNA FĪ AMR
AJDĀDINĀ AL-MUSAMMA JIGHI JARADescriptionAccount of the origin of the ruling dynasty of
GonjaDate of Work

-

MS fromal-Hājj Babā, Dusaiwura of Kpandae. 4 folios.
17 x 23 cms.Other copies

-

IASAR/265ARABICAuthor

-

Title

-

Description(i) List of Yagbumwuras, starting with Naba^{ca}
and ending with Muḥammad al-Abyaḍ.
(ii) List of Kpembewuras, starting with Muḥammad
al-Abyaḍ b. al-Lata (Jakpa)Date of Work

-

MS fromal-Hājj Babā, Dusaiwura of Kpandae
1 folio. 19.2 x 25 cms.Other copies

-

IASAR/266

ARABIC

Author

-

Title

-

Description

List of chiefs of Kpembe commencing with Ṣāliḥ,
and of Sungbung, commencing with ʿAbd al-Raḥmān

Date of Work

-

MS from

al-Ḥājj Bābā, Dusaiwura of Kpandae

Other copies

-

IASAR/267

ARABIC

Author

-

Title

-

Description

First section of a work on the kings of Gonja,
from Naba^c b Abū Bakr b. ʿUthmān

Date of Work

-

MS from

al-Ḥājj Bābā, Dusaiwura of Kpandae

Other copies

-

IASAR/268

ARABIC

Author

-

Title

TA'RIKH GHAZUWU GHUNJĀWĪ

Description

Statement about a military expedition in (?)
Gonja. Information about kings.

Date of Work

-

MS from

al-Ḥājj Bābā, Dusaiwura of Kpandae

Other copies

-

IASAR/269ARABICAuthor

-

Title

'ASMĀ 'AL-MULŪK LAYFU

Description

King list of Layfu (Lepo)

Date of Work

-

MS from

al-Hājj Bābā, Dusaiwura. 1 folio. 16 x 20.2 cms.

Other copies

-

IASAR/271ARABICAuthor

-

Title

-

Description

Miscellaneous notes on various Gonja figures, e.g. Yagbumwura Amua who went to Mecca; al-Hājj al-Muṣṭafā who died in Katsina, etc.

Date of Work

-

MS fromal-Hājj Bābā, Dusaiwura of Kpandae
1 folio. 17 x 21 cmsOther copiesIASAR/272ARABICAuthorIMĀM ʿUMAR KUNADI B. ʿUMAR and
AL-HĀJJ MUHAMMAD B. AL-MUṢṬAFĀTitle

-

Description

Fragment (last page only) of a history of Gonja

Date of Work

-

MS fromal-Hājj Bābā, Dusaiwura of Kpandae
1 folio. 16.3 x 20.5 cms.Other copiesThis corresponds with the last page of IASAR/10
(refer).

PROJECT REPORTSIASAR/285(vii) and (viii) ARABICAuthorTitleDescription

- (vii) Letter relating to Yendi, mentioning Wa personages who used the nasab Taraoray, Takira, Muhammad b. ^cAbdallah, and ^cAbdal-Karim.
- (viii) Two letters.

Date of WorkMS fromOther copiesIASAR/331ARABICAuthorTitleDescription

- AHMAD b. ABĪ BAKR (ABŪ IKOKORO)
TA'LĪF AKHBĀR AL-QURŪN MIN UMARĀ' BALAD'
ILŪRIN
- History of Ilorin, with preface and 10 chapters.
Preface:- name of town.
Chapter 1: the origins of the town
Chapter 2: - 7: history of the town from the reign of ^cAbd al-Salam to Sulayman
Chapter 8 - 10: list of war chiefs, wazirs, and qadis in Ilorin.

Date of WorkMS fromOther copies

- 24 March 1912
al-imam Abū Bakr, from Ilorin mosque. 13 folios.
15.2 x 19.8 cms.
IASAR/388; /389.

IASAR/346ARABICAuthorTitleDescriptionMS fromOther copies

- (i) Tijaniyya silsila
(ii) Account of the foundation of Sansanne Mango.
(i) Imām Gao (?), of To.
(ii) Siddiq b. ^cUmar Jabaghatay, of Sansanne Mango.

IASAR/383ARABICAuthor

-

Title

-

Description

List of the Imāms of Wa (f.1), and charms (f.2).

Date of Work

-

MS fromal-Hājj Muḥammad Bakūmāwā, of Wa.
2 folios. 11 x 16.4 cms.Other copies

IASAR/46; /61; /296; /17. (with variants)

IASAR/389ARABICAuthor

AḤMAD b. ABĪ BAKR ILŪRĪ (ABŪ IKOKORO)

TitleTA'LĪF AKHBĀR AL-QURŪN MIN UMARĀ'
BALAD ILŪRUNDescription

History of Ilorin. See IASAR/331

Date of Work12 Rabī^c 1 1330 = 31 March 1912MS fromMalam Bāba Nāghūstī, Ibrāhīm Ghanbarī Dādī.
13 folios. 21.5 x 17 cmsOther copies

IASAR/331; /388.

IASAR/445ARABICAuthor

MUḤAMMAD THĀNĪ 'ABDALLĀH

Title

-

DescriptionHistorical notes on the Muslim community in
Attebubu.Date of Work

1966 (written at the request of Mr. Kwame Arhin)

MS from

Muḥammad Thānī 'Abdullāh, imām of Attebubu

Other copies

PROJECT REPORTS

27.

IASAR/447

ARABIC

Author

-

Title

-

Description

Imāms of Wa, from Ya^cmurū to Mahama

Date of Work

-

MS from

Malam Sa^cīd of Agbaga near Legon. 2 folios
14 x 14 cms.

Other copies

-

IASAR/448

ARABIC

Author

-

Title

-

Description

Gonja names of early Gonja Kings, with Muslim
names.

Date of Work

-

MS from

Karamo Abū of Kabasu, near Mpaho. 1 folio

Other copies

-

IASAR/453

ARABIC

Author

-

Title

-

Description

Letter containing warnings of impending catastrophes
inter alia of the coming of the Christians "who will
put chains on people's necks" - with advice to the
faithful to remain steadfast, and to make sadaqa,
men 3 cowries, women 40 cowries, and chiefs one
white sheep, a white fowl, and a gown.

Date of Work

-

MS from

al-Ḥājj Bābā, Dusaiwura of Kpandai. 1 folio.
11.5 x 17 cms

Other copies

-

IASAR/454ARABICAuthor

-

Title

TA'RĪKH MAMALAKA AL-WATARAYIYIN MIN GHUM

Description

History of Kong, with particular reference to the Watara rulers

Date of Work

In Dhu 'l-Qa'da, 1385

MS from

al-Hajj Muhammad Marhaba, of Bobo-Dioulasso. 4 folios. 15 x 23 cms

Other copies

-

Section BIASAR/16 (iv)ARABICAuthor

AL-HĀJJ ʿUMAR B. ABĪ BAKR B. ʿUTHMĀN

Title

TARBIʿ AL-ZUHD WA'L WAṢĪYA

DescriptionElaboration of the Kitab al-Zuhd wa'l Waṣiya of ʿAli b. Ḥusayn b. Alī b. Abī Ṭālib (ʿAlī Zayn al-ʿAbidīn) - GAL, Supp. 1, p.483; IASAR/52Date of Work

-

MS from

Malam Bābā Ibrāhīm, of Konongo. 16 folios

Other copiesPublished in Al-Qaṣā'id al-ʿasharīyāt, Cairo, 1367 AH, pp. 177-196.IASAR/16 (v)ARABICAuthor

AL-HĀJJ ʿUMAR B. ABĪ BAKR (attribution)

Title

MĀ BĀLU HIND NA'AT ʿANNĀ BI-GHAYR QILĀ

Description

Elegy addressed to al-Hājj Labbū, with an account of his funeral.

Date of Work

-

MS from

Malam Bābā Ibrāhīm, of Konongo. 5 folios

Other copies

IASAR/109 (vi); /138; /239(iv).

IASAR/16 (vi)

ARABIC

Author

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR of Kete Krakye
(attribution)

Title

HAL LI-LAYLĀ MIN MARĀM AM LI-HINDI MIN
KALĀM

Description

Poem in praise of the people of Tetemu (Kpone)
Zongo, who offered the author hospitality.

Date of Work

-

MS from

Malam Babā Ibrāhīm, of Konongo

Other copies

-

IASAR/16 (xiii)

ARABIC

Author

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR, of Kete Krakye
(index)

Title

BUSHRĀ ATĀKA BASHĪR

Description

Qaṣida in rā', in praise of Salaw, amir Ghadanfaru

Date of Work

Muharram 1342 = August 1924

MS from

Malam Babā Ibrāhīm, of Konongo. 8 folios

Other copies

IASAR/127; /168; /239(i)

IASAR/23

ARABIC

Author

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR of Kete Krakye

Title

TUNKUYAWĀ

Description

Poem describing the treatment and symptoms of
influenza

Date of Work

-

MS from

ʿAbd al-Qādir, Sarkin Zongo, Kete Krakye

Other copies

IASAR/131; /305.

IASAR/24ARABICAuthor

AL-ḤAJJ ʿUMAR b. ABĪ BAKR of KETE KRAKYE

Title

TARBĪḤ AL-BURDA

Description

Poetical elaboration of a poem by Abū ʿAbdallāh Muḥammad b. Saʿīd al-Būsīrī in praise of the Prophet, describing his wars, relations with Rūm, etc. /GAL I, 264; Supp. 14677

Date of Work

-

MS from

al-Ḥājj Muḥammad, Imām Thānī of Kete Krakye IASAR/122.

Other copiesIASAR/43HAUSAAuthor

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR of KETE KRAKYE

Title

-

Description

Qaṣīda ending in ya' taking an adverse view of the arrival of the Christians in West Africa.

Date of Work

-

MS from

al-Ḥājj shaykh b. Malam Khalīd of Yendi 8 folios. 20.3 x 16.2 cms. Last 3 eaten by ants

Other copies

Same theme dealt with by the author in IASAR/3; /4;/8;/139;/370;/417.

IASAR/76Author

ʿUMAR b. ABĪ BAKR AL-KABBAWĪ AL-KANAWĪ SŪL AL-RĀTHĪ

Title

SŪL AL-RĀTHĪ

Description

Elegy in memory of al-Ḥājj Ṣāliḥ b. Muḥammad

Date of Work

-

MS from

Ṣāliḥ Jabaghatī b. al-Ḥājj Sulaymān, of Jenene. 2 folios.

Other copies

-

IASAR/93ARABICAuthorTitleDescriptionDate of WorkMS fromOther copies

Probably by al-Ḥājj ʿUmar b. Abī Bakr
 SU^ḶĀD AW ASMĀ' AW DA^ḶAW HAWWĀ
 Qaṣīda in alif-hamza in praise of the town of Yendi
 in Dagoniba, and of the virtues of its people, with
 a second short poem in lām on the same theme
 1335 AH = 1916/7
 Malam Harūn Watara, of Bonduku
 IASAR/181

IASAR/129ARABICAuthorTitleDescriptionDate of WorkMS fromOther copies

ʿABDALLĀH AL-KANAWĪ

-
 Letter to al-Ḥājj ʿUmar b. Abī Bakr from his
 nephew, residing in Bamenda, enquiring about the
 health of al-Ḥājj Muḥammad Labbu, enclosing a
 poem in praise of al-Ḥājj ʿUmar, and expressing
 his desire to study under him.
 2 Muharram 1352 = 27 April 1933
 Muḥammad Limām Thānī, of Kete Krakye
 4 folios. 16.5 x 20.8 cms

IASAR/131ARABICAuthorTitleDescriptionDate of WorkMS fromOther copiesAL-ḤĀJJ ʿUMAR b. ABĪ BAKR
 TUNKUYAWĀ

Poem describing the symptoms and treatment of
 influenza

-
 Muḥammad Limām Thānī, of Kete Krakye
 3 folios. 16.3 x 21 cms
 IASAR/23; /305.

IASAR/132ARABICAuthor

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR

Title

BĀR AL-HAQQ

Description

Qaṣīda addressed to the author's son Abū Bakr urging Muslims to be united, without reference to their origins.

Date of Work

AH 1351 = AD 1932/3

MS from

Muhammad Limām Thānī. 3 folios 16.3 x 20 cms.

Other copies

-

IASAR/137ARABICAuthor

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR OF KETE KRAKYE

Title

-

DescriptionSatirical poem in sin alif on a pupil of a Hausa malam who criticised the author's pronunciation of al-ḥamdu li-'llahDate of Work

-

MS from

al-imām al-ḥājj Muhammad Thānī, of Kete Krakye 2 folios. 16.5 x 20.5 cms, on exercise book paper

Other copies

IASAR/121; /421.

IASAR/139ARABICAuthor

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR OF KETE KRAKYE

Title

NAZM AL-LA'ĀLĪ BI AKHBĀR WA TANBĪH

Description

AL-KIRĀM

Qaṣīda in mīm lamenting the arrival of the Christians and listing 282 towns and states conquered by them.Date of Work

1318 AH = 1899/1900

MS from

Malam Abū Bakr b. al-ḥājj ʿUmar b. Abū Bakr of Kete Krakye. 10 folios. 16.5 x 21 cms.

Other copies

IASAR/3 and /8 largely similar and with same title. Same theme dealt with by the author in IASAR/4; /370; /417.

IASAR/147ARABICAuthorTitleDescription

- (a) ijaza given to malam Muḥammad Nadukuzawar by shaykh al-sharīf Muḥammad b. ʿAbdal-Wāsiʿ al-ʿAwī. Mentions a malam Sanūsī.
- (b) ijaza given by al-ḥājj ʿUmar of Kete Krakye on 26 April 1933.

Date of WorkMS from:

Malam Abī Bakr b. al-ḥājj ʿUmar, of Kete Krakye.
2 folios. 12.5 x 16.5 cms.

Other copiesIASAR/161ARABICAuthorTitleDescription

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR OF KETE KRAKYE

Poem thanking the contributors who repaired the Mosque (in Kete Krakye?) with especial praise for Ṣallaw ʿAmīr Zanghū (Sarkin Zongo?).

Date of WorkMS from

Malam Abū Bakr b. al-Ḥājj ʿUmar b. Abī Bakr of Kete Krakye. 3 folios. 16.5 x 20.5 cms.

Other copies

IASAR/9.

IASAR/217ARABICAuthorTitleDescription

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR
TARBĪʿ AL-BURDA
Poetical elaboration of a poem by Abū ʿAbdallāh Muḥammad b. Saʿīd al-Būṣīrī, in praise of the Prophet, etc. GAL, 1, 264; Supp. 1, 467

Date of WorkMS from

Malam Abū Bakr b. al-Ḥājj ʿUmar of Kete Krakye
14 folios. 16.3 x 20.8 cms.

Other copies

IASAR/24; /122.

IASAR/219ARABICAuthor

Said to have been taken down from al-Hājj ʿUmar b. Abī Bakr

Title

-

Description

Formulae, with prayers, to be said when visiting a grave.

Date of Work

-

MS fromMalam Abū Bakr b. ʿUmar of Kete Krakye
1 folio. 16 x 20.5 cms.Other copies

-

IASAR/238ARABICAuthor

-

Title

-

DescriptionElegy on the death of al-Hājj ʿUmar of Kete Krakye
Rabi^c I, 1353 (June 1934)Date of Work

-

MS fromMalam Adam b. ʿUthmān Tantabiri, of Amakom,
Kumasi. 7 folios. 16.4 x 20.3 cms.Other copies

-

IASAR/239 (i)ARABICAuthor

AL-HĀJJ ʿUMAR B. ABĪ BAKR

Title

BUSHRĀ ATĀKA BASHĪR

Description

Qaṣīda in praise of Ṣalaw, amīr Ghadanfaru

Date of Work

Muharram 1342 = 1923

MS fromal-Hājj Aḥmad Bāba al-Wa^ciz, of Kumasi
7 folios. 16.5 x 20.5 cms.Other copies

IASAR/16(xiii);/127. See also IASAR/133;/168.

PROJECT REPORTSIASAR/239 (ii)ARABICAuthor

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR

Title

GHĀDARAT SALMĀ DIYĀRĀN

Description

Poem in praise of Ṣalaw, amīr Ghādanfaru.

Date of WorkMS fromal-Ḥājj Aḥmad Bāba al-Wāʿiz, of Kumasi
4 folios. 16.5 x 20.5 cms.Other copies

IASAR/133

IASAR/239 (iii)ARABICAuthor

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR

Title

FATĀBARAKA AL-KHALLĀQ

DescriptionQaṣīda in alif-hamza in praise of Ṣalaw, amīr
Ghādanfaru.Date of WorkMS fromal-Ḥājj Bāba al-Wāʿiz, of Kumasi
3 folios. 16.5 x 20.5 cms.Other copies

Compare IASAR/16 (iii); /133; etc.

IASAR/239 (iv)ARABICAuthor

AL-ḤĀJJ ʿUMAR B. ABĪ BAKR

Title

MA BĀLU HINDI NĀT BI-GHAYR QILĀ'

DescriptionQaṣīda in lam-alif, elegy to al-Ḥājj Labbu
(elder son of the author)Date of WorkMS fromal-Ḥājj Bāba al-Wāʿiz, of Kumasi.
5 folios. 16.5 x 20.5 cms.Other copies

IASAR/16 (v); /109 (iv); /138.

IASAR/242ARABICAuthor

°ABD AL-RAHMĀN B. YAKHLAFTĀN AL-FAZĀZĪ
(died 627/1230)

Title

QAṢĀ'ID AL-°ASHRTYĀT

Description

Poems on religious topics, said to be in the hand
of al-Hājj °Umar b. Abī Bakr.

Date of Work

-

MS from

Malam Abū Bakr b. al-Hājj °Umar, of Kete Krakye
301 folios. 12.5 x 16.5 cms.

Other copies

-

IASAR/305ARABICAuthor

AL-HĀJJ °UMAR b. ABĪ BAKR of KETE KRAKYE

Title

TUNKUYAWĀ

Description

Poem describing the treatment and symptoms of
influenza.

Date of Work

-

MS from

Adam b. Malam °Uthmān Dantabiri of Amakom,
Kumasi. 4 folios. 17.5 x 23 cms.

Other copies

IASAR/23; 131.

IASAR/313ARABICAuthor

AL-HĀJJ °UMAR b. ABĪ BAKR of KETE KRAKYE

Title

SHARHAT AL-WARĪQA FĪ °ILM AL-WATHĪQA

Description

Book on inshā° (epistolography)

Date of Work

1877 (See Wilks, I.G. JHSN II, 4, p.416)

MS from

Karamoko Ya°qūb, imām of Gonjari (near Salagha)
17 folios. 16.5 x 22 cms.

Other copies

IASAR/378; /381. See Brockelmann, Suppl. I
page 483.

IASAR/371

HAUSA

Author

AL-ḤĀJJ ^cUMAR b. ABĪ BAKR

Title

TALĀUCI

Description

Poem on the social evils of poverty

Date of Work

-

MS from

Malam ^cIsa Madaha, of Kumasi.

Other copies

IASAR/171

IASAR/378

ARABIC

Author

AL-ḤĀJJ ^cUMAR b. ABĪ BAKR of KETE KRAKYE.

Title

SHARḤAT AL-WARĪQA FĪ ^cILM AL-WATHĪQA

Description

Book on insha^c (epistolography)

Date of Work

1877 (see Wilks, I.G. JHSN II, 4, p.416)

MS from

Imām Karamoko Ghawso Takirī

Other copies

16 folios. 14.3 x 22.3 cms.

IASAR/313; /381. See Brockelmann, Suppl. I, page 483.

IASAR/381

ARABIC

Author

AL-ḤĀJJ ^cUMAR b. ABĪ BAKR of KETE KRAKYE

Title

SHARḤAT AL-WARĪQA FĪ ^cILM AL-WATHĪQA

Description

Book on insha^c (epistolography)

Date of Work

1877 (see Wilks, I.G., JHSN II, 4, p.416).

MS from

Malam ^cAbd al-Mūmin, imām Kabti, Salagha.

Other copies

17 folios.
IASAR/313; /378. See Brockelmann, Suppl. I p. 483.

IASAR/421ARABICAuthor

AL-ḤĀJJ ʿUMAR b. ABĪ BAKR OF KETE KRAKYE

Title

-

DescriptionSatirical poem in sin alif on a pupil of a Hausa malam who criticised the author's pronunciation of al-ḥamdu li-'llah.Date of Work

-

MS from

Malam Muḥammad of ? 3 folios.

Other Copies

IASAR/121; /137.

Section CIASAR/66ARABICAuthor

-

Title

MAS'ALA ʿINDA AL-RAJALAYN.....

DescriptionAccount of the jihād of al-Ḥājj Maḥmūd of Wahabu, as narrated to two young men by their shaykh.Date of Work

-

MS from

al-Ḥājj Saʿīd b. Abī Bakr, of Wahabu, of Upper Volta. 3 folios 11 x 17 cms.

Other copies

Related to IASAR/77.

IASAR/232ARABICAuthor

-

Title

-

DescriptionIsnād for the study of tafsīr, passing through (inter alia) al-Ḥājj Maḥmūd Karantaw and various Saghanughu teachers, to Imam Mālik.Date of Work

-

MS from

al-Ḥājj Ibrāhīm b. al-Ḥājj Muḥammad Saʿīd of Wenchī and Sunyani. 3 folios. 13.5 x 18.5 cms.

Other copies

-

PROJECT REPORTS

IASAR/349

ARABICAuthorTitleDescriptionsDate of WorkMS fromOther copies

-
-
Account of the movements of al-Hājj Mahmūd and his son Mukhtar, and of their jihād.

-
Imām al-bilad, Boromo. 2 folios.

IASAR/438ARABICAuthorTitleDescriptionDate of WorkMS fromOther copies

-
-
Silsila for tafsīr for Sulaymān b. al-Hājj ʿUthmān, through Muḥammad Karantaw, various Saghanughu shaykhs, etc. to Imām Mālik.

-
al-Hājj Ibrāhīm Tarauray, of Wenchi (of a Jenene family). 1 folio. 16 x 20.5 cms.

COLLECTION OF ORAL TRADITIONS

Under this project Mr. E.Y. Aduamah, Research Assistant, has collected a considerable number of Ewe traditions from Anlo. His work has been catalogued as follows:

- Ewe Traditions (1) - Anloga Stool History
- Ewe Traditions (2) - "Libation and Prayers" being a transcription of prayers originally tape-recorded in Anlo areas of Anloga, Xevi, Aflao, Anyako and Anlo-Afiadenyigba.
- Ewe Traditions (3) - Somey Traditional History
- Ewe Traditions (4) - Proverbs and Miscellaneous Expressions
- Ewe Traditions (5) - The Biography of Tenge Dzokoto chief of Anyako.
- Ewe Traditions (6) - Aflao Traditional History

TRADITION OF OTHER TOWNS

Mr. K. Ameyaw Research Assistant, has collected traditional histories from the following towns:-

- IAS 1 - Sakyikrom Tradition
- IAS 2 - Akwatia Tradition
- IAS 3 - Kraboa-Coaltar Tradition
- IAS 4 - Asamankese Tradition
- IAS 5 - Damang Tradition
- IAS 6 - Gomua Tradition
- IAS 7 - Akim Oda (Kotoku) Tradition
- IAS 8 - Abankesieso and Abuakwa Tradition
- IAS 9 - Denkyira Obuasi Tradition
- IAS 10 - Kwaben (Akim Abuakwa) Tradition

PROJECT REPORTS

IAS	BA/1	-	Banda Tradition
IAS	BA/2	-	Hani and Nsawkaw Tradition
IAS	BA/3	-	Nwase-Branam Tradition
IAS	BA/4	-	Wenchi/Brong Ahafo Tradition

"A STUDY IN URBANIZATION"
PROGRESS REPORT ON OBUASI PROJECT

For about a year now I have been engaged in sociological survey of Obuasi, a mining town in Ashanti.

My aim in this survey has been to find out the extent to which traditional social structure in this Akan town has changed throughout the 64 years of mining in Obuasi by the Ashanti Goldfields Corporation.

Obuasi can be considered as one of the first places to be urbanized in Ashanti. The discovery of gold in Obuasi at first attracted Fante miners who in turn attracted European speculators from Cape Coast. Ever since the first agreement was signed between the first European Company (Cote d'Or Company) and the Chief of Bekwai, on behalf of the Adansis, workers from all parts of Ghana and indeed from many parts of West Africa have come to Obuasi to make a living.

The coming together of so many people with different cultural experiences is fascinating sociologically, and my aim has been to find out the new social links that have been established and the changes, if any, or adjustments that are noticeable in the social structure of the Adansis who are the indigenous people at Obuasi.

So far I have conducted the investigation along the following lines:

Historical Background:

I have collected information from living persons, records of Adansiman Council, the Akrokerry State Council, the Ashanti Goldfields Corporation records and publications, the minutes and records of Obuasi Health Board (the predecessor to the Urban Council, with the aim of understanding the political and sociological conditions in Adansi and Asante on the whole during and around the year 1897 when the first agreement was signed between Edwin Arthur Cade on behalf of the first European Company (Cote d'Or Company) and the Chief of Bekwai.

In this exercise I have collected material, clarifying the position of the Adansis vis-a-vis the Denkyiras and later the Ashantis. For instance, I have gathered material explaining

- (a) why the first treaty of the Concession was signed by Bekwaihene and not by any Adansi chief.
- (b) why the Fomenahene got the title Adansihene and later on lost it, thus making it possible for every Adansi chief to be autonomous. ('Adansi koto butu ne bon ano')
- (c) why Akrokerri lost the eminent position it used to occupy among the Adansis.
- (d) why Asantehene did not feature prominently in negotiations leading to the signing of the agreement.

The autonomous status of each Adansi chief was reflected in the arrangements made for the traditional administration of Obuasi which required that each town send one person to the panel of administrators who traditionally ruled Obuasi until a chief was appointed by Akrokerri State Council for Obuasi in 1960.

The Role of the Ashanti Goldfields Corporation in the development of Obuasi

Although the original agreement signed between the Ashanti Goldfields Corporation just allowed £66 a year in royalties to the Adansiman Council, the Corporation is always ready to show what it had done for Adansiman and the people of Obuasi. From the minutes of the Obuasi Sanitary Board established in 1901 by the Colonial Government (except for its chairman who was the District Commissioner for Obuasi, all its members were officials of the Ashanti Goldfields Corporation), I have gathered the official information concerning the role of the Ashanti Goldfields Corporation in the development of Obuasi. The people of Obuasi, especially Chiefs of Adansi and elderly people who have seen the development of Obuasi, of course, see things from a different angle and their views, in my opinion, rather supplement the official view. For

instance, while Obuasi is perhaps the richest spot in Ghana, one sees practically no storey buildings, and when I asked the Chief Personnel Officer of the A.G.C. for an explanation he said that since the whole area of Obuasi is part of the concession of the A.G.C., the authorities of A.G.C. have had to control the development of Obuasi carefully so as not to let the growth of the town interfere with future mining developments. The A.G.C. authorities have not therefore encouraged very expensive buildings for which compensation would have to be paid if the area was required for future mining development. The unofficial view is that the mining authorities suspect that any of their employees who builds a good house might have stolen gold from the mines, and there were instances where employees of A.G.C. who had built good houses at Obuasi had been fired by A.G.C. Consequently employees of A.G.C. who had made fortunes honestly or otherwise have built good houses outside Obuasi.

I have also collected material on the recruiting and employment policies, terms of service, welfare services for the employees of A.G.C. from the Personnel Department.

Since 1947, the Ashanti Goldfields Corporation has had the "Ashanti Times" as its official mouthpiece, and the back copies of this paper have also furnished me with the history of industrial disputes, their causes and settlements. The social atmosphere at Obuasi has also been portrayed in the pages of "Ashanti Times"

The Political Administration of Obuasi

- (a) Traditional: Until 1960 when the Akrokkerri State Council appointed a chief and a queenmother for Obuasi, the role of a chief was played by a panel consisting of elders each one of whom had been appointed by the seven traditional towns of Adansi. This panel administration partly reflected the autonomous status of each of the seven traditional towns in Adansi and also the fact that the concession area of A.G.C. included little portions of land belonging to some of the seven towns.

The Akrokerri Traditional Council has been able to establish a case that the actual area covered by Obuasi township forms part of the stool lands of Akrokerri Traditional area, and therefore accordingly enstooled a chief and a queenmother. The case put up by the Akrokerri State Council in support of this claim is fully supported by the historical material which I collected from a Kumasi elder who is not involved in Adansi affairs.

An interesting departure from the established Akan procedure of having a queenmother and a chief belonging to the same lineage or related lineages has been adopted by the Akrokerri Traditional Council in the appointment of a chief and a queenmother. The chief belongs to the Asona Clan from which chiefs are elected to the Akrokerri Stool. The queenmother on the other hand belongs to the Asakyiri Clan from which a chief or queenmother to the Akrokerri Stool has never been chosen. I have inquired into the implications of this procedure from the Akrokerri Traditional Council.

The Chief of Obuasi who is also a member of the Akrokerri Traditional Area is asserting his authority through unofficial courts of arbitration. The heads of the tribal groups whom I met complained that while formerly they were able to settle disputes amicably between members of the same tribe, now the tendency is for aggrieved persons who are convinced that they have a good case to go to the unofficial arbitration courts of the chief of Obuasi where if they are victorious over their adversaries they can get good compensations. This is naturally worrying to the tribal heads who see in this a threat to tribal solidarity.

- (b) Colonial Administration: From the records available, Obuasi was the seat of the Chief Commissioner for Ashanti (Southern Sector) in the 1920s till 1935 when the Ashanti Confederacy was restored and consequently the post of Chief Commissioner for Ashanti (Southern Sector) was abolished. Obuasi then became the seat of Senior District Commissioner in the Colonial Administration.

- (c) Independent Ghana: Obuasi with its large non-Adansi and proletarian population has always supported the Convention People's Party.

A District Commissioner was appointed in 1959 to Obuasi and as the result of various interviews with the first person to be appointed to this office and also observing the District Commissioner at work, I have material on the role of the D.C. in contemporary Obuasi.

- (d) Obuasi Urban Council: I have also collected information on the work of the Urban Council and its predecessor the Obuasi Health Board. The sources of information have been the minutes of the former Health Board and the Urban Council. I have also interviewed the Chairman of the Urban Council, the Clerk of Council and senior officials of the Council about the work of the Council and the problems facing it.

In discussing the resources of the Urban Council, I learned about a major source of revenue which is part of the taxes paid by the A.G.C. to the government, which the government has turned over to Adansiman for the improvement of the Adansi state. This fund called "The Adansi Betterment Fund" has interesting history of its own, and there had not been infrequent petitions by the various chiefs at one time or the other about how the fund should be shared among the seven "independent" Adansi towns. The latest of these petitions (October 1964) came from the Akrokerri Traditional Council which argued that if its right to appoint a chief and a queenmother to Obuasi had been conceded then the "Betterment Fund" quite naturally engendered considerable uneasiness and I visited Fomena, Edubiase and Akrokerri to collect views. The Akrokerri Traditional Council lost the case which was settled by the Ashanti Regional Commissioner. I have collected copies of the various petitions which had been made by various persons and traditional councils concerning the shareout of the "Betterment Fund".

Sociological Survey:

I am at the moment engaged in collecting data on social relationships in Obuasi through the enclosed questionnaire. I have taken a sample of every tenth house in Obuasi and I hope that in all I may be able to collect data from about 600 heads of households which will represent 5% of the total number of heads of households in Obuasi. I have engaged the services of 15 research assistants. I have also organized another group of four assistants who are checking up on the accuracy of the information that I have been receiving. I shall start analysing the material collected very soon.

I am also collecting information personally on the role of such institutions as ethnic associations, churches, and other voluntary organizations.

I hoped that by March 1965 I should have collected most of the data that I required on Obuasi and had the plan to look at Odumasi-Konongo another mining town near Kumasi.

Ampene, E.

Editor's Note: This article was written in January, 1965.

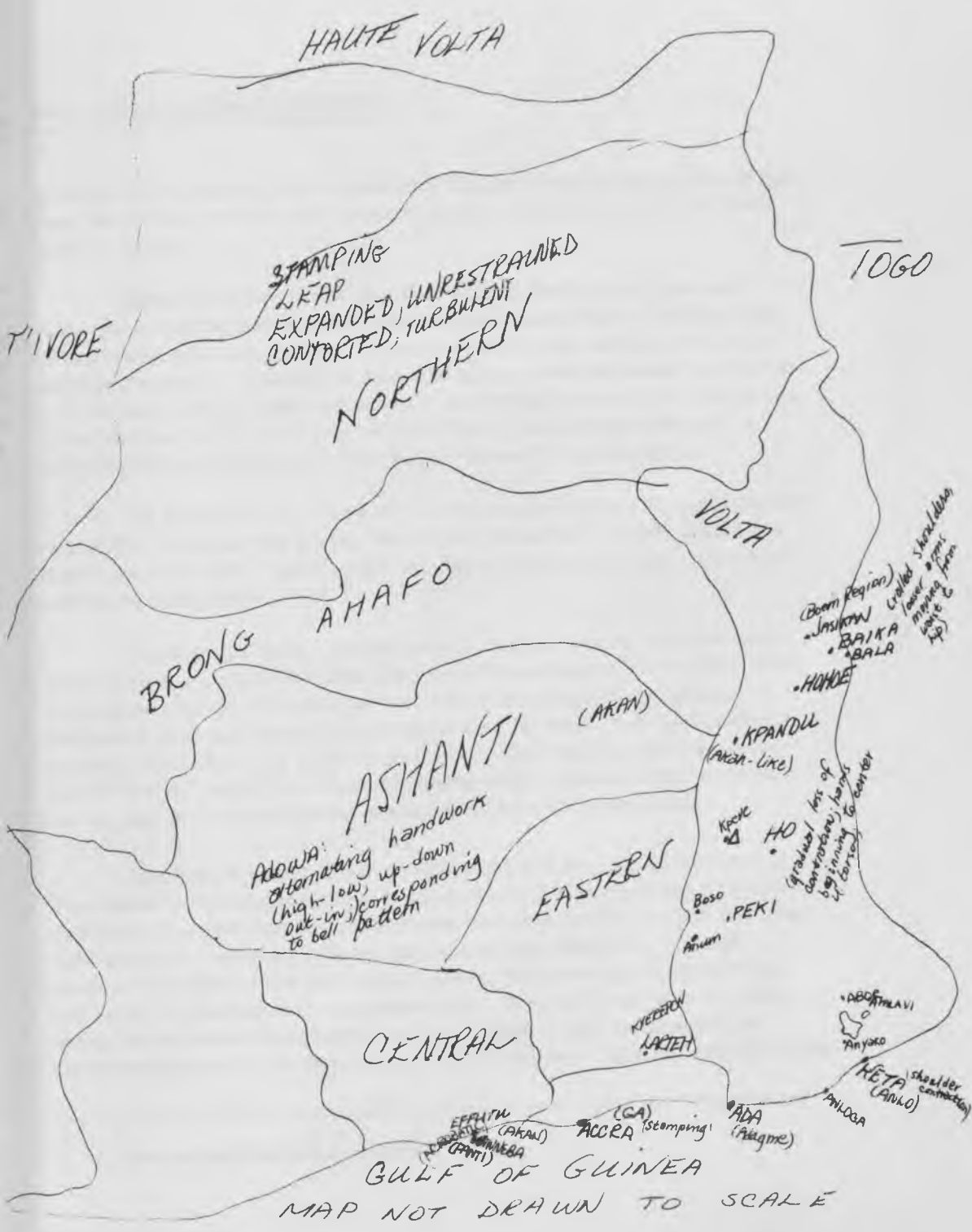
A PROFILE ON MUSIC AND MOVEMENT INTHE VOLTA REGIONPart I

Observations on the Volta Region of Ghana, primarily an Ewe speaking territory, may be discussed in terms of its musical and dance forms.

People of the Volta Region, broadly known as Ewes, may be divided into two district groups: Anlos of the South, who formerly resented the classification of Ewe; and Upper Dome or bush interior people of the North. Variants of Ewe are Anlo, Peki, Ho, Hohoe and Kpandu. Every village has a district dialect, and ones speech may be placed by it; such was the lack of integration. Therefore, the term Ewe, though limited to the interior, covers all these dialects. Furthermore, linguistically, not all the people of the area are even Ewes. Some Ashantis and Fantis, both Akan, who long ago went to fight in Eweland, never returned;¹ people of Boem, Boso and Anum speak another language quite dissimilar to Ewe.²

Ewes are known for their love of the dance, and are said to dance more than other groups in Ghana. Informants refer to oncoming songs as "dances" even if none is to occur. The most characteristic feature of Ewe dance in the contraction-release of the shoulder blades, in which the bent elbows require the outstretched hands to move in harmony with the shoulders; arms more forward as shoulders contract, backward as they release. Specifically, this movement known as "Agbadza" belongs to Anlos of the

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1. Akan also has been introduced by Ewe of past generations who worked on cocoa farms in Ashanti, and learned perfect Twi. They also incorporated some aspects of Ashanti culture, e.g. Twi drumming.
 2. This is similar to Nyonyoma; but isolated bodies within the group speak Kyerepon (Guan); which is from the area of Larteh, or some dialect of it. Kyerepon is related to Effutu, from Winneba, but is non-Fanti.



MAP NOT DRAWN TO SCALE

Southern Volta Region, but is commonly thought to be characteristic of the Ewe, for it is so distinct and contrasts sharply with movement in all other areas in Ghana.

Musical activity in the region is largely institutionalized and clubs are formed which regulate their members according to definite rules of behaviour and performance. One dance that clubs perform in Keta is entitled "kpatsa". "Kpatsa" is from the Ada area which borders on the Gas. It is danced with shoulder contraction, but instead of a soft pat and strong lift of the feet which is characteristic of Ewe, the feet are stamped; a definite feature of the Gas. Therefore, "kpatsa" is a coalescent.

The Ada and Keta "kpatsa" is an occasional dance for youth which, musically, consists of the gongs ("atoke and gankongi"), rattle ("axatse") and drums (4 in Keta; small, medium, large and master drum), and choral singing in homophony.

Choreographically, it is formed in a circle moving counter-clockwise. Drummers are to the left side, which functions as front stage. Men congregate near the drummers so that their voices may carry better. Performers face spectators to sing and gesture to them, then turn perpendicularly, one behind the other to dance on; male (moving from the drum) behind female, almost in a partner relationship. Dancers tend to circle on the spot and spectators may see every aspect of the movement.

The Ada "Kpatsa" thrust or stamps the left foot on the first and third beats, while the right foot steps on the ball (bended knee), for two and four. The left foot basically moves from side to side, to and fro; the right supports, serves as a pivot, and covers less distance. Hands move out parallel to the participating foot; left moving out on the high bell tone, in one the low, and vice versa. This one basic step has alternating patterns and much improvisation.³ Most of the movement is in closed position with the torso bent 15 to 45 degrees. Women bend the upper

3. A charted explanation is inserted.

torso forward more than do men, between 30 and 45 degrees, and use legato movement on the "agbadza" or contraction-release of the shoulders. Men bend forward less, 15 to 30 degrees, and pause minutely on the release of the upward motion of the arms, their movement more restrained and stiffer than of the women. White cowtail switches or improvised white sticks are held by dancers, and are put on a table in the center of the circle when not in use.

As one travels progressively North in the Volta Region, one finds both subtle and marked alteration in the contraction-release pattern; until a new pattern emerges. The change in form almost consistently corresponds to the change in dialect. Northerners generally do not contract. The exception proves in border villages such as Kpeve, which lies on the far side of a hill, which so separates North from South that southern villagers claim not to understand the speech of those from the northern area. Otherwise, those in the North dance in a style which, in hand and footwork, is closer to the Akan movement.⁴

An illustration of the Northern style is from the village of Kpandu, where an elderly cult priestess from Jeve, who traditionally must have trained for the dance, and the cantor of a men's ensemble in town performed. The priestess danced to Agoblanka cult music, and moved in clockwise direction, not counter-clockwise, as is said to be typical of West Africa.

-
4. Ashanti: contrary motion of the body to the limbs; hands lifted or lowered according to the pitch of the drums, centered palms often turning in opposite directions, as in the "adowa"; feet alternating to the basic pulse; all the body in legato movement; with a very characteristic, serene facial expression.

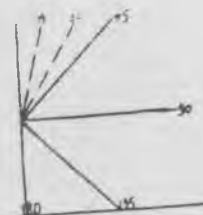
One may observe three broadly distinct types of dancing in Ghana:

- (1) Northern (stamping, leaping, expanded, vivacious movement)
- (2) Akan (3) Anlo.

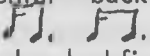
104 vivace
patterns
textures or

Handwritten musical notation including rhythmic patterns and a staff with notes.

K P A T S A



LEFT ARM	LEFT LEG	BODY	RIGHT LEG	RIGHT ARM	
<p>starting position, elbow 90° rotation of arm - moving up and down from elbow; thrust on $\downarrow \uparrow \uparrow \uparrow$, // to L. Ft.</p> <p>side hip up breast</p>	<p>Leg straight, or bent 15° Flat Foot strong placement Stamp - marcato (a) moves - foot at least 1 ft or (b) to L.S. "</p> <p>on $\uparrow \uparrow \uparrow$, moves B. so that (a) instep is at R. toe, or (b) heel is at R. toe.</p>	<p>moves F. by force of L. Ft. head faces (a) F, St. or; (b) down on up</p> <p>body moves, rotates B. to L. w. L. foot $\uparrow \uparrow \uparrow$ constant swings with dominant foot</p>	<p>Leg bent 130° on ball of ft, tapping softly barely moves from place; at most, 2 inches to each side.</p>	<p>90° 190° rotating same as L. arm; they alternate</p>	<p>All movement facing front, unless noted. Both feet in place Left foot dominant Right foot supporting Important movement in feet and rotating arms.</p>
<p>no obvious improvisation on L: more pronounced motions, e.g., more bend in of body, or thrust forward on</p> <p>L. hand - balled or closed onto palm, thumb up and out. (Elbow bent 135° so that hand is // to inclined heel) wrist, hand swings or bounces L, R</p> <p>down to position passive, at side or waist, elbow bent, balled</p>	<p>to L: flat foot, shuffles for foot slightly F, 3; B, 1. to R: crosses R. Ft., or heel app- roaches toe of R in 4th (ballet) po- sition for</p>	<p>head inclined 45° to L, bouncing and the opposite to R; or, in direction of movement. Body inclined 15° to L or R as move- ment; hips pushed to L on \uparrow, to R on \downarrow.</p> <p>L. hip marked when travelling to L, R. when travelling to R (Motion starts from waist)</p>	<p>to L: following L. ft on ball, tapping; positioned behind L heel to R: behind L as it crosses in front or marks at R toe in 4th (ballet) position. Left still the aggressive foot.</p>	<p>to L: balled fist at waist or side elbow bent, slightly behind body; passive to R: in same position in relation to head as was L. arm.</p>	<p>direction of movement; L. 3 counts, one in place; R, likewise; or, L, 3 counts, 1 in place, R, 3 counts, 1 in place, and 2 sets to the right Important: L ft always dominant Nose thumbs, and inclined head</p>
<p>III: elbows bend 135°, breast level (3/4). extend in front of body about 18" bounce out-in hold ears with thumb and forefinger; other fingers cupped</p>	<p>and L: hop on both feet on toes; heels raised, below buttocks Legs may be bent to lowest plie position, about 115° direction forward or backward</p> <p>SPRING</p>	<p>back straight or inclined slightly; bend legs so that back is low, close to heels</p>	<p>hop on both feet, same as L.</p>	<p>Same as L. arm</p>	<p>Important movement: hopping in low (plie) position.</p>
<p>IV. AGBADZA- Contraction - release (Forward) (backward) L - continuous legato movement in elbows, as compared to \downarrow, who use staccato on \downarrow</p> <p>Some men give more of a winged motion, i.e. out-in; than contrac- tion release. Elbows are bent 80°-100°</p>	<p>Circle \odot $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$, then same. Left leads out flat foot, sliding</p>	<p>a pronounced bend forward of upper torso: 30° ±, 45° ± more leg bend \downarrow</p> <p>Pelvis contracts contrary to shoulders; as shoulder move forward pelvis B, vice versa.</p>	<p>Circles following L. R., on ball; tapping. It may lead clockwise, but becomes awkward. Left ft. usually leads.</p>	<p>AGBADZA same</p>	<p>Important movement: agbadza</p>
<p>V. hands are balled into fists</p>	<p>Circle \odot or \odot</p>	<p>Slight bend of 15°</p>	<p>Same as in agbadza</p>	<p>Same as L. arm</p>	<p>Important movement: circling of the arms.</p>

Footwork was very rapid, in close position, left and right feet frequently marking the same spot, in succession, the left moving back - center - forward when the right moved forward - center - back in a straight line; in doing this, the feet marked the rhythm . Her body bent forward an angle of 45 degrees. The two clenched fists would center in front of the chest, or move out past the shoulders, directed out-in, out - in, as the feet moved forward - back, forward-back, in any alternating directions. The fists always inclined to the right and left or forward - backward, in parallel motion; i.e., one alternating over the other, semi circular, right on top - left on bottom, and vice versa. At times, the fists would swing freely in rhythm-high center face, low chest left; high center face, low chest right.⁵



The cantor danced the same style as the priestess, and in closed position, which the rapid footwork implied, although his space also was limited. He sang and danced simultaneously while executing a number of counter-clockwise turns. The feet were lifted, in succession, between 12 and 18 inches; there was much side - stepping, one foot following the other. Footwork often became quite intricate, with a maze of contrasting steps. Dancing possibly could have become more expanded, but there was no feeling of restraint; he covered approximately five square feet. The body was alternately straight, and in a 45 degree bend from the waist. Hand movement was executed forward, chest-front three quarters the length of the arm, with elbow bent one quarter; performing alternating hand patterns as the priestess, which are characteristic of the area.

The area of Baika presents still another technique in motor control; ; the rolled shoulders. Rolling of the shoulders is not so far removed from contraction - release, for elements of the "agbadza" may be seen in the rolling, and vice versa; i.e., the contraction could carry through to complete itself in a rotation, instead of releasing the movement. As the contraction patterns gives us firm arms or forearms that seem to be controlled

5. The priestess became possessed while singing, and danced in this state.

by shoulder action, though actually they move parallel to it, the rolled shoulder allows the arms to be looser or disengaged. As a result of this, forearms generally are positioned lower on the body, on the hip level; movement of the forearms runs from the waist to the lower hip. To this movement, feet often side - step, together and legs bend when together. The rolled shoulder was used when a group sang Ewe songs, but when singing in their own Lapana language, the technique was most pronounced in the hands; alternating right and left hand forward - backward in contrary motion, comparable to movement in Kpandu.

Pairs of people frequently were seen to stand face to face clapping right hands in the air, raised high above the head, which would enable them to turn out slightly immediately as they had slapped. They often would approach each other from a distance, then separate.

In the village of Anloga-Lashibi, interesting movement was made by a woman during songs entitled "Fem Dem Mezu Hadzito" (It's because of suffering that I'm a singer) and "Dufiaga be Yeagba Dua" (The Chief wants to bring confusion to the town). She was seated and her hands would alternately raise and lower, taking a minute break in each direction to the rhythm of  (right - right, left - left ). Simultaneously, the shoulder would roll back and up, down and forward to the same rhythm; at the final cadence both hands were raised.

(To be continued as part II, on music)

Miss Sylvia Kinney.

CHOREOGRAPHY AND THE AFRICAN DANCE

As an Art form, the dance is a language which uses movements to express ideas. The putting together of carefully selected movements which express clear ideas, a style or character combined with form, is called choreography. It is like writing an essay, or a composition on a given idea, feeling or thought. To compose dances or create movements which have meaning, music, costume, setting and other factors relative to the theme of the dance must be considered. In Africa the dance is linked to the music or rhythm of drums, voices, instruments and mimed gesture. The setting has the village as a background. There is the attention given to the costume and other decorations. All these combine to create a definite mood or express ideas that are shared by the community. There is not the same insistence on the dance telling a story.

However, modern African society has adopted certain attitudes and techniques from Europe and for this new society, the choreographer in his society has to compose in movement terms which are based on the old structure, but can be understood and appreciated by modern audiences. Thus the modern African choreographer is composing within the grammar of the dance language of this people, making allowances for new constructions, meanings, a richer and more extended vocabulary. Dance uses movements as words and just as words change in meaning and usage, so also do movements change their original meaning. Again new words are always making a living language richer in vocabulary and extending the range of expression and communication. Modern African Societies have learnt new movements in a like manner and have either modified or forgotten some movements in the process. To illustrate, consider the movements called into play in the use of the African hoe, first, as a tool for weeding. With feet wide apart and knees relaxed, the farmer bends down with his left hand above the hoe, and his right hand holding the handle, he makes contact with the ground with the left hand guiding the hoe, then both arms are pulled in with a scraping movement towards the gap between the parted legs. As he takes a step forward, the body is raised slightly, arms are raised and extended forward, then the body assumes the first position, the hoe being brought down to make another contact a foot or so ahead of the original spot. These movements are made with such rhythmic regularity that they invite a suitable song which becomes a part of a common everyday activity. For clearing

roots, both hands grasp the handle of the hoe firmly and the body is raised higher and the hoe is brought down with force followed by a pull on the hoe towards the farmer. In making yam mounds, the movements are quick and fluid almost like modelling in clay with flexible twists of the wrists and the body. Now children attending schools, especially in the urban areas may never see these movements and in a few years, movements done in mime to represent the planting of yams would have been forgotten. Movements made with a lawn mower are more familiar to these children than the movements made by the grass cutters with cutting tools fashioned out of barrel hoops.

Choreography means more than arranging dance steps. Putting steps together is like prose. Choreography is poetry expressed with movements of the body; there must be long and short movements to provide definite rhythmic patterns and modes just as one feels on reciting a great poem. The theme should have a beginning, a middle or main body and a significant ending; having decided the form an appropriate style is selected to express the idea in terms which should make the meaning crystal clear.

The choreographer who is a poet in his use of movements must be emotionally, mentally and physically equipped to translate his experiences and the life around him into movement images through the use of gestures, mime and body movements. He must be observant and perceptive both emotionally and mentally. He must think and feel in visual terms. In Euro-American countries, he does not need to be a great dancer; but in Africa where every great dancer is his own choreographer, he needs to be more than a competent dancer, partly because even group dances give great scope for individual expression and such group dances are thereby enriched by individual contributions which may change the style if not the form of the dance. The African dancer as a creator and interpreter seeks to inform the heart or to appeal to emotion through the eyes. This for us is more natural than the Euro-American practice of separating the dancer, the interpreter from the choreographer, the creator. What we must aim at then is training of the new generation of dancers as dancer-choreographers. This might raise the question as to what happens when they have to dance together. The answer lies in the practice of German musicians meeting to play Kammer and haus musik composed by one or other of them.

It is for this reason that right at the beginning of our Diploma Course in dance, we insist that students learn various dances in order to acquire a repertory of significant movements from the study of African dance. What emerges from the creative study of those dances will, it is to be hoped, be totally different creations which have their roots not in one particular regional dance form or style but will have a broader base, drawing on material from all the regions of Ghana and the rest of Africa, thus reflecting the realities of the modern trend of seeking to be wielded into one nation although we may have regional and social differences.

Purists who might object to such an approach forget that they are being merely sentimental. Within the last year, the Kpanlogo has swept the country. It is a dance creation but its component style is Ga. These are a combination of secular dance movements and the gestures are from the religious dances like Kple and La kpa linked with lively clowing for the fun of it. In different parts of the country, unknown choreographers have created dances in like manner from time to time. Konkoma was such another dance. Konkoma movements were absorbed into "See There" and Ahyiwa and other dance styles. Some of these movements are discernable in modified forms in the highlife and the Kpanlogo.

Again it was the practice among the Ashantis and Brongs for the youth to set up youth councils in wards. The youth, for their entertainment, created their own dance forms, with their own creative drum rhythms and songs. Sometimes, the older generation adopted these new dances. Certainly the dances grew with their creators. Some of the best like Adowa, which borrowed much from the Kete, Akapoma and Densewu, have become national. In the case of Adowa, it has even a Ga and Fante form in addition to the Ashanti version. Sometimes at the funeral of an old man, other old men who had grown up with him bring out such parts of their drum ensemble as had been in their possession since their youth, to try to recreate the comradeship formed in their younger days. In some instances a newer generation has been captivated by the drumming and taken it up again. Siki is an example of a recreational dance which has staged a come-back with its sister dance Odiwaa or (A-)sa aboa (Saaboa) in Ashanti recently.

Another approach adopted by African choreographers is the introduction of new movements collected during travels to other regions and of course regions who are neighbours tend to borrow one from the other. The people of Ada living in an area between the Gas and the Ewes have created the Kpatsa which uses a happy fusion of both styles of dances. The choreographer's competence in dance and perception are needed in seeking into infuse new ideas into an existing style so as to present the form of the dance with its new movement vocabulary, in an acceptable form. The Sohu as danced by the Ghana Dance Ensemble, has been extended by using material from other Yeve dances, body movements, leg and arm gestures and symbolism. In addition Siki movements from the Twi speaking areas which were suggested by the music and movements as being related have been introduced in the composition for contrast, variety and depth. Yet another suggested approach is to bring together dances used in festivities in connection with local or regional festivals. For an example of this the local harvest festival of the Lobi the Sebire - introduces Koobena Boobena and concludes the festival weeks later with grand performances of Sebire. For modern audiences each dance might hold the attention for a few minutes; to make them more meaningful, interesting and at the same time more lucid, the Ghana Dance Ensemble, after much research and careful study of each of the dances taught by Lobi musicians and dancers specially invited from the region, omitted repetitions by individuals and created the Lobi Dance Suite of Work and Happiness. By introducing the working songs and working movements of the people of the region, we are made aware of the everyday life of the Lobis, at work and play.

Lamentations for dead fighters falls into this category. The theme was suggested by a description, by Mr. Seth Ladzekpo, of a funeral practice among the members of the Yeve cult for a priest. The dance type for this ceremony, the Husago, is grave, deeply moving and dignified. African funerals have a tendency to depict sorrow and gaiety sometimes alternately and at times simultaneously. The use of an a, b, a form was indicated, using the slow funeral Husago for a, and the Akyea for the b. The composition begins with the priests, priestess and neophytes chanting in procession to the shrine. The drums intone dolefully the critical condition of the dying priest and the congregation and three priestesses fall prostrate on the ground. The chief senses that the sick priest had died and communicates it to the priestesses who rush off screaming to return shortly after to introduce the Husago dance. The Akyea follows

as an expression of faith that life on this and the other world goes on and that the departed priest is yet another link between his comrades and those who have gone before. But the thought of not seeing him physically, in facing life together brings sorrow and the Husago returns; and the priests and priestess or heroes and heroines in this case, lead the procession to prepare for the burial. The success of this dance creation both in Europe and during the Dakar Festival can be attributed to the contrasts in the loudness of the drums in Akyea and the muted drumming dying away in the Husago in which the echo technique of sounding the gong is used; the mood is expressed in appropriate costumes in sombre colours against subdued lighting background.

The use of modern production methods can do much to bring the many factors represented in the dance into a coherent unity of expression, of the theme as felt by the choreographer, the dancers and any audience who may be present. The following notes jotted down when the composition was still an idea, might illustrate the point about the totality of dance composition in the use of elements connected with the dance and the processes of choreographic composition.

Dance Dirge to Freedom Fighters - NOTES

Music and Dances: Husago and Akyea Motifs

Darkened stage with drummers and drums in silhouette. Fetish bells - sound softly - a song to Yeve gong played on the thighs to create echoes, this is joined by others in series in a poly-rhythmic build up. Enter procession singing - walking gesture step with arms folding across and opening, Priests and priestesses in centre of procession - formation, chorus grouped round drummers. Priests in front of chorus, priestesses standing in front of priest, younger priests etc. arranged in groups to form semicircle. Sound of drums - all fall on their knees except priests. At sign from chief priest - priestess scream running off stage wringing their hands. Husago bells - slow and grave at first, faint then sounding nearer. Lament by priestesses; chorus respond with body movements rocking from side to side and contracting and releasing the torso in prostrate posture.

Finally the figure leads into Husago-male female partners alternately taking symbolic expression of sorrow and deep emotion.

II (B) The Akyea - sometimes sad and tender, then wild strong and gay.

III Husago circle, short with full gong and drums, drums leave off one by one till only gongs are heard. These grow fainter and fainter as the circle leads in to procession for the exit.

It must be remembered that the African Choreographer has tended to express his idea in the form of proverbs or maxims or potted wisdom, Although proverbs are short, they invoke deep thought which would fill several pages if written down. In a like manner the very brevity of statement and the intelligent selection of salient movements and music has aroused emotions and by association and recollection achieved a similar effect as the spoken proverb. The modern African long divorced from his history, culture and environment and even the correct and effective use of his own language by prevailing educational systems often fails to understand African proverbs. Even parables sometimes confound him. A narrative approach would seem to be the best way of communicating with him and what better thematic material could a choreographer select for his creations than the wealth of oral literature. It is only now that modern African writers are beginning to discover the value of local legends, and parables. Kurt Joos's *Seven Heroes* is a German tale, Wagner used German legends as material for his operas and *Petrouska* and *Firebird* are Russian stories. And one must not forget that *Shera Hazade* is based on themes from the *Arabian Nights*. Among other things, the older generation evolved the dance mime diversions in story telling and the budding choreographer can, after careful study of the various regional forms, model his initial exercises on these forms. To do this successfully, he must have the sensitivity and insight for what is dramatic and should be musical if not a musician. Some training in African drumming and African composers of music have tended to specialise in music for concert presentation. One of the major obstacles the young choreographer has to face in Ghana, is that of having the right kind of music from his musical counterpart. It might be stated here that some of the best known Euro-American Composers did not think it was beneath their dignity to write

music for the dance and for the theatre; African composers too would serve our interest best by studying the relationship between the drum patterns in their polyrhythmic combination with the melodic structures in African musical forms. Perhaps apart from traditional composers, the guitar bands seem to be the only modern group of composers in the African idiom who can marry words to melody and melody to drum and percussive patterns to make one wish to dance. The young choreographer may therefore make a close study of the best of these for suitable material. For example the humorous 'Oburoni W'awu'; what miming would suit it? what would be its setting? A village street, a corner of a market with pedlars shouting and singing to attract buyers? Could one incorporate 'Everything' cheapside cheapside only two a penny, in this theme? For closer study still the choreographer has the 'Concert Parties' for source material.

These are a few ideas on the problems that an African choreographer has to face. He should remember that to be creative he has to have the courage of his convictions. A wise dancer-choreographer Kankyiren Boo said "A dance form not rooted in the past, which is of the present only casting no shadow into the future dies with the generation that creates it."

A.M. Opoku.

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POTTERY

We have reported on a special ritual pot of the Shai people in a previous issue of the Research Review Vol.2 No.1 1965. Since then we have pursued a programme of research into pots and clay work generally. In this issue we report on (1) pots and bowls we have acquired since 1965 and (11) some aspects of our work on pots.

- (1) Large water cooler with handle and designs on the body. Found in a deserted compound at Zaare near Bolgatanga. Height 12 ins. Cat. 1 :64.325.

- (2) Small pot found in a deserted compound at Zaare near Bolgatanga. Height $4\frac{1}{2}$ ins. Cat. 1 64.326.
- (3) Men's large food bowl; Bought by owner at Jamasi Ashanti. Obtained from Madam Ama Tanoa of Mampong-Ashanti. Age: c.60 years. Diameter 18 ins. Cat.1 65.54.
- (4) Food Bowl for three. (For men). Potter: Kyerewa of Begoro. Age c.60 years. Collected from Madam Abena Frempona of Begoro. Diameter 13 ins; $12\frac{1}{4}$ ins. Cat.1 65.61a-c.
- (5) Food bowl for two (For men) with designs and lid. Potter: Ama Obese of Begoro. Age: c.70 years. Collected from Madam Afua Sabea of Begoro. Diameters 12 ins. $11\frac{3}{4}$ ins. Cat. 1 65.62a-b.
- (6) Food bowl. Potter: Adwoa Nkroma of Agona Asafo. Commonly used in the Agona traditional area. Local name: Posi. Diameter $9\frac{3}{4}$ ins. Cat.1 65.105.
- (7) Food bowl - used by men - Grooved edge. Potter: unknown. Obtained from Madam Afua Akyea of Abetifi. Inherited property. Used for serving food for husband and guests. Diameter 15 ins. Cat. 65.114.
- (8) Food bowl with grooved edge. (For men). Used for serving food on festival days. Age estimated 40 years. Obtained from Ama Anane of Ahinase, Kwahu. Diameter 13 ins. Cat. 1 65.115.
- (9) Men's food bowl, with designed edge. Potter: Afua Firaye of Assin-Amoaben. Age est. 70 years. Local name = Asafo Agyei. Kwasi Dametey, son of the potter. Diameter 13 ins. Local name: Asafo Agyei. Cat. 1 66.33.

- (10) Soup Pot which style is no more moulded. Corrugated and grooved edge. Potter: Appiaa Yaa of Amoaben-Assin. Age est. 65 years. Local name: Kwansen. Circ. $27\frac{1}{2}$ ins. Diameter 9 ins. Given by Madam Alaba Yeboawa, daughter of potteress. Cat. 1 66.34.
- (11) Miniature soup pot. Commissioned. Used mainly for cooking soup and or herbs for medicine. Potter: Madam Abia Korlekie of Numerse-Dodowah. - a potter since 1892. Local name: Kutu Cat. 1 66.25b.
- (12) Miniature food bowl. Commissioned. Potter Madam Abia Korlekie of Numerse-Dodowah. Local name: Tesaka Cat. 1 66.25c.
- (13) Miniature grating bowl. Commissioned. Potter Madam Abia Korlekie of Numerse-Dodowah. Local name: Kwadasam Kabi Cat 1 66.25d.
- (14) Grating bow with inside rought and grooved edge. Unglazed. Commissioned. Potter: Afua Kumi of Mpraeso. Local name: Apotoyowa Diameter 10 ins. Cat.1 65.129.
- (15) Small bowl with design at the base. Grooved and corrugated edge. Used for storage of ground pepper and stew. Potter Aberewa Gyankari of Assin Amoaben. Age est. 70 years. Local name: Ate mieensa. Given by Yaa Nkroma, daughter of Potter: Diameter $6\frac{1}{4}$ ins. 66.35.
- (16) Small bowl. Used for serving stew. Potter Aberewa Gyankari of Assin Amoaben. Given by Yaa Nkroma, daughter of the potter. Local name: Ayowa koraa. Diameter 5 ins. Cat. 1 66.36.
- (17) Palm-wine pot. Used soley for the collection of the wine from a felled palm tree. Potter Afua Kumi of Mpraeso, Kwahu. Local name: Akotokyiwa or Ahinawa. Circ. 26 ins. Cat. 165.99.

- (18) Palm-wind pot. Used for collection of the palm wine from the tapping base to the market. Potter: Abena Adwo of Mpraeso. Local name: Odonto. Cirf: $34\frac{1}{2}$ ins. Cat. 1 65.101.
- (19) Palm-wine pot with Shai proverbial figures of snake and frog meaning "power is not invested in one object", on one side. Used for the collection of palm wind from the tapping base to the market. Potter: Agnes Ayongo Yumu-Cudjoe of Agomeda. Commissioned. Local name: Dame. Cirf: $35\frac{1}{2}$ ins. Cat. 1 66.23.
- (20) Two palm-wine pots of typical Shai style. Collected from the pot-firing ground at Hiowe Wem, on the Shai hills. Definitely made some time before 1892. Cirf: 25 ins. Cat. 1 66.65.
- (21) Water storage pot. For the collection of water and at times palm-wine. In the case of the latter, from the tapping ground to the market. Potter: Abena Adwo of Mpraeso. Local name: Ahina. Cirf: $39\frac{1}{2}$ ins. Cat. 1 65.100.
- (22) Water storage pot. Originally molded on the Shai hills before 1892, Potter: Madam Dagbleke Yomo. Collected from Okyame Tette Adesa of Doryumu near Dodowah. Height: $23\frac{1}{2}$ ins. Cirf: $68\frac{1}{2}$ ins. Holds 20 gallons. Cat. 1 66.24.
- (23) Water storage pot (miniature size). Commissioned. Potter: Madam Abla Korlekie of Numerse-Dodowah. Local name: likoko. Cat. 1. 66.25a.

Excavated pottery in Shai, Gonja, and many other parts in Southern and Northern Ghana seem to justify the hypothesis that the tradition of pots and pot making in Ghana is very ancient. Writing in the Transactions of the Historical Society of Ghana Vol. II of 1964, Dr. Davies suggested, after examining excavated Gonja unglazed and painted pottery with their intricate geometric designs, that since such pottery has no parallels in Arab world whence merchants travelled to Ghana in the ancient days the technique could be probably typically African.

In Northern and Upper regions of Ghana we have located the following places as other centres of serious pottery: Konkomba, Bugri in Temue, between Garu and Pusiga. It is only in Bugri that attempt to use the kiln method of firing has been made in Ghana. Here they use white engobe in decorating their pots. The Bawku region specializes in food bowls. Zabila which is between Bawku and Zuarungu makes grain storage pots. The village of Zari is the most outstanding centre of pottery in Bolgatanga. The Navrongo region is also important. Fumbisi engages in a special line where the potters imitate the colour and texture of leather in their pots. Until today, Tsutsruga makes clay tobacco pipes. The architectural forms prevalent in the Wa find expressions in their pots. It has been suggested that Wa architecture seems to have been influenced by Islamic traditions. They are also believed to resemble Egyptian forms. Tamale is another region which has pottery.

In most places in the North, the technique of pottery is the coil¹ type.

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1. It has been suggested that this method has been carried over from the art of basketry. The idea is seen also in wheel pottery. Clay coils are built one on another. The "lines" of the coils disappear during further processing in the building of the pots. This method is used in Shai and many parts of the North.

The only centres of pottery we have looked at in Ashanti are Tafo and Pankrono. Tafo used to be a very famous centre and Captain Rattray in the early 1920s, studied and wrote about Tafo Pottery in his Religion and Art in Ashanti 1927.

Tafo pottery has unfortunately almost disappeared. There are at the moment less than a dozen serious potters. There is still something of their type of pottery left and this is evident in the few that are produced today. A few historic pots are still about and in the queen mother's house are a few pots kept as relics. A town Pankrono, only one mile north of Tafo on the great North Road, continues to make palm wine and water fetching pots of a type peculiar to the town. In Ashanti, their pottery technique is generally not coil but modelling² type.

In Southern Ghana, all Shai, Kwahus of Mpraeso and Abetifi, and the Ewes of Kpandu, Koloenu, and Vume, do serious pottery today. The Krobos, a neighbouring Adangme state of the Shais were but are not serious potters now.

Impliments

The impliments used for pottery in all the regions are very simple. They include, smoothing stones, "baling iron rings, empty com cobs, seed pot scappers, smoothing and shaping sticks and beating or shaping bats.³

-
2. Modelling. Generally supposed to be the very first method used in pottery. By skilful use of fingers a hollow is made in a clay and shaping is carried on until the pot emerges. The size of the required pot determines the size of the initial clay ball.
 3. They look like badminton bats. But the flat face end of the bat is smaller and the handle is not as long as that of badminton raquet.

Considering the simplicity of the implements, the clay forms that are produced with them are interesting. Many of them compare favourably with a lot of ceramic ware all over the world.

Raw Materials

In Southern Ghana, the clay for making pots are usually dug from the bed of streams and other water bodies. There are rituals for and prohibitions of, clay pits in Shai, Ashanti and the North. For example, it was insisted upon that girls who had not undergone puberty rites should not enter the pits in Shai. Men were not to go near the clay pits at all. The main stream, from the banks of which potters of Pankrono in Ashanti, get their clay, abhors menstrual blood.

For different kinds of pots, different mixtures of clay are made. Lighter clay is mixed with more plastic one for palm wine pots in Pankrono. Vume potters add ground up baked clay to their plastic clay and Shai potters make their clay suitable for use by adding rock dust.

Techniques

We have seen the Modelling and Coil techniques in Ashanti, Eweland and Shai, the North respectively. Wheel pottery is new and it is used mainly by those who were trained in Achimota in the early 1940s or those who have had some formal training in school or in the workshops of trained wheel potters. The potter's wheel is not used by traditional potters but the rotundity and perfect symmetry in Shai pots, for example is remarkable. We note for example that Andreas Riis, a Basel Missionary in 1853 expressed his surprise in a German E. Missionary Magazine and said "The Shai people are well known potters and as one who knows something of the matter, I had to admire how they form the pots so easily freeland and burn them with straw. They make them as beautifully round as if they made on a wheel."

We are building up source material on all the techniques that exist in Ghana and this material will soon be available in the Institute.

Smoking Pipes

In the course of various excavations we have discovered a number of clay pipes. Smoking pipes, of course, have been found useful by the historian^{4,5} because it is able to help give, for example, rough dates, at least, to ruined towns. This is done by establishing the basic history of a tobacco pipe relic. Examples of excavated pipes from Ladoku, a town near Prampram, believed to have been abandoned round about 1720 has provided simple dating evidence for the development of early styles of pipes in the Accra.

Kinds of Pots

We have seen thirty five kinds in Shai alone, ten in Ashanti, eight in Vume near Tefle and close on sixteen in the North. We evidently have not seen all the kinds that are said to be present in the North yet. Among those we have seen are ritual pots, "treasure boxes", food bowls, soup, water fetching, water storing and grain storing pots, buckets, tobacco pipes and terra-cotta heads.

Among the pots we have acquired are a few with ancient history behind them. For example No.22 Cat. 1 No.66.24 in I above. Estimated age 90 or more.

4 and 5 Paul Ozanne - Diffusion of Smoking pipes in West Africa.
Paper I.S.A. Source Library Legon.
Evolution of Clay Pipes in Ghana. I.A.S.
Ethnographic Museum.

A NOTE ON A ROYAL GENEALOGY

Genealogical data collected from a drummer in Western Dagbon one morning in January 1966 gives some interesting information of several kinds. It indicates one of the roles of musicians in Dagomba society; it demonstrates the mode of rotational succession to kingship still functioning in the area and incidentally shows that the genealogical method is an indispensable tool for the collection of historical and sociological data in this context.

In the traditional kingdom of Dagbon the drummers 'Lunsi' who play the closed, double-membraned, hour-glass-shaped drum, are the court historians, archivists and recorders of the present political system. They are also an important source of entertainment and prominent in all rituals involving royals and many of the life crises ceremonials of commoner folk. Analysis of census material at present shows that they constitute probably less than one percent of the total Dagomba population and that they are mainly concentrated in the politically more important villages - the chiefs of which are members of the royal patriclan. It is these drummers who learn, recite and transmit from one generation to the next the massive body of oral literature and genealogical material, in which the agnatic (sometimes uterine) ties between all dead and living royal chiefs are traced, right back to the mythical founders of the kingdom and their exploits and praise names recorded.

The piece of the royal genealogy recorded here simply shows the line of succession to the Yendi skin, the kingship, over the past eleven generations, through a total of thirty reigns. It is incomplete as a record of the kingship as there are about a dozen more kings who reigned before Buriguyomda not published here.

As regards succession to the royal skin certain patterns emerge when we examine the data. The first is that no prince became king whose father had not done so before him. When we analyse the relationships obtaining between successors and previous holders we see that

- 6 were first sons
- 6 were classificatory sons (3 BsS, 3FsBsSsS)
- 10 were Full/half brothers
- 4 were classificatory brothers (2FsBsS, 2 FsFsBsSsS)
- 2 were classificatory fathers of the previous king (FsFsBsS)

Thus in twelve cases the skin went to a member of the filial generation - own first son or classificatory son; in fourteen cases the skin was gained by a full or classificatory brother and in two cases only was succession to the office by a member of the father's generation.

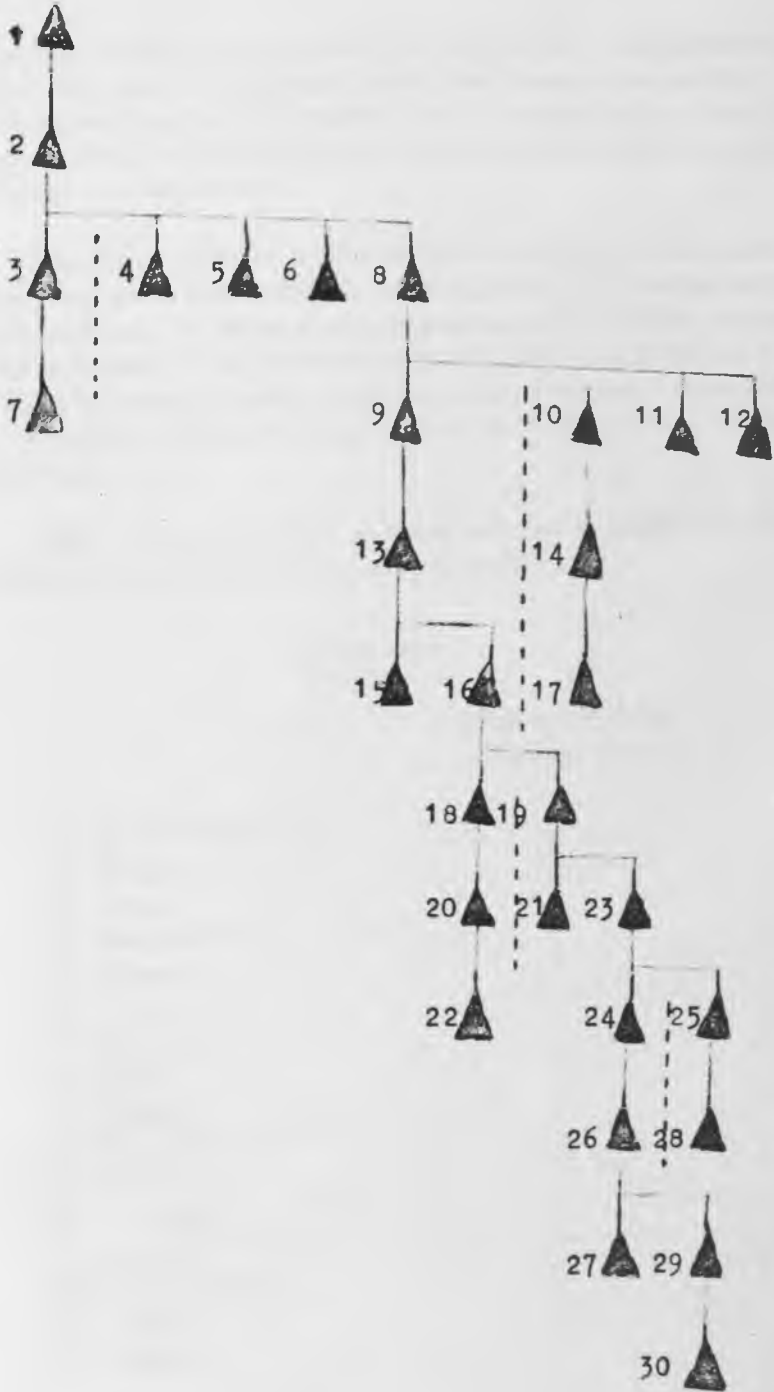
The process of segmentation of the royal dynasty is apparent when represented thus diagrammatically and the way in which the office tends to rotate between members of the different segments. The tensions such a system engenders in the sibling bond are witnessed by the accounts of fratricide recorded in the oral histories.

From accounts of events surrounding the last succession to the skin it is apparent that there was great pressure from the members and supporters of Andani's segment of the dynasty to prevent the skin being retained by a member of the segment tracing descent from Abdulai I. It would seem now as though the odds are against a rotation of the office back to a member of Andani's segment, since out of thirty instances of succession recorded here, in only two cases did the new king stand in the paternal relationship to his predecessor.

Not only does this royal genealogy which the drummers recite go back in time for fourteen or more generations but it also has wide ramifications in the present. For instance a few hours recording the descendants of Naa Yakubu from the same drummer resulted in a genealogy comprising over two hundred titled descendants, mainly male.

At present data is being recorded from a drummer as to the genealogical affiliations of all the reigning royal chiefs of the main villages recorded in the enumeration areas in the 1960 population census. At a later stage checking of these genealogies with a number of drummers from different parts of the kingdom will prove whether they are the standardized knowledge of all the competent drummers in Dagbon or

A ROYAL GENEALOGY



whether they tend to vary according to the reciter. One pointer to the fact that they should be standardized is that drummers are notable travellers gleaning their information from its sources as they travel from village to village while well known raconteurs also disseminate what they have learnt on their travels.

One major problem is that of the authenticity of the records, whether they do in fact faithfully record agnatic (and uterine) relationships between princes. At the moment my guess would be that the accounts of the best informed of the drummers will tally with each other and that for a considerable number of generations back from the present these kinship links, recorded in the oral history, are an authentic account of genealogical relationships.

Light will only be shed on these and similar problems by further systematic collection and sifting of oral evidence.

KING LIST

	Number of titled offspring recorded
1. Buriguyomda	6
2. Zolgu	12
3. Zong	3
4. Nengmitoni	6
5. Dimani	8
6. Yenzo	11
7. Darizego	5
8. Luro	8
9. Tutugri	7
10. Zagalali	5
11. Zokuli	5
12. Gungobli	6
13. Zangina	16
14. Andani Segri	12
15. Jingli	6
16. Gariba	37

KING LIST

	Number of titled offspring recorded
17. Ziblim Nasa	7
18. Ziblim Bandamda	16
19. Andani Djangbarga	21
20. Mahame	5
21. Ziblim Kulunku	8
22. Sumane	4
23. Yakubu	38
24. Abudulai I	16
25. Andani	17
26. Alhassan	11
27. Abudulai II	5
28. Mahama	3
29. Mahama bla	1
30. Abudulai III	

Note: more offspring are recorded for the kings whose own sons succeeded to the office than for those whose sons did not. Two of the main links in the royal chain, the forebears of all subsequent kings - Naa Gariba and Naa Yakubu, have the largest numbers of recorded children.

C. Opong (Mrs.)

A NOTE ON ANCESTOR CULT IN GHANA

Looking at the belief of life after death and plastic figures of art among the Ga-Adangmes and part of the Akan 'tribes' of Ghana, I have been led into re-assessing the real essence of the practice that has been called ancestor worship in the literature as far as Ghana is concerned.

That man is dual in composition - body and spirit is a firm and universal belief among the tribes mentioned who hold that their dead ancestors live and are very close to the living kin. This belief is not a monopoly of the Ga-Adangmes or Akan or the Northern tribes of Ghana. It is a wide spread belief as far as West Africa is concerned. Of course, the fact that physical death is not the end of life is the core of many religious beliefs.

In Ghana, the belief is so deep and steadfast that next to God - in the heavens - people tend to think of the spirit of their ancestors as the other spirit that is the most potent agent controlling them socially. This does not seem to mean that in the hierarchy of the deities the ancestors come next after God. In Labadi, a Ga town; Korbiade, Odumasi Krobo, and Ada - Adangme towns - spirits associated with rivers or unusual natural phenomena are regarded as next to God. They are called Dzemawodzi or Adebowodzi or Adebowoi, meaning God created gods. This designation for this category of spirits is, I think more meaningful than the term Abosom as used by Rattray. Abo means stone and som worship. So that abosom means the worship of stones. The actual practice of people does not justify the terminology, as in fact the symbolic objects in the worship of these spirits are not the "spirits" being worshipped. The ancestors are not considered as gods as such but very potent spirit forces. As observed earlier, they form a powerful mechanism of social control.

Not all ancestral spirits are of significance. Hence not all stools of past lineage heads or chiefs are set aside as worthy of reverence. In Akim Abuakwa, Akwamu, Akropong-Akwapim, Ati near Tafo, the stools that are blackened¹ are those belonging to people who merit being remembered.

1. Besmeared with a mixture of egg yolk and soot to make it look black. The stools of bad lineage heads and chiefs are not accorded this special respect which raises the stool to a level where it received reverential awe periodically.

The Adangme indicate right from the type of burial they give any particular person, the place they assign him in the spirit world. The type of burial - grand or poor - that is given is always a function of how the man lived while he was physically alive.²

Among the Adangme ancestor shrines are marked by ritual pots and sometimes, but rarely, by terra-cotta figures. Terra-cotta heads and figures are more popular among the Akans. So that the art figures one is likely to see marking graves or 'remembrance pots' are not gods but objects which represent, or help focus people's minds on, the ancestors.

What exactly is the point in the rites and ritual which have been called ancestor worship? Material is still being collected and something more definite may be said later. For the present, the evidence from Ga, and Adangme lands, the Akan areas of Akim Abuakwa, Akropong, Akim Tafo, and Akwamu, seem to suggest that what is involved is reverence more than worship. One will have to define what one means, anyway, by worship and again by reverence to make any sensible submission.

That a behaviour pattern is magical or religious will be dependent upon the state of mind of the believer. Fundamentally, we may say spiritualism is common to both. In which category do we place what has been called all along ancestor worship?

Adanson Hoebel and of course many other anthropologists seem to think there is a definite line of demarcation between ancestor cult and ancestor worship. Others like Crooke (1908) suggest that the Cult of the dead as seen in the custom of giving attention to graves shade off "imperceptibly" into the actual worship of the dead.

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2. Funerals in Adangme are great ceremonies which cost a lot of money. People are particular about the sort of burial they get and while alive they have a rough idea about the type of funeral they should get.
 3. Death Property and the Ancestor.

"By worship", Goody³ says,

"I understand the sorts of activity to which Frazer referred when he defined religion as a propitiation or conciliation of powers superior to man which are believed to direct and control the course of nature and of human life" (1935).

The acts of propitiation alluded to here include sacrifice of food items, sacrifice of blood, and those of drinks as in libation, offering of other material gifts and of verbal prayer and giving of reverence by divers gestures depicting reverence.

In a paper on the Social function of ancestor worship among the people of the Gold Coast — (Readings for Comparative Religions — Busia says:

"What is called ancestor worship consists of rites carried out by members of a lineage or clan. Such rites include offerings, usually of food and drink, and prayers for the things which the community regard as essential for its well being. Such rites are widespread in Ghana as represented by the "Aɔɔ" or "Odwira" or "Kuntum" of the Akan tribes, the "Homowo" of the Gas and the "Mmayem" of the Krobos. He continues to say that "The function of these rituals is to "recreate" the society of social order by re-affirming and strengthening the sentiments on which social solidarity and therefore the social order itself depends. The coming together of the tribe to offer prayers for food, health, fecundity, the objects of their common interests, and to participate in dancing and festivities renew their sense of cohesion and continuity".

Again there is the belief that the ancestors are not only near the living but desire that the living must live properly and according to the norms and values laid down for the society. A sanction on morality is provided by the fear for, or awareness of, the ancestors.

Going by these and other suggestions in the literature, it would appear that many tribes in Ghana indeed literally worship their ancestors, but this is what is being denied by most of our informants. It is early yet to submit that what we see in rites and rituals which we call ancestor worship is worship per se, or principally reverential behaviour for the ancestors who are believed to intercede for the living and make it easy for them to get the good things of life from God.

Although it is true that when the ancestors are addressed for the good things of life during libation, for instance they are not asked to pass on the request to any other superior spirits, it is being suggested that the fact that God is always mentioned first and invited to bless whatever is going to be done point to the fact that the ancestors ultimately derive their power from God; and that they are at best, intermediaries. Granted that the ancestors are intermediaries, contrarily to what it appears many believe, the question which poses itself is whether they are worshipped? Opinion collected so far suggest that the ancestors are remembered and served but not worshipped as gods.

It is not easy at the moment from the field material at hand to dismiss this alternative idea as unworthy of consideration. Cultural and social change may be responsible for this seemingly new view but this cannot be established yet. The problem posed and which is being looked at is whether ancestor worship as known through anthropological literature on Ghana has another interpretation which we have not closely examined.

A.K. Quarcoo.

BIRTH RITES OF THE AKANS

Any description of the childhood rites of the Akans of Ghana cannot be considered complete without a mention of the pre-natal status of the baby. The unborn child is viewed from two angles, first as a growing being requiring medical attention, maternal care and nurture. In those days when there were no educated or certificated midwives, the

home-trained midwives, priests and medicine-men knew exactly the sort of medical treatment and advice which were helpful to both the expectant mother and the baby. Vegetable foods like "abunabunu" and "fanfufuo" and "tokotoko" and special palm-soups such as "abeduro" or "abemuduro" were prepared for the mother. Other medical aids were also prescribed for her.

The other way of looking at the baby is that it is a curious being which will model itself in accordance with the behaviour of the mother. If the mother exhibits any special trait of character, it is certain that the baby too will have the same trait when born. The mother therefore is not to be watchful of her moral obligations only, but she is also to take care of her body, because the Akans contend that if the mother is hurt while pregnant, the scar of such wound will appear on the body of the baby when it is born. It is therefore part of the teachings at home to the young expectant mother to keep her informed of the do's and don'ts of her peculiar state.

In that state, the baby is referred to as mmota, which now means a human form which is more than an embryo but which cannot yet be called by a human name. The belief of the Akans credits the mmota with a soul, a sense of perception and of judgement. For instance, it is believed that at the period of child-birth, the mmota may refuse to be born for one or the other of the following reasons:-

- (i) If the woman is guilty of infidelity and has not confessed it to the husband.
- (ii) If another man has merely made amorous approaches to her, or has held her nose or breast or her feminine parts and she has not made this known to the husband.
- (iii) If the woman has contemplated on divorce after delivery, or
- (iv) If she has taken any other course detrimental to the life and happiness of the husband.

The mmota is credited with the knowledge of any case of the type mentioned above, and it will surely seek a redress in favour of the father. In any of the foregoing circumstances, the mother under the pangs of pain at the travail has no choice but to confess the truth. The man is told this. In his absence, his brother or sister or near kinsman is informed about the confession. An apology from the wife then goes to the husband or his deputy. A pacification fee is promised or even produced; the home-trained midwife then reports the amicable settlement of the offence to the mmota, adding a few words of her own to invite it to arrive. Very often, the result is successful.

One may wonder why so much belief is put in the mmota. The belief originates from a simple biological deduction. The teachings of the Akans show that when the married couple meet, a spirit or "life" from the man combines with the woman's seed in the blood to form the mmota. This 'spirit' does not equate to the semen; it is spirit; the semen is merely vehicular. It is this that manifests the father's attributes and idiosyncrasies in the children. This 'spirit' or Ntoro, as it is called, is virtually part of the man's own spirit. It, being a spirit, can sense the woman's evil deeds and intentions which are noted and acted upon by the mmota when the day of reckoning — the delivery period — comes. What is done to obviate death or any unhappy consequences is the apology and pacification mentioned above.

We assume then that nothing went wrong, and that the baby has arrived. The home-trained midwife, as a rule, attends the mother first before turning to the baby, for they say that this is like "the case of the water-pot:" at a crisis you ignore the water in it and save the pot; because even if the water is spilt, with the pot whole, you can collect another fill of water." We again assume that all is normal with the mother, and that she has been seated with her legs together outstretched. In this situation, she may feel thirsty. The home-trained midwives say that if she is given water to drink, she dies at once. Any such request is therefore ignored. Well now, the mother has been treated. The baby is then attended to. First it is examined to see that it is breathing normally; if not, they massage or fumigate it to make it cry. The whole body together with all the natural apertures is thoroughly checked to ensure normality.

The umbilical cord is then treated.¹ Then "the throat is cleared." The clearing of the throat or the purification of the vocal cord, menewa-bo, is done by causing the baby to swallow a few drops of wine or strong drink. In the absence of any of these, the ordinary orange-juice serves as a good substitute. One significant thing about the clearing of the throat is that if it is done with something like the lime-juice, it exercises a bad effect on the child's voice, they say; and cacophony is the inevitable result. The use of the wine or any of the top class drinks results in the melodious or sonorous voices of singers and orators!. All these are of course deductions made empirically, and are yet to be proved scientifically.

Another rite which is worthy of mention is the "bathing of the new-born baby". There are special ways of doing this. If it is wrongly done, the child becomes addicted for ever to possessing a disagreeable scent emitting from its body whenever it perspires. On the other hand, if it is properly done, traces of any such scent are completely obliterated. To achieve this last result, the midwives apply soap and sponge and sometimes the ripe lime. The home-trained midwives claim that they can apply red-clay or other substances on the body of the few minutes old bathed baby which can act upon the baby's pigments and eventually give its skin a fair colour.

The necessary steps having been taken for both the mother and the child, they are taken into the bedchamber where they are clinically taken care of until the end of the seventh day. The rites of separation, purification and naming occur at dawn of the eighth day.

A.C. Denteh.

1. The part of the umbilical cord severed is buried. It is with pride that people refer to the place of their birth: "Eho na wotwaa me funuma," Eho na me funuma hye." These are said to validate one's claim of the citizenship or freedom of the place in question.

THE GOMOA OTSEW TRUMPET SET

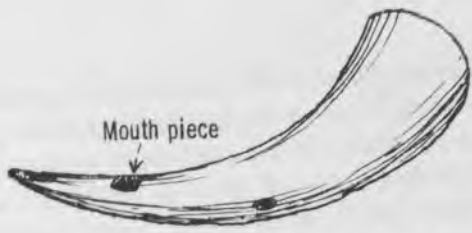
Animal horn and tusk trumpet ensembles exist in many parts of Africa. But their thick clustering in the Akan speaking Gomoa district of Southern Ghana — a district extending for not more than forty miles in length and in breadth — appears significant. The ensembles at Otsew, Fawomanye and Budu-Atta in this district are perhaps, the best known, because of their excellence, but few Gomoa villages have not seen flourishing local ones.

The ensembles are known as Mmensuon, from the Akan words Mmen (wind instruments or horn) and esuon (seven). In many ensembles within and outside the Gomoa area the trumpets are really seven in number, with drums and bells functioning as a separate section.

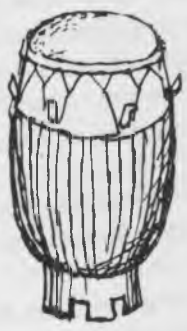
The Gomoa Otsew Mmensuon ensemble is so constituted. Made from elephant tusks, each of the trumpets produces two notes blown from a mouthpiece cut into the tapering end of the instrument. Members of the set are in different sizes, and are distinguished by names which reflect their rank-defining roles. The largest is called Otu, after one of the highest war gods of Gomoa Otsew. It has the deepest voice and is regarded as the eldest of the instruments. In the view of the performers, its utterances serve as a general endorsement on the statement being made by the rest of the set.

The ranks of the other members of the trumpet set do not, however, seem to be strictly related to their sizes. The shrillest and slenderest member, the sese, has the privilege of calling the tune; its larger colleague, the oboso, underlines the phrase announced by it with a special response; the ofar picks up the sese's announcing phrase and carries it forward; the agyeseba, a trumpet with great carrying power regarded as the signallist and time-keeper among the group, follows with a motif designed to heighten the general effect.

All this happens with great rapidity and with a great deal of interlacing of parts. Finally, within some 60 seconds of start, the Otu comes in with its confirmatory utterances. It is supported in this by two more trumpets, the fifth and sixth in order of size, called Otu-no-koma (Otu in miniature) each.



Mmensuon (Ivory Trumpet)



Kyensin Drum



Ampa a Drum



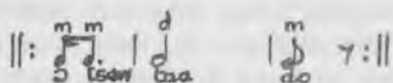
Adawura
(Struck Bell)

In proclaiming their assent, this trio, Otu and its two small-sized colleagues, produce two long drawn-out two-note quartal chords in slow, parallel, pendular motion. By this time the other instruments have become free, and they join the trio in repeating this quartal harmony several times over. This section of the piece is often repeated all over again.

Observers have described the effect of this chorus as mystical and awe-striking. But this effect is immediately cancelled by a loud quick, snap phrase spoken by the leader of the ensemble; a cantor then raises a song and is followed by a response from a vocal chorus accompanied by the struck bell in the ensemble - the adawura, and two drums called kyensin and Ampaa respectively. The trumpets remain silent during this section of the piece and some of the blowers join in the singing.

This horn ensemble (without drums) alternate with vocal ensemble plus percussion several times before the piece is brought to an end.

Since each trumpet is capable of producing only two notes the four discussant members generally form their phrases by rapidly repeated notes, which often follow speech melody and rhythm; but they do not entirely avoid long notes. For instance, the sentence jestingly addressed to those hiring the ensemble by one of the instruments has one long note in it:-



meaning that performance must be followed by a good meal.

II

The organisation of the Gomoa trumpet ensembles poses a problem. The names of the members of a trumpet set suggest a pre-occupation with a call and response structure in music. This, indeed is the predominant structure of Akan ensemble music; for instance, those of Atentenben (flute) ensembles and seprewa (sharp-lute) ensembles

follow this structure. Mmensuon ensembles, on the other hand, express themselves basically through team work that anything less than the full set is incapable of maintaining. Informants from the Otsew group stress this point. They can never be persuaded to perform with a single trumpeter absent. They insist that this would be impossible. Each trumpet has a special "voice" which is essential in every performance, they maintain.

This is certainly true of the first portion of the trumpets' music, where, although complete utterances may be given by individuals, most of the utterances emanate only from the combined phrases of all the instruments speaking at any time. The trumpet set employ a *hocket* technique that very few musicians known in the community can maintain. One of the members of the Otsew group has taken a job at Nkwatia, a village nearly 200 miles away in the Kwahu district. But for every performance he has to turn up. No one in Otsew can play his part yet, and that part, like any other, cannot be 'edited' out.

As already pointed out, however, the tail-end of the trumpet section, like the vocal section of every piece, is an ordinary refrain out of which some of the trumpets can drop. We thus have a call and response style added on to a *hocket* technique. This is unusual. Traditional musical types in Ghana tend to remain homogeneous in style and technique. The two techniques used in the Gomoa Otsew Mmensuon repertoire suggest a drawing upon the resources of two cultures - the local Akan culture and that of Guan whose remnants may be found in Winneba, eight miles to the South-east, and in various places in the Gomoa neighbourhood farther east. The use of two scales - a pentatonic scale and heptatonic one - strengthens this point. But perhaps the tradition of the origin of this ensemble would throw more light on the issue.

The trumpet set, the tradition goes, was modelled in ancient times after seven long-billed amphibious birds (now extinct) which frequently sung together in their home near the Mbonyi, a lagoon lying five miles south of Otsew believed to be the abode of a powerful deity. The trumpets imitate the bird sounds.

This tradition thus ascribes the origin of the ensemble to ancient times and associates it with an earth deity. References in the song texts to the god of the sea (Basompo), to local rivers (e.g. Kyere), and to land features not close to Otsew village indicates a wider influence than Otsew's political influence would suggest.

The ensemble at Otsew, as in other places, belongs to the court. Akan court musical ensembles sing about kings, warriors, and acts of good government. The Mmensuon ensemble at Otsew carries some of these themes in its song texts. But the occurrence of references to earth deities as well as the pentatonic scales and quartal harmony, distinguishes it from the normal Akan ensemble, certainly from all other ensembles found so far in Otsew.

The village occupies a spot in an area described in an anonymous 17th century Dutch map as Akron. Christaller suggests all this the larger concentrations of Guans in Winneba, Senya Bereku, Awutu, Bawjiase and their numerous villages, Christaller's point must be given a high probability of truth.

Nana Bagyire VI of Abiriw also recalls a tradition which claims prior ownership of trumpet ensembles for the Guans living with the Akan.² Evidence from Gomoa Otsew would support this claim as well as Christaller's.

A.A. Mensah

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1. See Rev. J. Christaller. A Grammar of Asante and Fante Language (Basel Mission Book Depot, 1875) Intro. 5A | ID II 5, 6 etc.
 2. See Otutu Bagyire VI's "The Guans: A Preliminary Note" in Ghana Notes and Queries No.7, January, 1965 p.2

ANNUAL REPORT 1965-66

The following are Papers read or presented at Conferences and materials published during 1965-66 academic year by Senior Members of the Institute.

(A) Name: Professor J.H. Nketia. Status: Director

Titles of Papers read or presented at Conferences:

1. Artistic Values in African Music
2. Music in African Cultures
3. Musicology and African Music
4. Multi-part Organisation in the Music of the Gogo of Tanzania.
5. Music Education in African Schools
6. The use of authentic folk music in Music Education

Publications during the year:

1. Music, Dance and Drama: a review of the Performing Arts of Ghana.
2. 'Artistic Values in African Music' The Composer Vol. No. 1966 p.
3. 'The Dimensions of Musical Studies' ' Artistic Values in Traditional Music, p.
4. (German translation of Music in African Cultures)

(B) Name: K.A.B. Jones-Quartey Status: Associate Professor

Titles of Papers read or presented at Conferences:

1. "Ghana: Historical Background from Independence to the Present" - Valco Orientation Course, Legon, April 18, 1966.
2. "Opposition: Conland Pro", History Department Staff Seminar, Legon, June 2, 1966.
3. "What Went Wrong with the Ghana Press: 1951-1966", in I.P.E. Lecture Series, Accra, June 3, 1966.

Publications during the year:

1. "Press Archives Research as an Approach to West African History", in *Research Review*, Legon, Michaelmas Term, 1965-66.
2. "Tragedy and the African Audience", in Okyeame, September, 1966
3. A Life of Azikiwe - Penguins, African Series, July, 1965.

(C) Name: Gilbert Ansre: Status: Research Fellow in Linguistics

Publications during the year:

1. Verbs - A Caveat to 'Serial Verbs'. *Journal of West African Languages*, Vol.3 No.1. University of Cambridge Press, London.

(D) Name: A.S.Y. Andoh Status: Secretary/Senior Research Fellow

Titles of Papers read or presented at Conferences:

1. The Constitutions and their Amendments (in Institute of Publication Education Lecture Series on 'What Went Wrong In Ghana', from 1957-1966).
2. Political Developments in Ghana 1951-1966. (to American University-African Area Programme June 29, 1966).

Publications during the year:

1. A note on "Ntam" in Research Review Vol.2 No.3
2. Epitaph to Ghana's First Republic (Draft Paper).

(E) Name: Dr. J.M. Stewart Status: Senior Research Fellow

Titles of Papers read or presented at Conferences:

1. 'Tongue Root Position in Akan Vowel Harmony'
(at Universite Federale du Cameroun, Yaounde
16th-23rd March, 1966).

Publications during the year:

1. The above paper has been accepted for publication
in Phonetica
2. 'Akan History: Some linguistic evidence', to appear
in Ghana Notes and Queries
3. 'Asante Twi in the Polyglotta Africana', to appear in
the Sierra Leone Language Review.
4. 'Comparative Study of the Volta-Comoe Languages',
Research Review, Vol.2, part 2 1966, pp.41-47.
5. Awutu, Larteh, Nkonya and Krachi, No.1 in the
series Comparative African Wordlists.
6. Edited the following numbers of the Comparative African
Wordlists Series.

No.1 Awutu, Larteh, Nkonya and Krachi by J.M
Stewart. (No.5 above)

No.2 Ga, Adangme and Ewe, by M.E. Kropp

7. Edited the following numbers of the Collected Language
Notes Series:

No.3 The Phonology of Konkomba, by
M. Steele and G. Weed.

No.4 The Phonology of Vagala, by Crouch
and N. Smiles.

No.5 The Phonology of Basari, by M. Abbott
and M. Cox.

No.6 The Phonology of Dagaari, by S. Kinney

No.7. Linguistic field notes from Banda, and
Language maps of the Guang speaking areas
by C. Painter.

(F) Name: N.O. Addo Status: Research Fellow

Titles of Papers read or presented at Conferences:

1. Demographic Aspects of Urban Development in Ghana in the 20th Century, read at Conference, Ibadan University 3rd-7th Jan. 1966.

Publications during the year:

1. Madina: A survey of the Development of a Contemporary sub-urban settlement in Ghana, by A.K. Quarcoo, N.O. Addo and M. Peil (July, 1966).
2. (Preliminary Report).

(G) Name: Mrs. C. Opong Status: Research Fellow

Publications during the year:

1. The Dagomba Response to the Introduction of State Schools in Ghana (Soc. Review Vol.2 No.1).

(H) Name: A.K. Quarcoo Status: Research Fellow

Titles of Papers read or presented at Conferences:

1. Family and Tribal mores in Ghana
2. Mythology Religion and Festivals in Ghana

Publications during the year:

1. Shai Pottery - Hambolt University Journal
2. Madina Survey (Part I) - Research Review (supplement) Trinity, 1965.
3. Collections - 1964-65 - Professor Nketia arranging for its publication. "Ghanaian Plastic Arts"
4. "Pottery in Ghana" - (Past and Present, State Publishing Corporation)

- (I) Name: K.N. Bame Status: Asst. Secretary/Research Fellow.

Publications during the year:

1. The Parent and Teacher Association (Ghana Teachers' Journal, 1965 No.3)
2. Politics Without Parties (The Legon Observer Vol.1 No.4, 19th Aug. 1966)

- (J) Name: A.C. Denteh Status: Principal Research Assistant Grade I.

Publications during the year

1. Akanfoo Asranna (for 1966)

- (K) Name: Miss Blum Status: Instructor

Titles of Papers read or presented at Conferences:

1. "How to present the reading of dance to Beginning Notation Students" (Score Analyses).

Publications during the year:

1. Dance Score of Doris Humphreys "Water Study".

- (L) Name : Miss Elizabeth Partos Status: Tutor in Music

Titles of Papers read or presented at Conferences

1. The Place of Western Music in the Music Education of Africa.

Publications during the year:

1. 'The Place of Western Music in the Music Education of Africa'. (Research Review Vol.2 No.3, Trinity Term 1966).

(M) Name: N.Z. Nayo Status: Tutor

Titles of Papers read or presented at Conferences

1. "Melody and Harmony in African Music" at Ghana Society of Musicians Conference 21st May, 1966.

Publications during the year:

1. Musical Compositions - Cello and Piano
 - (a) "A Husago Theme"
 - (b) "Companions"
 Clarinet and Piano
 - (c) "Conflict and Victory"
 - (d) "An Akpalu Theme"
 Piano Duet
 - (e) "Akpalu-Alakple"

(N) Name: J.P.Y. Kedjanyi Status: Senior Technician

Publications during the year:

1. Set-Design and the Student of Drama. Published by the School of Music & Drama, University of Ghana, Legon.

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