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## The Philosophical And Aesthetic Significance Of The Silver-Stool Of Mampong-Asante In Ghana

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### **Abstract :**

*The Silver-Stool of Mampong-Asante is the most important regalia in the chief's Palace. The stool appears in public during formal occasions like Aday (festival) or installation of a new chief. A descriptive qualitative study was employed of which interviews and observations were used to investigate and gather data on the philosophical and aesthetic significance of the Silver-Stool of the people of Mampong, Asante. To ensure the credibility of data, the researchers purposively selected six (6) chiefs from Mampong-Asante in Ghana and two (2) elders from Manhyia Palace in Kumasi, Ghana and were interviewed one on one to solicit cogent information. Again, the Silver-Stool was also aesthetically observed and photographs taken to the palace. The Silver-Stool according to the findings is believed to be of an ancestral origin. The paramount chief of Mampong-Asante is the first born in the state, the leader and an occupant of the state Silver-Stool. The Silver-Stool has symbols based on proverbs which reflect on historical, political, social, religious and aesthetic values. These values inherent in the Silver-Stool can be integrated into the curriculum of formal education such as metal design to promote critical thinking, cultural understanding and appreciation thereby fostering cohesion and national integration.*

**Key words:** aesthetics, education, curriculum, intangible, regalia

### **1.Introduction**

Mampong was one of the independent Akan states which were united by Nana Osei Tutu (Kumasi-hene) with inspiration from the legendary Okomfo Anokye in the 1670s to form the Asante kingdom (Osei, 2000). Mampong is about 60km from Kumasi, the traditional capital of Asanteman. The traditional area is bounded in the north by Amantin, east by Nsuta, west by Wiamaose and Kyekyewere-Afigya and south by Agona all in Ghana (See Figure 1). The people migrated from Adansi – Ayaase in Asante, Ghana to the present location.

Akwasidae is the most adored festive celebration of the paramountcy and it is observed every forty days of the Akan calendar. During the period, all chiefs and elders gather at the paramount chief's palace for a durbar and offer libation to the gods and the stools. The Amaniampong Silver-Stool of Mampong is hierarchically next to the Golden-stool of Asante in Ghana and serves as the pivot of religious and political power (Agyapong, 2010).

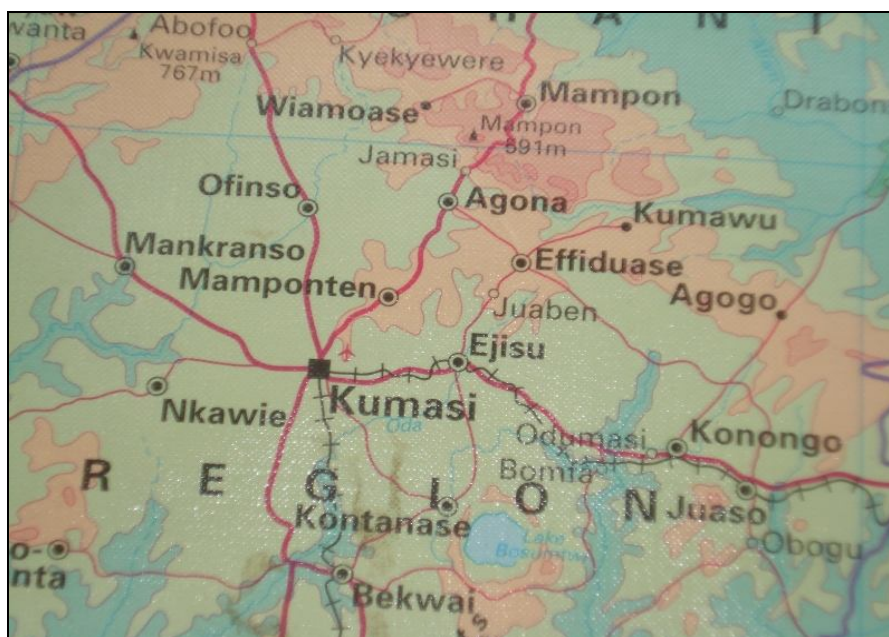


Figure 1: A Map Of Mampong, Asante And Surrounding States

Labi (1992) affirms that, the Akan stool is symbolically complex and has multiple art forms, functions and meanings. The Silver-Stool is the most personal symbolic art form of the chief of Mampong in Ghana. It functions as a ceremonial or the symbol of the state. Once the Mampong-hene has been selected and enstooled, he assumes dual position of a spiritual and political leader. Ross (1982) and Adu-Agyem (1998) assert that, the state stool is the most important of all regalia in the palaces of chiefs and provides a record of its history, a measure of its wealth and a state of its collective identity.

In her commentary, Vogel (1986) describes African art (aesthetic) as “beautiful” and “good” as objects are intended not only to please the eye but to uphold moral values. That is why Tolstoy (1962) declares that, human life is filled with works of art of every kind that gives aesthetic pleasure. He believes that, art and aesthetics cannot be divorced from one another and from human beings, because humans make their daily routine attractive by surrounding themselves with pleasing art forms and qualities. In support of the argument, Wilson (1971), Adu-Agyem (1990) and Bates (2000) say that to achieve such an experience requires a special kind of attention during which the perceiver goes beyond himself and the ordinary object to achieve aesthetic vision. The Silver-Stool as an art form contains pieces of information which can be interpreted only when the code and the system of symbols are known.

## 2. Methodology

The objectives of the study are to trace the background of the Silver-Stool; to discuss the significance of the philosophical, political, religious and aesthetic value of the Silver-Stool as well as the study’s implications for art education. The study used the descriptive qualitative research method with emphasis on observation and interview. The data gathered from the interviews were used to measure the opinions and perceptions of the respondents. Critical observations about elements, principles and materials used to produce the Silver-Stool coupled with photographs taken and data recorded in the form of field-notes were studied. These instruments particularly helped in the study to discover new information on the Silver-Stool and the validation of existing knowledge on Akan stools of Ghana. The population for the study constituted all chiefs and elders in Mampong and Manhyia palaces of Ghana. Out of the total population, eight (8) people were interviewed, six (6) from Mampong and (2) from Manhyia palaces. Informal interviews were conducted using the purposive sampling technique. The effective population sampling and instrumentation provided a good basis for analysis and discussion of results. The interviews were conducted using the one-on-one and focus group which were audio-taped and later transcribed. The interview guide contained fifteen (15) questions and were segmented into three (3) based on the research questions which included: What is the origin of the Silver-Stool? What are the political, religious and aesthetic significance of the Silver-Stool? What are the implications of the study of art education? The data obtained from the interviews were organized by group responses according to the layout of the interview guide. The organization of the responses was followed by a description of the various pertinent issues of the responses. The data were finally analysed, synthesized and conclusions drawn.

## 3. Results And Discussion

Cultural traditions look to the past for their mandate, authority and authenticity as cultural traits are regarded and as society's norms are handed down to the generations. In Asante, the most visible and tangible cultural traits are the stool. Apart from the real meaning of a stool as a seat, it also represents the status of the occupant.

### *3.1. The Origin And Status Of The Silver-Stool*

Forty-eight (48) villages formed the Mampong traditional area and notably among them were Mampong town, Effiduase, Ejura, Beposo, Apaa, Amantin and Jamasi (Fig.1). The ancestors of Mampong, Asante are of the Bretuo clan and migrated from Ayaasi-Adansi. It was said that the first person who led the migration was a woman called Nana Asiama Nyankopon (Guahyia). She was said to have descended from heavens together with her subjects and the Silver-Stool which was supported with a silver-chain. The reason for the resettlement by their ancestors was to look for a "proper" land that could support future generations (Nana Owusu Brempong, Personal communication, 3<sup>rd</sup> April, 2010). However, this opinion has been strongly rejected by Nana Boakye-Yiadom Atonsa. In his view, the ancestors migrated mainly because Denkyira the then powerful kingdom made them feel in secured. He further mentioned that his ancestors were very peaceful and did not want to engage in any war with Denkyira.

Commenting on the two opinions, Nana Osei Kwadwo, (Personal communication, 10th April, 2010), argued that it was not possible for the people of Mampong to claim their origin from the heavens. It is probable to believe in the claim that the powerful Denkyira kingdom was constantly threatening the peace in the area. Wars of conquest were the order of the day at that time and Denkyira, the next neighbour wanted to control trade in slaves and gold with the Dutch at Elmina in the coast.

It is reasonable to conclude that the ancestor of the people of Mampong had a good foresight and believing that migration should be the best possible solution to a peaceful and proper protection for their future generation. The status and recognition that the people are currently enjoying in Asanteman is an attestation to the aspirations of their ancestors. It is worth mentioning that the people of Mampong have really lived up to the expectations and aspirations of their ancestors. Today, the state's political stability is born out of a high degree of consciousness, courage, endurance and a spirit of self-sacrifice. There is no doubt that today the people are proud of their past and clinch to the belief that they have a lot to give to Mampong state, Asanteman and the people of Ghana.

Denkyira kingdom had grown bigger and stronger during the reign of Nana Osei Tutu I, Kumasi-hene. With the help of his friend Okomfo Anokye, decided to form a confederacy of states to subdue Denkyira. Subsequently, five independent states came together which included Kumasi, Mampong, Kokofu, Juaben and Esumagya. The aim of the confederacy was to fight Denkyira so as to gain direct access to Dutch Elmina to trade at the coast. The union eventually declared war against Denkyira, however, Okomfo Anokye, the spiritual leader advised that Nana Osei Tutu I should stay back home. Meanwhile Mampong had been chosen to represent the leader Nana Osei Tutu I. That means Mampong-hene was appointed the army general of all the allied states. Nana Buahen Anantuo, from Mampong obliged to lead the war but requested that his position as the next to the leader should be made permanent and it was subsequently granted. In that regard, it makes Mampong-hene the second to Asante-hene in the hierarchy of the confederacy, a position Mampong has enjoyed till this day. It must be emphasized that Mampong-hene was given a Silver-Stool to symbolize his position as next to the Asantehene (Nana Dwomo Sarpong, Personal Communication, 3<sup>rd</sup> April, 2010).

Okomfo Anokye perceived the outcome of the war to be disastrous, that was why he allowed his friend Nana Osei Tutu I to stay back home and obliged to the priceless request of Mampong. This position contradicts Nana Owusu Brempong's earlier opinion that the Silver-Stool descended from the heavens. Meanwhile, the union was able to defeat Denkyira kingdom however, Nana Buahen Anantuo, the war general could not survive beyond the seventh day as prophesized by Okomfo Anokye, the powerful legendary and spiritual leader of Asanteman. Nana Akuamoa Panin became the first Mampong-hene to have sat on the Silver-Stool. Undoubtedly, Mampong played a significant role during the war against their tyrant and overlord, Denkyira and merited the position in the union of Asante states. It could be emphasized that Mampong never served Kumasi-hene, rather a friendship existed between them. This is clearly indicated when Kumasi wanted to expand its territory and waged war against Tafo. In the heat of event, Kumasi sought the assistance of Mampong, finally they were able to subdue Tafo and eventually came under Kumasi, (Okyeame Obeng, Personal Communication, 3<sup>rd</sup> April, 2010). According to Nana Sarpong, the paramount chief of Mampong is nominated, appointed and enstooled by the people of Mampong and has jurisdiction over his territory. However, the Mampong-hene so enstooled by his people must swear allegiance to the Asante-hene who sits on the Golden-Stool. The position of Mampong-hene is a reservation of three Bretuo royal houses: namely, Botaase, Wiredu and Babiru. There is no recognized order in which a house takes its turn to provide a chief for the Mampong state. However, the royal considered suitable from the three houses is selected by the kingmakers and enstoolment performed. Mampong-hene, the occupant of the Silver-Stool of Asante sits in for Asante-hene only when he is indisposed or "visits the Village". In that case, Mampong-hene acts as the Asante Kronti-hene (Nwisia-hene of Asanteman) to ensure a smooth installation of a new Asante-hene.

There is a clear indication that Mampong strategically wanted to occupy the northern territory so as to defend and possibly extend the newly created Asante kingdom. Much thought might have taken into consideration in military organization of the state to conquer and possibly annex opposition. It was therefore not surprising that when the people arrived at the new location they started to wage wars to widen their territories extending beyond the Gonjas', Guans' and the Dagombas' all in Ghana. This is a reflection of the remarkable historical achievements of Mampong (Nana Dwomo Sarpong Kraban, Personal Communication, 4<sup>th</sup> April, 2010).

A stool to the Asantes represents the status, and the history of its owner. It is a personal belonging and the transfer of ownership is done following laid down rules which must be strictly adhered to in order to avoid negative consequences.

### *3.2. The Political, Religious And Aesthetic Significance Of The Silver-Stool*

As narrated by all the eight (8) respondents, at the apex of the structure of the Asante kingdom is the King (Asante-hene). This title is only given to a special chief who has a number of states under him. Second is a paramount chief (Oman-hene). Mampong is a state and the chief is responsible for the administration of the state. Mampong-hene presides over all the chiefs in the towns and villages under his traditional area. The third, is the wing or divisional chief (Abrempong) responsible to the paramount chief. Gyamase-hene

and Effiduase-hene are abrempong serving under Mampong-hene. The fourth is the village chief (Odikro) who has his council of elders (Mpaninfo). There are other significant administrative positions which include executioners, stool carriers, drummers and others. It must be noted that chieftaincy is usually restricted to the royal family or lineage, but in some cases a respectable person from a different clan can be called to either occupy a stool or one can be created for him.

All the respondents agreed that the authority of the chief is functionally derived from the people. The subjects regard themselves as partners in the administration of authority and the chief must always rule with the consent of his subjects and respect the wishes of the people (Gyekye, 1996). This position has been clearly amplified by Busia (1968) that, the institution of chieftaincy is characterized by cells of authority at the different levels indicated above. The chief is expected to conduct administrative function or any business on the advice of the council of elders or council of chiefs hence the saying that "there is no bad chief but rather bad advisers". Again, Gyekye (1996) stated that, in an event when the chief fails to adhere to the wishes of his people he is de-stooled. These wishes are formally expressed during council of chiefs and other important gatherings.

Practically, Mampong-hene is selected by kingmakers from a list of qualified persons from the royal family. The person when accepted by all goes through some initiations. Later, he swears an oath before the citizens by promising to rule in line with the customs, traditions and institutions of the state and failure should result in destoolment. The selected Mampong-hene then occupies the ceremonial silver-stool. Religion does not end with the enstoolment process but it rather becomes more crucial in the day-to-day administration of the community. That is why Opoku (1978) and Mbiti (1969) indicated that religion gives meaning to the life of the African both in the world and after. It is important to note that the role of a traditional chief is both religious and political. That is, he is both the political head as well as the religious head of the state. He offers libations on his own behalf and on behalf of his subjects. He officiates during the celebration of festivals and other state rituals. Nana Owusu-Brempong puts it thus: taboos are traditional commandments for every chieftaincy institution in Asante. He adds that chiefs are sacred and must be protected by taboos. Gyekye (1996) agrees with this view that "the taboos relating to the conduct and mannerisms of the chief are all intended to remind him, his subjects, and others that the position he occupies is sacred" (p.83). The Silver-Stool he occupies is believed to be an ancestral stool. One other occasion in which the Mampong-hene's religious duties come to the fore is during sacred days of the stool he occupies, most especially on festive days. The following is a literary translation of a libation prayer that is said at the stool room (Nkondwafieso) by Mampong -hene:

Good morning Nananom (ancestors) Today is Akwasidae, on behalf of my people, I offer you this drink. Receive it and grant us long life Grant health to me Grant health to the queen-mother, Grant health to the Akyeame (linguists/spokespersons) Grant health to all including strangers in our midst Visit us with abundant rains Permit bearers of children to bear children Protect us against all forms of misfortune. (Nana Sarpong, Personal communication, 24th March, 2010).

The above ritual utterances point out clearly the petition nature of the Mampong-hene's prayer. The prayer always reflects the needs and wishes of the people. This is why Busia (1968) contended that religion and African culture cannot be separated. Religion gives meaning to life and it is seen as the basis of existence. The Mampong-hene being the true representative of the ancestors in the traditional area, is in a formal sense, the legal representative of the ancestors in who is located the authority to and the power of the ancestors to rule. Even the laws, customs, taboos and codes of ethics initiated by the chief have divine backing since they are believed to have been sanctioned by the gods and ancestors; therefore, they invoke divine sanctions on anyone who disobeys them.

All the eight (8) chiefs the researchers interviewed stated that the Silver-Stool is the soul of the people of Mampong. That is why Kyeremateng (1964), Sarpong (1971) and Quarcoo (1975), acknowledged that, among the Akans, the most revered object in the cult of the ancestors is the ancestral stool. The Silver-Stool, as an ancestral object, has to be revisited periodically by Mampong-hene whom tradition has assigned that privilege and duty. Hence its capture meant defeat; it also meant untold hardship and death among the people afterwards, since the soul and the guiding spirit of the nation had been lost. The basis of authority for the Mampong-hene is religion, and it is quite clear that the appointment or selection of a Mampong-hene has religious underpinning. The religious influence on the governance in the Asante society also comes to the fore even after the installation.

Many expressions on the Silver-Stool are communicated in art symbols. These symbols portray the beautiful unique shape, design and aesthetically pleasing form of the Silver-Stool. In the words of Antubam (1963), stools have their classification and that variation of the basic form is solely reserved for the chief of a state. Motifs on stools are generally based on proverbs and axioms and these are on the philosophy, religious beliefs, political systems and aesthetic concepts (Gyekye, 1996; Adu-Agyem, 1998 and Ratoray, 1927). The criteria on the significance of the silver-stool are determined by its functionality and appropriateness in Mampong and Asante in general, rather than the formal appearance of the arrangements of the elements and principles of art.





*Figure 2: Mampong-Hene Sitting In State  
Source: Courtesy Of Nana Mamponghene*

The Silver-Stool is always placed on its side to prevent the spirit of the tree or any wandering spirit to occupy it. It is always carried at the back by the carrier. The three bells attached to the Silver-Stool have to be rung when appearing in the public to announce the arrival of the soul of the state. The three bells according to tradition represent the three royal houses in the Mampong traditional area. The gathering must always stand-up to show respect to the Silver-Stool when it appears in public. When it appears in public, it is placed on Asipim stool on the immediate left side of Mampong-hene. (See figure 2) The Silver-Stool must never come into contact with the ground and no one is allowed to sit on it. It is kept with the strictest security and precaution. It comes out only on exceptionally grand occasions especially installation of a new chief or celebration of a festival.

The Silver-Stool is a white wooden stool and it is composed of three parts; the base, the middle and the top. The base has been shaped in a rectangular form with the width of about one-third the length. (See figure 3) The base of the stool signifies the stability of the earth. The rectangular shape on the Silver-Stool signifies the influence of God and males in the Mampong state. This means that, the Mampong-hene being the first born of the state recognizes the importance of God, chiefs and elders in the administration of the state. That explains why Mampong-hene always respects and abides by the religious duties (Nana Owusu-Brempong, Personal Communication, 3<sup>rd</sup> April, 2010).



*Figure 3: Silver-Stool Of Mampong, Asante, Ghana  
Source: Courtesy Of Nana Mamponghene*

The middle portion has five pillars supporting the top with four of the pillars at the corners and one in the centre. The four rectangular-shaped pillars at the corners of the Silver-Stool represent the influence of the male power in Mampong. They signify the strength, power and good fortunes of the state of Mampong and how the state depends on its male citizens for subsistence, growth and protection. The centre pillar is about three times the size of one corner pillar with circular holes in it. The strong central pillar

represents the power and presence of God whilst the round holes in the centre pillar and the triangular projections signify justice and fairness for which God stands in the Mampong state. Moreover, it represents the eye of the Mampong-hene (Ohene Aniwa) and this is a symbol of vigilance and wariness. Six triangular designs have been craftily and uniquely carved into the four corner pillars projecting on the length-side of the Silver-Stool. The triangular projections on the four pillars represent male children in Mampong state. The ways in which the projections are attached to the pillars signify how children usually cling to their parents. Children in Mampong state are held in high esteem and considered as the future generations who will grow to sustain and promote the rich and cherished traditions and customs. The triangles on the Silver-Stool symbolize the influence of females in the state. This is to remind the Mampong-hene of the role women play in the state. The top of the Silver-Stool almost exceed the base in length however, equal to it in breadth. The top has been curved-in to ensure safety and comfort when sitting on it. The top of the Silver-Stool (crescent) symbolizes the loving embrace of a mother. It also represents the warmth and comfort of the female in the Mampong state. Eight triangular holes have been created at near ends in a straight line at the breadth of the top of the Silver-Stool. The Stool is largely covered with bands of silver. The silver metal represents second in command or next to an authority. The Silver-Stool of Mampong is next to the Golden –Stool of Asante in terms of authority and hierarchy (Nana Boadu Frimpong, Personal Communication, 15<sup>th</sup> June, 2010)

According to Shusterman (1997) and Beardsley (1970), for a work of art to provide an aesthetic experience it must carry a complex load of information for the viewer to unravel. To enjoy such an experience, the skills, knowledge and training must encounter the work of art. The set goals for the aesthetic encounter, is an integral part of the experience. The ability to have an aesthetic response is often the result of goals in the aesthetic encounter (Bates, 2000). The deep involvement in the activity causes the participant to feel being transported into a realm of experience that is different from normal life. The sense of self tends to disappear as a person is caught up in the action. This is the feeling of the musician enveloped in the sound of his performance and presumably of the viewer confronting the form of reality created by the artist. The encounter with works of art involves several discrete dimensions of consciousness. Some emphasize on the formal aspects of the works of art therefore, the visual qualities of the experience, emotional sensitivity, visual training, knowledge of art, history and culture and empathy for what artists communicate are the basic skills that experts use to decode the information embedded in the works of art. Symbols and objects are tangible evidence of underlying norms and values (Agyapong, 2011, Vansina, 1984). Thus they establish a symbiotic relationship between the tangible and the intangible. The intangible should be regarded as the larger framework within which tangible takes on shape and significance. Asante aesthetics exist as socio-psychological and anthropological phenomenon from which we can learn as different paradigms to inform our thinking (Vogel, 1986).

### 3.3. Implications For Art Education

Art Education is a broad church; education of the whole person, developing students' creativity and nurturing better human beings is at the centre of good art education. Art educators have been very good at allowing the student voice to be heard, whether it be discussing art, seeing the humorous side of things when making artwork or promoting critical thinking skills; the student voice is given primacy (Coutts, 2011).

Aesthetic education within art education is now a core element of Ghana's curriculum. While the educational system should continue to play a key role in transmitting valuable educational knowledge through school-based learning experiences, recent observations tends to highlight on the influence of culture on education. In addition, the process of curriculum change – in particular those related to basic education level, tend to stress on the concept of competent and socially fit individual instead of being content-centred and narrowly focused on training. Education should be based on autonomy of the learner to develop self-confidence and for constructing their knowledge based and competencies in a self-directed way according to their individual interests and needs (Rosenmund, 2006).

In the perspective of Art education, there must be a shift from narrow focused in drawing and craft towards a broader approach underlying the goals of fostering creativity, self-expression and personal development. The young must be taught how to express perceptions, feelings and ideas through reflective shaping of media. The achievement and sustenance of this goal of education depends heavily on these principles:

- Aesthetic education should give pride of place to what is distinctive about the arts.
- Aesthetic education programs should try to foster the growth of artistic intelligence.
- Aesthetic education programs should help students learn how to create satisfying visual images, how to see and respond to what we call the arts and other visual forms, and how to understand the role the arts play in culture.
- Aesthetic education should help students recognize what is personal, distinctive, and even unique about themselves and their work.
- Aesthetic education programs should make special efforts to enable students to transform human experiences into artistic expressions.

On these assumptions, aesthetic education will create a space for the development of certain personality traits such as critical thinking, creativity, imagination and expressionism as well as tolerance, interaction, citizenship, self-confidence, construction of cultural identity and openness to cultural diversity.

### 4. Conclusion And Recommendations

Asantes often express the world they live in using symbols. These symbols enable people to represent abstract ideas, which would be highly impossible and may be derived from historical background of the culture. Asante's artwork is not mere art object for its sake,

but expressions of an intangible heritage which is inseparably bound to the tangible object (Adu-Agyem, 1990). These complementary roles make artworks serve as pictographs to be read, taking the viewer far beyond aesthetic values, contemplation and concepts of beauty.

Chieftaincy institution in Asante has valuable knowledge which can be sourced to improve, invigorate and project education. However, there are myths and legends associated with chieftaincy which need to be demystified to remove the fear surrounding it. Although, these myths and legends may give clues to past events, they cannot be taken as substitutes for actual happenings for often the event they describe could not possibly have taken place. Nevertheless, new knowledge is now part of us which bounds us to critically analyse issues before conclusions are drawn. It has therefore become imperative to accept criticisms as part of the new knowledge to encourage a pluralistic view in order to grow and make culture dynamic.

Values inherent in the chieftaincy institution can be used for the development of an ideal society. The consultations and consensus building of the chieftaincy institution is a very outstanding feature of political decision-making as it allows involvement and participation of all people in the political process. Moreover, art is seen as both functional and purely aesthetic dimensions and its judgment of value is appropriateness and fittingness (Gyekye, 1996). It would be simple to look down on the stools of our chiefs. These stools were created out of the will of the people to satisfy the philosophical, political, religious and aesthetic needs, and since their inception, they have played a very significance role in encouraging us to believe in our continuity. In that regard, the history of the stools and its people can help in cultural understanding and appreciation which can foster cohesion and national integration.

Proverbs and wise sayings are symbolised on the stools. They simplify abstract ideas into clear, visible, tangible, symbolic forms thereby making them 'readable.' Asantes use proverbs, aphorisms and wise sayings in various situations to advise, admonish, praise or rebuke, and political leaders often commission regalia which have proverbial or symbolic parts thus making them important visual forms of communication in governance (Adu-Agyem, 1990 and Agyapong, 2011). One method of interpreting these symbols is to consider them as being a sort of condensed language which defines a 'highly saturated' form of expression. Thus symbols have polarised meanings, with the possibility of each one having many interpretations.

The stool is the symbol of office of a chief. The doctrine of ancestral stools of our chiefs should not be seen as a propagation of fetish ideals but rather essential elements of our culture and civilization. The stool should be perceived as a symbol of power, unity and immortality of their occupants. Reverence and sacredness should be given to the stool more especially the occupant as the first born among the people. Asantes are gradually giving up cultural values to modernity which hitherto served as beliefs and practices. The stool has values which form the basis of the state. There are obviously some positive features in our culture which can be absorbed in the modern systems to function satisfactorily. The traditional political practice allows for involvement of all people. This means that the political authority of the chief is based on trusteeship.

Beauty in traditional sense implies the symbolism and functionality in relation to the end user. That is why ancestral stools have some values which are relevant to modern societies and need to be integrated into the curriculum of formal education. It has therefore become relevant that information on stools must be documented by researchers so that it could be accessible to anyone.

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