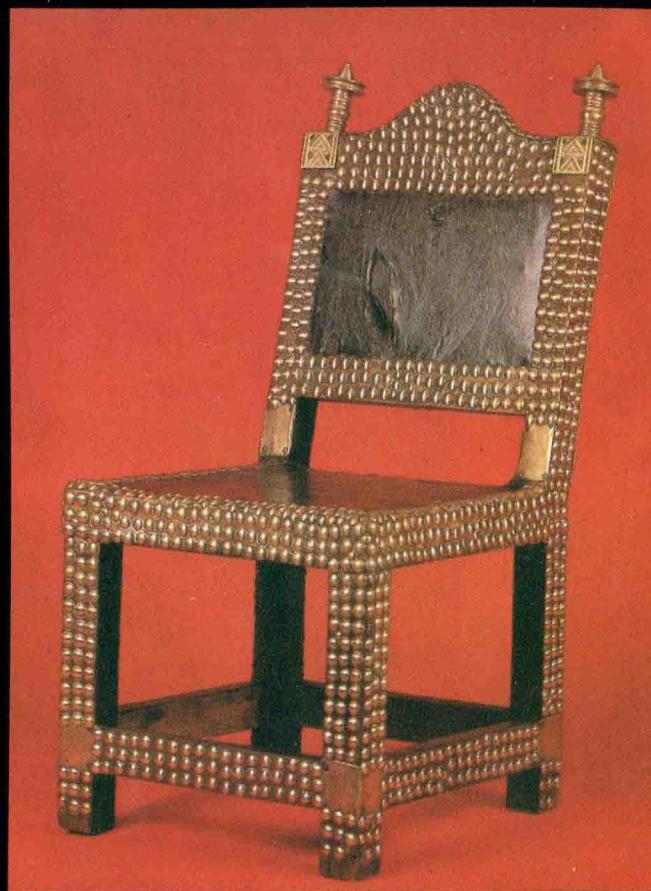


# **Stolice**

## **NARODA AŠANTI**

MUZEJ AFRIČKE UMETNOSTI  
ZBIRKA VEDE I DR ZDRAVKA PEĆARA



**THE CHAIRS OF THE  
ASHANTI PEOPLE**

MUSEUM OF AFRICAN ARTS

COLLECTION OF VEDA AND  
DR ZDRAVKO PEĆAR



# The Chairs OF THE ASHANTI PEOPLE

TIJANA JOVANOVIĆ



MUSEUM OF AFRICAN ARTS

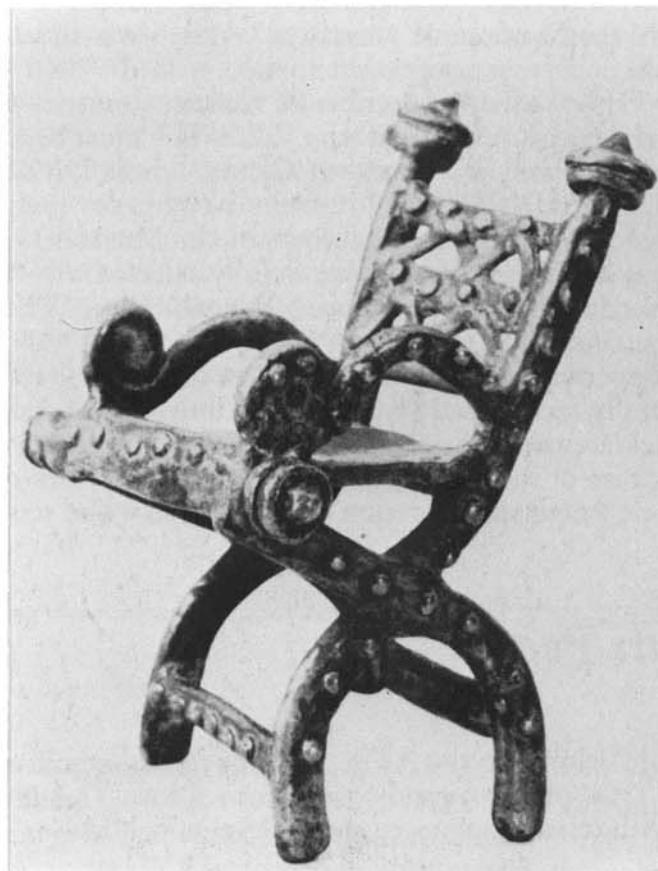
COLLECTION OF VEDA AND  
DR ZDRAVKO PEČAR

BELGRADE

# Stolice

## NARODA AŠANTI

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MUZEJ AFRIČKE UMETNOSTI

ZBIRKA VEDE I  
DR ZDRAVKA PEČAR

BEOGRAD

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# *Introduction*

The exhibition “The Chairs of the Ashanti People” represents a continuation of the work on the study of the cultures and the peoples of Africa in the Museum of African Art – Collection of Mrs. Veda and Dr Zdravko Pečar. The exhibition is made with the objective of better and more comprehensive acquaintance with the customs, beliefs, social organization, historical development and artistic activities of the Ashanti People and it consists of the exhibits which belong to the collection of the Museum.

The Donators of the Museum of African art, Mrs. Veda and Dr Zdravko Pečar, well known as passionate collectors and excellent experts in the field of original African art, spent more than twenty years in a number of African countries and collected an exceptional collection of African Art of priceless value. The most beautiful exhibits from the part of the collection which was found in Ghana, where Dr Zdravko Pečar stayed as Ambassador of Yugoslavia 1972–1977, are the weights for weighing of gold powder, which are a part of the permanent exhibition of the Museum. One of the parts of the Ghana Collection is also the collection of carefully selected wooden chairs which will be shown to the public for the first time during the exhibition “The Chairs of the Ashanti People”.

The exhibition encompasses the development of the chairs from a purely utilitary object to the generally recognized symbol of the unity of the Ashanti People. The exhibition tries to elucidate the cultural and artistic role and place of chairs, a role which is fully deserved because of their artistis values as a genuine work of art in the framework of the general development and valuation of the African wood sculptures.

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## *The Ashanti People*

The Ashanti People belongs to the Akan group of related ethnic communities which populate the central areas of Ghana and of the Ivory Coast. This group includes a number of communities with related languages and dialects which belong to the Guinean language group.

There are several hypotheses about the origin of the Ashanti people, the most plausible being the one which says that their ancestors migrated from the north and settled in the territory of the present Ghana and eventually mixed with the autochtonous population of the region. The Ashanti People achieved their best prosperity by the begining of the XVIII century, when a powerful kingdom was established, with Kumasi as capital during the reign of Osei Tutu (1700–1730). During two entire centuries the population resisted the colonial conquests of the Europeans, thanks to the unity of their community, organized as a confederation. Gold and slave trade represented the basis of the power of this kingdom which was exhausted and weakened only by the end of the XIX century by a number of wars, when the kingdom finally lost its independence and became a British colony.

# Uvod

Izložbom „Stolice naroda Ašanti“ Muzej afričke umetnosti – Zbirka Vede i dr Zdravka Pečara u Beogradu nastavlja svoj rad na izučavanju kultura i naroda Afrike. Izložba je realizovana sa ciljem boljeg i svestranijeg upoznavanja običaja, verovanja, društvenog ustrojstva, istorijskog razvoja i umetničkog delovanja Ašanti naroda i sastavljena je od materijala iz zbirke Muzeja.

Donatori Muzeja afričke umetnosti, Veda i dr Zdravko Pečar, poznati kao strastveni kolekcionari i odlični poznavaoци izvorne afričke umetnosti, boravili su preko dvadeset godina u brojnim zemljama Afrike i sakupili izvanrednu zbirku afričke umetnosti neprocenjive vrednosti. U delu zbirke nastale u Gani, gde je dr Zdravko Pečar boravio u svojstvu ambasadora Jugoslavije od 1972–1977. godine, svojom lepotom posebno se ističu tegovi za merenje zlatnog praha, danas izloženi u sastavu stalne postavke Muzeja. Deo zbirke nastale u Gani sačinjava i brižljivo sakupljena kolekcija drvenih stolica, koja će izložbom „Stolice naroda Ašanti“ po prvi put biti prikazana široj javnosti.

Izložbom je obuhvaćen razvoj stolice od utilitarnog predmeta do opšte priznatog simbola jedinstva Ašanti naroda, sa težnjom da se osvetli i kulturno umetničko mesto stolice, koje ona svojim umetničkim kvalitetima zaslужuje, kao umetničko delo za sebe u okviru sveopštег razvoja i vrednovanja drvene skulpture Afrike.

## Ašanti narod

Ašanti pripadaju akanskoj grupi srodnih etničkih zajednica koje naseljavaju centralne oblasti Gane i Obale Slonovače. Ova grupa obuhvata brojne zajednice srodnih jezika i dijalekata koji pripadaju gvinejskoj jezičkoj grupi.

Postoji više hipoteza o poreklu Ašanti naroda, ali je najprihvatljivija, da su njihovi preci naselili oblasti današnje Gane migracijom sa severa, da bi kasnije došlo do stapanja doseljenika sa autohtonim stanovništvom ovih oblasti. Vrhunac prosperiteta Ašanti su ostvarili početkom XVIII veka, kada je formirana moćna država – kraljevstvo sa prestonom u Kumasiju u vreme vladavine Osei Tutu (1700–1730.). Puna dva veka kraljevstvo se odupiralo kolonijalnim osvajanjima Evropljana, zahvaljujući jedinstvu zajednice organizovane u obliku konfederacije. Zlato i trgovina robljem činili su osnovu moći ovog kraljevstva koje je tek krajem XIX veka iscrpljeno i oslabljeno nizom uzastopnih ratova izgubilo nezavisnost i postalo britanska kolonija.

Ašanti zastupaju animističko shvatanje sveta i pored vrhovnog bića Nyame poštuju i druge bogove i brojne duhove prirode koji mogu uticati na život čoveka. Kult predaka je naglašen, mada Ašanti za razliku od većine zapadnoafričkih naroda ne izrađuju figure

The Ashanti believe in the animistic understanding of the world and worship, beside the supreme being Nyama, many other deities and numerous spirits of the nature who can influence human lives. The Ancestors' Cult is rather emphasized, although the Ashanti, unlike the majority of West African peoples do not make wooden figures of their ancestors but, instead, worship the "Golden Chair" as the supreme symbol of the society. The Golden Chair (Sika Gwa Kofi) is a sacred object of the Ashantis and it comprises all attributes of the wooden ansestors' figures made by other African peoples. The Ashantis believe that the spirit of the nation rests in the Golden Chair, therefore it must never touch the ground, and nobody, including the Ashanti king, is allowed to sit on it.

The Legend of the Golden Chair explains the origin of the chair and describes the events which happened by the begining of the XVIII century when the Ashanti lived disunited under the power of their neighbours, the powerful rulers of Denkira. In order to strengthen and unite his people, a witch doctor Anokijo got the idea to make a golden chair as a symbol of the Ashanti People. By his magic power, on a day with a thunder-storm and lightnings, he made the chair descend from heaven on the lap of Osei Tutu. In that way Osei Tutu was proclaimed King of all Ashantis. By this event, the Ashanti Peopple got a symbol of unity, strength and power, and with a new spirit and new self-confidence they defeated their enemies.

A ritual sacrifice was performed above the chair, and King Osei Tutu added two bells to the chair. A little later, the chair got as additional elements two golden masks with effigies of the defeated king Adinkra. The Golden Chair became the holy altar of the Ashanti People, and the prosperity and health of the people depended on it.

During the conflict between the Ashantis and the British, by the begining of the XX century, the chair was kept in utmost secrecy, but in spite of all protective measures it was discovered and plundered, to the great sorrow of the Ashantis. Later on, the British renewed the Golden Chair and put it in the Kumasi Palace where it is still situated.

The Ashantis still cherish their old trades, using old techniques and many different materials. The processing of wood, clay and metal, especially gold and bronze, was well known already in the ancient times, and the use and processing of textiles as well. One should mention as the best known wooden objects the figures of fertility "Akuaba" and the chairs of specific shape which are now shown in the exhibition.

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predaka od drveta, već umesto njih poštuju „Zlatnu stolicu“ kao vrhovni simbol društva. Žlatna stolica (Sika Gwa Kofi) je svetinja naroda Ašanti i podrazumeva sve atribute koje poseduje i prepostavlja figura pretka kod drugih afričkih naroda. Ašanti veruju da u Žlatnoj stolici počiva duh naroda, te ona nikada ne sme da dodirne tlo i na nju niko ne sme da sedne, čak ni kralj Ašantija.

Legenda o Žlatnoj stolici objašnjava poreklo stolice i opisuje događaje s početka XVIII veka, kada su Ašanti živeli razjedinjeni pod vlašću svojih suseda, moćnih vladara Denkire. Da bi ojačao i ujedinio narod, враћ-lekar po imenu Anokijo, došao je na ideju da napravi stolicu od zlata, kao simbol Ašanti naroda, koju je snagom svoje magije, za vreme snažne oluje praćene grmljavom i bljeskom munja, spustio sa neba na kolena Osei Tutu. Na taj način je Osei Tutu proglašen za kralja svih Ašantija. Ovim činom Ašanti narod je dobio simbol jedinstva, snage i moći, te je osnaženog duha sa dubokom verom u sebe porazio svoje neprijatelje.

Nad stolicom je izvršeno ritualno žrtvovanje i kralj Osei Tutu dodao je stolici dva zvona. Nešto kasnije kao prateće elemente stolica dobija i dve zlatne maske sa likom pokorenog kralja Adinkre. Žlatna stolica je postala sveti oltar naroda Ašanti, čije je blagostanje, zdravlje i celokupan dalji prosperitet zavisio od nje.

U vreme sukoba između Ašantija i Britanaca početkom veka, stolica je čuvana u najvećoj tajnosti, ali je uprkos svim merama zaštite bila otkrivena i opljačkana, što je izazvalo opštu žalost naroda Ašanti. Nešto kasnije Britanci su obnovili Žlatnu stolicu i smestili je u palatu u Kumasiiju, gde se i danas nalazi.

Ašanti i danas neguju tradicionalne umetničke zanate, koristeći stare tehnike i brojne materijale. Obrada drveta, gline, a posebno metala pre svega zlata i bronce poznata je od davnina, kao i proizvodnja i upotreba tekstila, a kao najpoznatije predmete od drveta treba pomenuti lutke plodnosti „Akuabe“ i stolice specifičnih oblika koje upravo prikazuje izložba „Stolice naroda Ašanti“.

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## *The African Chairs*

Various utilitarian objects and furniture represent an essential part of the African tradition, and these objects are made according to the principle of functionality as the most important principle of existence. Therefore it is very difficult to identify and enumerate all the functions of a chair in the everyday life of the Africans.

The chairs were made during centuries out of most different materials. One could mention as the simplest seats in Africa animal hides and cattail mats. One can identify stone chairs on some preserved terra-cotta figures from Ife (Nigeria), and it is also interesting to mention that most of the household objects in Cameroun, including chairs, are made of processed clay. Wooden chairs are usually of circular or rectangular shape. It is very difficult to determine the exact chronological development of various types of chairs in Africa, but it could be said, at the basis of past research, that the circular shapes are older than the rectangular ones. Numerous types of chairs differ not only by their shapes but also by various decorative motives which depend on the styles of artistic expression of the peoples to which they belong. The tumultuous history of Africa, frequent movements and migrations resulted in a number of transient shapes of various styles, because the dominant cultural groups transmitted their customs to the subjugated peoples and with them the specific features of their artistic expressions. There are many such examples in Africa, which is confirmed by the production of Ashanti chairs, because similar chairs are produced by other peoples which were exposed in different ways to the influences of the Ashanti culture and art. The chairs are closely connected to the leading positions, not only by the Ashantis, but also by Bunyoro in Uganda, in Rwanda, Luba and Kuba and many others, which is confirmed by the kings' chairs of terra-cotta in Mali (XII–XVII century A. D.), but they achieved their supreme expression in Ghana, by the Ashantis, in the form of „The Golden Chair“.

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## *The Chairs Ashanti*

Chairs are used in the Ashanti society most frequently as ritual and utilitarian objects. In the context of everyday life, a chair is very much linked to its owner, to his ancient substance, expressed in his spirit (sunsum), which is gradually absorbed by the chair during its use, and thus the chair becomes the home and dwelling of the spirit of the owner of the chair.

Chairs are often used also as gifts, objects which are traditionally given as presents on occasions which are important for the community, but also for an individual. In such cases, the chair given as a gift has its special meaning which emphasizes the importance of the event for the continuity of the existence of the community.

The Ashantis worship chairs also as sacred objects directly linked to the ancestors' cult, because they believe that the souls of the ancestors dwell in the ancestors' chairs, and people establish through these "chairs – ancestors' homes" close links with their ancestors, necessary for the successful functioning of the community.

## Afričke stolice

Upotrebni kućni predmeti i nameštaj čine bitan deo tradicije afričkog sveta i rukovođeni su funkcionalnošću kao osnovnim i najvažnijim principom u svom postojanju. Iz tog razloga veoma je teško sagledati i nabrojati sve funkcije stolice u svakodnevnom životu Afrikanaca.

Stolice su se vekovima izrađivale od najraznovrsnijeg materijala. Kao najjednostavnija sedišta u Africi mogu se pomenuti životinske kože i asure od rogozi. Podatke o stolicama od kamena nalazimo na očuvanim figurama od terakote iz Ife (Nigerija), a takođe je interesantno pomenuti, da se u Kamerunu većina predmeta u domaćinstvu, pa i stolice izrađuju od prerađene ilovače. Stolice od drveta najčešće su kružnog ili pravougaonog oblika. Veoma je teško utvrditi tačan hronološki razvoj pojedinih tipova stolica u Africi, ali se na osnovu istraživanja kružni oblici smatraju starijim od pravougaonih. Brojni tipovi stolica razlikuju se ne samo oblicima već i raznovrsnim dekorativnim motivima koji zavise od stila umetničkog izražavanja naroda kome pripadaju. Burna istorija Afrike, česta pomeranja i migracije naroda uslovile su niz prelaznih oblika različitih stilova, jer su dominantnije kulturne grupe prenosile svoje običaje na pokorena plemena, a sa njima i osobenosti svog umetničkog izražavanja. Broj ovakvih primera je veoma veliki u Africi, što će potvrditi i izrada Ašanti stolica, jer slične stolice izrađuju i drugi narodi koji su na razne načine pretrpeli uticaje Ašanti kulture i umetnosti. Stolice su u bliskoj vezi sa rukovođenjem ne samo kod naroda Ašanti, već i kod Bunyoro u Ugandi, Rwanda, Luba i Kuba i mnogih drugih, što potvrđuju i kraljevske stolice od terakote iz Malija (12–17 v.n.e.), ali su najviši stepen svoga razvoja ostvarile u Gani, kod naroda Ašanti, u vidu „Zlatne stolice“.

## Ašanti stolice

Stolice se u Ašanti društvu najčešće koriste kao kultni i kao upotrebni predmeti u domaćinstvu. U kontekstu svog svakodnevnog postojanja, stolica je naglašeno povezana sa svojim vlasnikom, njegovom praiskonskom suštinom, iskazanom kroz njegov duh (sunsum), koji postepeno apsorbuje tokom upotrebe, te stolica postaje kuća i prebivalište duha vlasnika stolice.

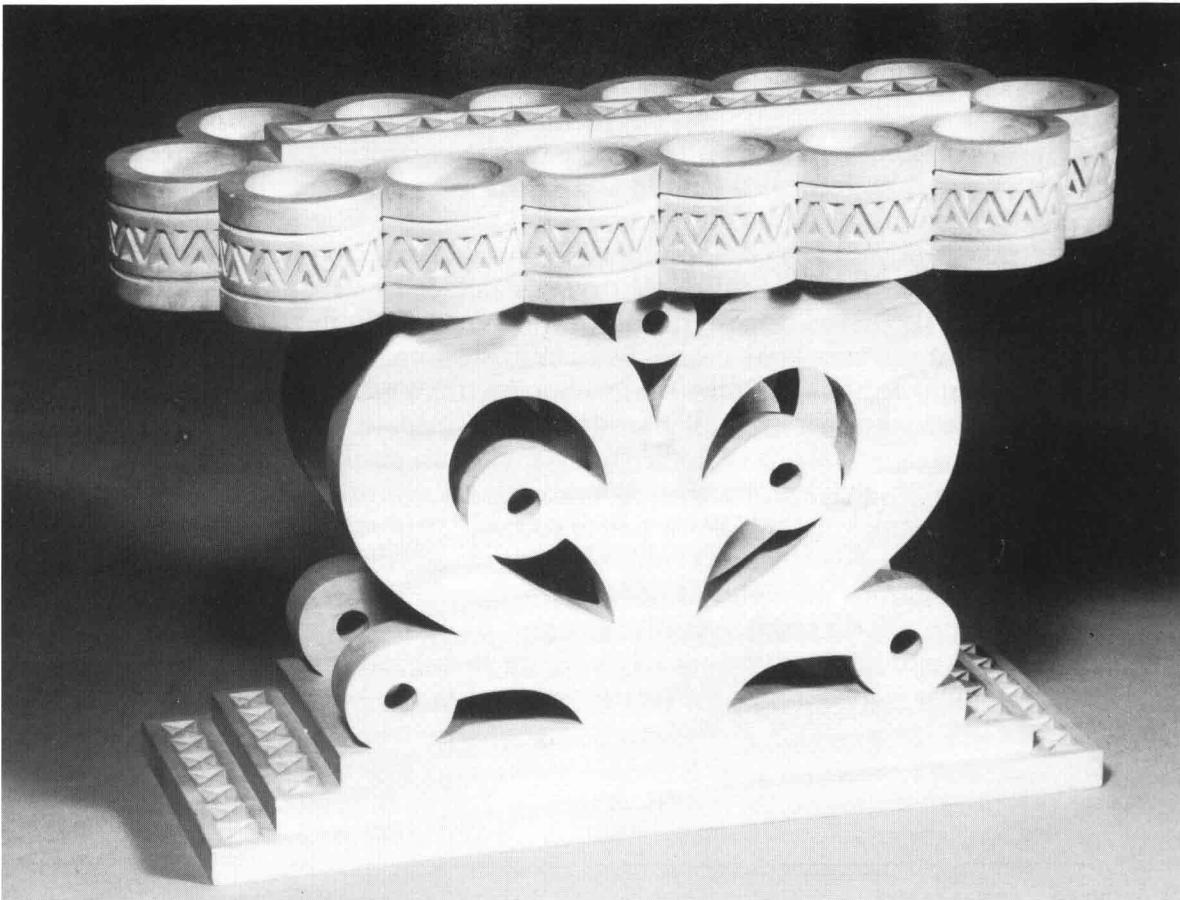
Stolica veoma često služi i kao poklon, predmet koji se tradicionalno poklanja u značajnim prilikama, važnim za zajednicu u celini, ali i za pojedinca. Stolica poklon tada podrazumeva specifično tumačenje kojim se naglašava značaj događaja za kontinuitet života zajednice.

Ašanti poštjuju stolice i kao svete predmete direktno povezane sa kultom predaka, jer veruju da duše predaka takođe borave u stolicama, te se kroz takve „stolice – kuće predaka“ uspostavljaju bliski odnosi sa precima, čiji je cilj uspešno funkcionisanje zajednice.

1. Daska za igru „mankala“  
u obliku stolice.  
Ašanti, Gana.  
Drvo. Visina 40 cm.



1. Board for the "Mankala" game  
in the shape of a chair.  
Ashanti, Ghana.  
Wood. Height 40 cm.



Chairs are used at funeral ceremonies as well. The body of the deceased in a dress suit is put, after the ritual bath, on the preferred chair of the deceased and exposed to the public before the funeral, and in such cases the chair takes the function of a catafalque.

In Ghana, a chair has also a status of political symbol, identified with a political position of function. Every governmental function has its own specific form of chairs, and the chair of the king represents the symbol of supreme power in the nation. In that way, the chairs illustrate the complex social relations and the class differences between the tribes, in the framework of the hierarchical nature of the Ashanti society. The middle parts of kings' chairs are made usually in shapes of elephants, leopards, porcupines or as abstract motives which symbolize the rainbow. Such types of chairs are the exclusive properties of kings, but they are not used for public presentations of the kings. For that purpose, there exist other types of chairs with backs: Asimpin, Akonkromfi and Hwedom. These chairs do not have deeper symbolical meanings and their main function is to magnify, by their appearance and rich ornaments, the public appearances of the kings.

The chair achieved its highest importance in the Ashanti society as the symbol of the

2. Stolica sa figurom ptice.

Ašanti, Gana.

Drvo.

Visina 30 cm.



2. A chair with a figure of a bird.

Ashanti, Ghana.

Wood.

Height 30 cm.



Stolice nalaze svoju primenu i u pogrebnim ceremonijama. Telo pokojnika svečano odeveno, posle ritualnog kupanja, polaže se na njegovu omiljenu stolicu i izlaže javnosti pre pogreba, pri čemu stolica preuzima funkciju odra.

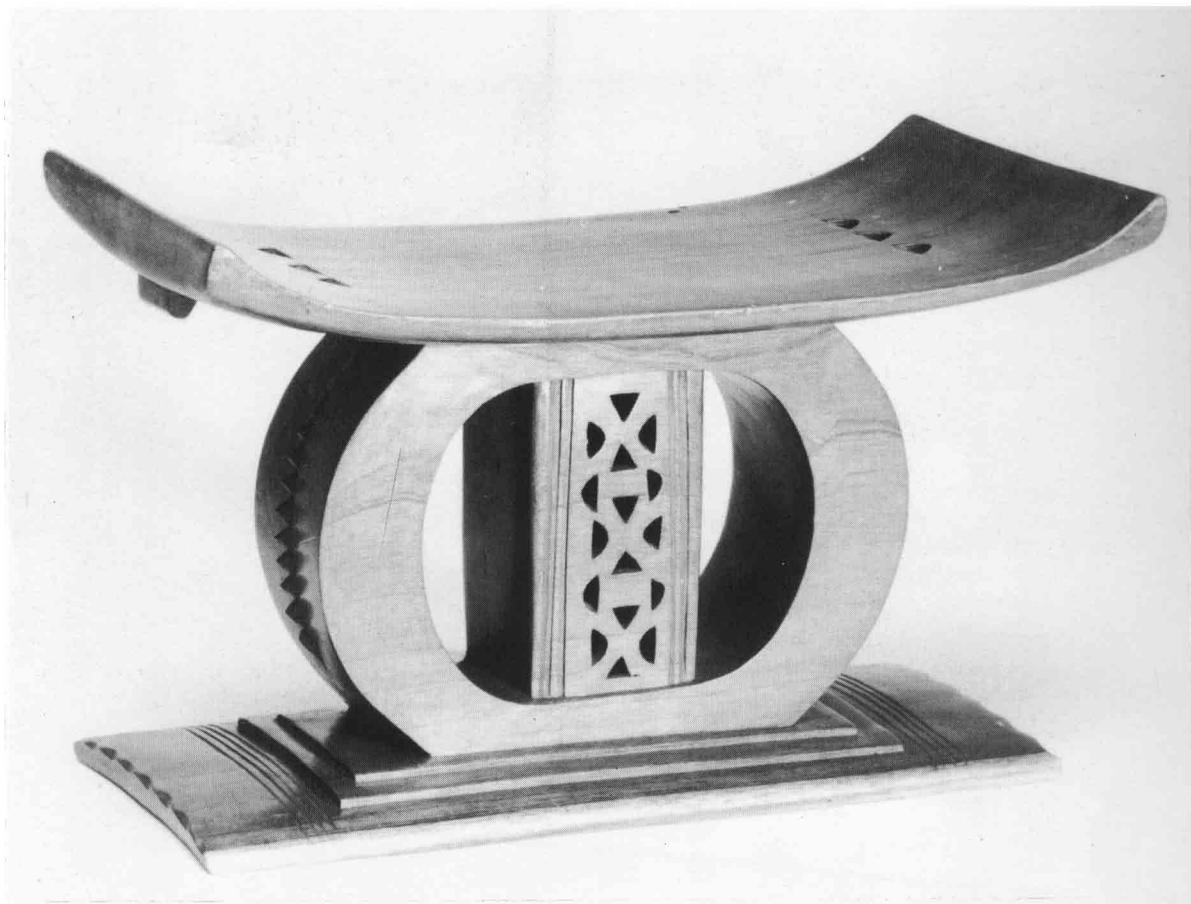
U Gani stolica ima i status političkog simbola, koji se poistovećuje sa političkim položajem ili funkcijom. Svaka državna funkcija ima specifičan oblik stolice a kraljevska stolica predstavlja simbol najviše državne vlasti. Na taj način stolice verno oslikavaju složene društvene odnose i rodovsko klasne razlike, u okviru hijerarhijske prirode Ašanti društva. Srednji delovi kraljevskih stolica obrađeni su najčešće u vidu figura slona, leoparda, bodljikavog praseta ili apstraktnog motiva koji simbolizuje dugu. Ovi tipovi stolica su ekskluzivno vlasništvo kralja, ali se one ne koriste za javno predstavljanje kraljeve ličnosti. U tu svrhu upotrebljavaju se posebni tipovi stolica sa naslonom: Asimpim, Akonkromfi i Hwedom. Ove stolice nemaju dublji simbolični smisao i njihov osnovni zadatak je da svojim svečanim izgledom i bogatim ukrasima uveličaju pojavu vladara u javnosti.

Najviši značaj u Ašanti društvu stolica je ostvarila kao simbol Ašanti naroda, u vidu

3. „Ahema Gwa“,  
stolica Kraljice majke.  
Ašanti, Gana.  
Drvo. Visina 50 cm.



3. “Ahema Gwa”, chair of the  
Queen Mother.  
Ashanti, Ghana.  
Wood. Height 50 cm.



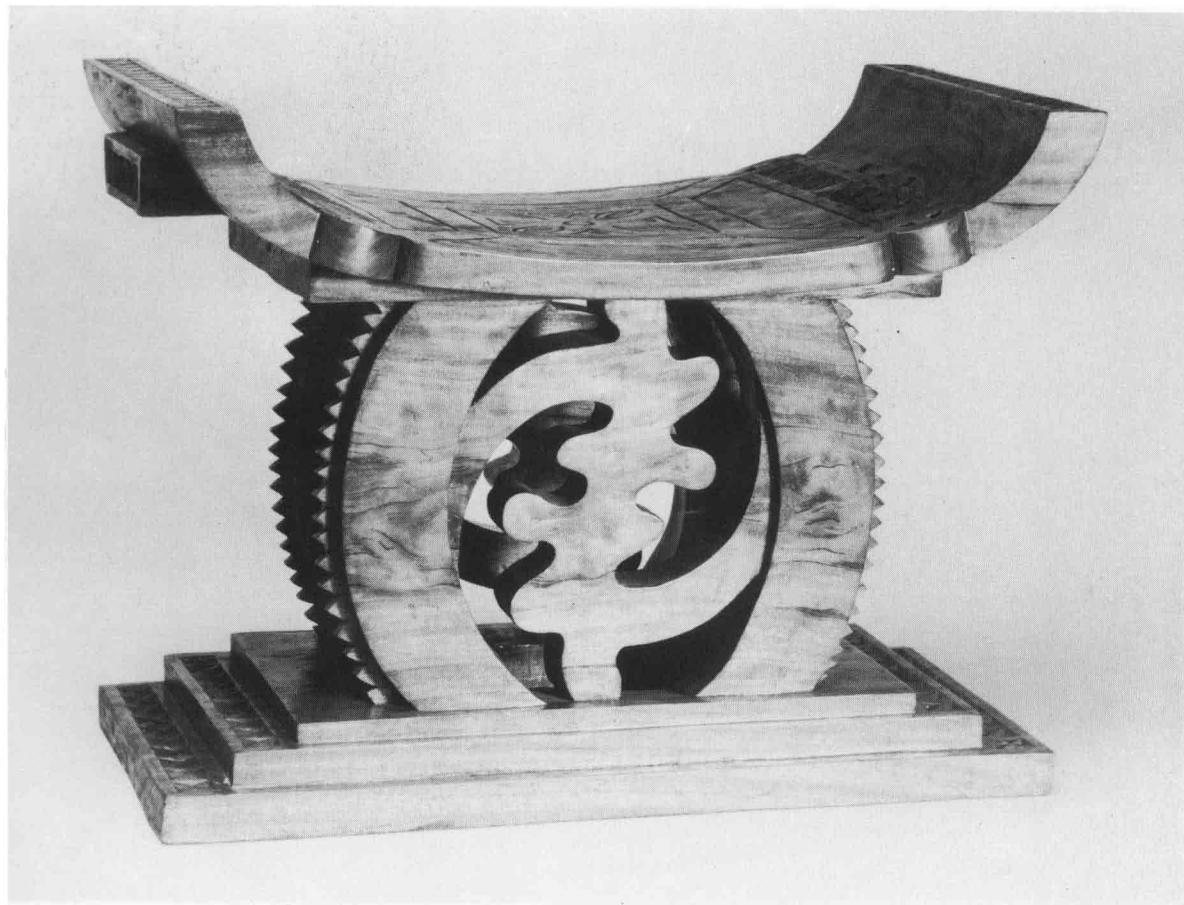
Ashanti People, as “The Golden Chair” which is identified with the reincarnation of the soul of the people, a sacred place, the altar of the people, the endless life energy of the ancestors as the source of the basic moving agent of the further development, growth and progress of Ashanti.

Because of its exceptional importance and because of the many roles it plays in the society, it is quite understandable that the chair, which has its origin in the “Golden Chair” explains many secrets of the Ashantis. The chair describes all complexities of the traditional African life in its specific, but very simple way. There is no such object in the traditional culture of the Ashantis which could follow in a better and more faithful way the people through their life situations and ordeals. The chair follows its owner from the birth until the death, through the entire life, and even further on, in the mysterious and little known world of the ancestors which does not represent in the African tradition a way back into the past, but a way into the future, which is secured by the ancestor thanks to their centuries-long experiences. This is why the chair became, as the symbol of the Ashanti society, an indispensable motive which permeates all forms of artistic ex-

4. „Gye Nyame Gwa“  
stolica sa motivom Gye Nyame  
Jedino Bog simbol svemoći i besmrtnosti.  
Ašanti, Gana. Drvo. Visina 45 cm.



4. „Gye Nyame Gwa”, a chair with the motive  
of Gye Nyame, symbol of the omnipotence  
and immortality of the supreme deity.  
Ashanti, Ghana. Wood. Height 45 cm.



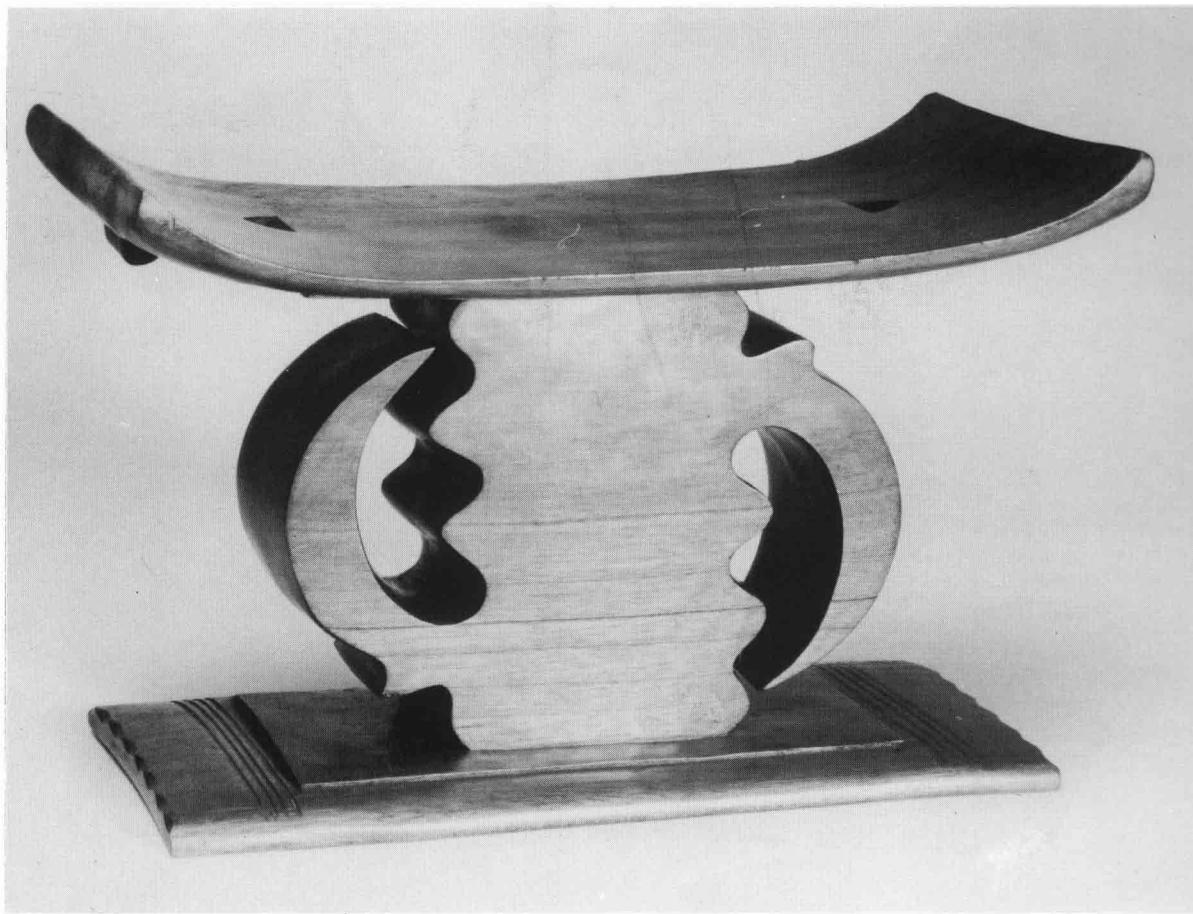
„Zlatne stolice“, koja se poistovećuje sa reinkarnacijom duha naroda, svetim mestom, oltarom naroda, te nesagledivom životnom energijom predaka kao izvorom osnovne pokretačke snage daljeg razvoja uspona i napretka Ašantija.

Zbog izuzetnog značaja i brojnih uloga koje ostvaruje u društvu, ne iznenađuje činjenica što je upravo stolica, koja svoje ishodište ima u legendarnoj „Zlatnoj Stolici“, ključ za otkrivanje mnogih tajni Ašanti zajednice. Stolica opisuje sve složenosti tradicionalnog afričkog života, na svoj osoben, ali krajnje jednostavan način. Nema pogodnjeg predmeta od stolice u tradicionalnoj kulturi Ašantija, koji bi bolje i vernije sledio čoveka kroz sve životne situacije i brojna iskušenja. Od rođenja pa do smrti, kroz ceo ljudski vek, stolica u stopu prati svog vlasnika i sledi ga i dalje, do tajanstvenog, malo poznatog sveta predaka, koji za Afrikance ne predstavlja povratak u prošlost, već put u budućnost, koju svojim vekovnim iskustvima obezbeđuju preci. Upravo zato stolica je kao amblem Ašanti društva postala nezaobilazan motiv koji prožima sve oblike umetničkog izražavanja, ne samo u Gani, već i na čitavoj teritoriji Akan regiona.

5. „Gye Nyame Gwa“,  
stolica sa motivom Gye Nyame.  
Ašanti, Gana.  
Drvo. Visina 36 cm.



5. „Gye Nyame Gwa”, a chair with the  
motive of Gye Nyame.  
Ashanti, Ghana.  
Wood. Height 36 cm.



pression, not only in Ghana but at the whole territory of the Akan region.

Since there were practically no objects of the material culture of the Ashantis which have not been sculptured as miniature weights for weighing gold powder, many of such weights were manufactured in the forms of various types of chairs, from royal chairs to the most simple ones. Gold and bronze weights made as human figures sitting on Ashanti chairs were made following the models of wooden and terra-cotta sculptures, are also very interesting. The decorative motives which adorn the chairs are often seen on various fabrics, on utilitarian objects and in architecture. The chair as a symbol had its influence on the development of the iconography at the tombstones which became very popular during the last thirty years in the Ivory Coast. In Abongo, in the Ivory Coast, a monument of the size of a house was made in the form of the Ashanti chair.

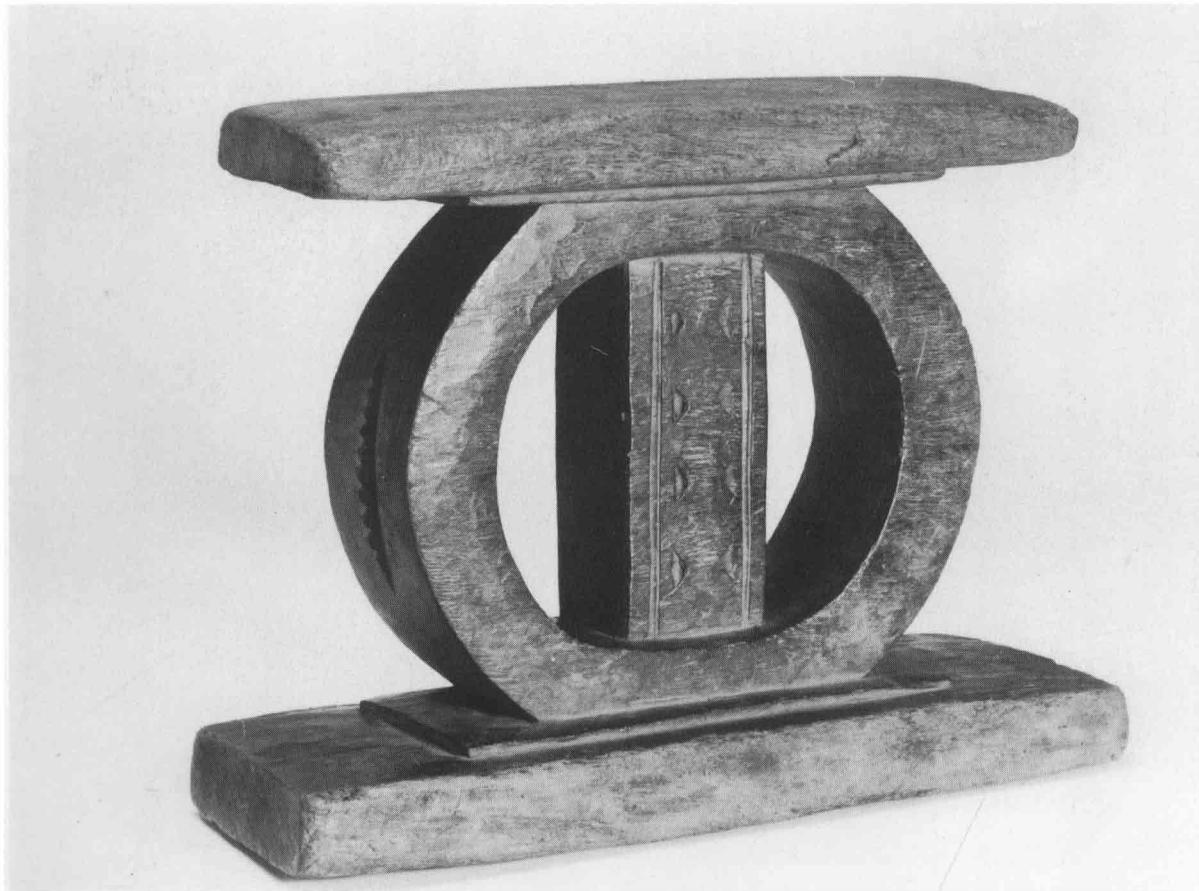
All Ashanti chairs have the same basic form, which is derived from the basic form of the Golden Chair. They are made of one piece of wood, and they consist of the basis, the middle part and the seat.

The basis of the chair is of rectangular shape, with a ratio of length and width 1:4,

6. „Ahema Gwa“, stolica Kraljice Majke. Ašanti, Gana. Drvo. Visina 56 cm.



6. “Ahema Gwa”, chair of the Queen Mother. Ashanti, Ghana. Wood. Height 56 cm.



S obzirom da ne postoji gotovo ni jedan predmet materijalne kulture Ašantija, a da nije izrađen u vidu minijaturnog tega za merenje zlatnog praha, veliki broj tegova izrađen je upravo u obliku različitih tipova stolica, od kraljevskih do najjednostavnijih. Takođe su interesantni i tegovi od bronce i zlata obradeni u obliku ljudskih figura, koje sede na Ašanti stolicama, a koje su nastale po uzoru na drvenu skulpturu i figure od terakote. Dekorativni motivi koji ukrašavaju stolice veoma često se pojavljuju na tkaninama, u različitim upotrebnim predmetima i arhitekturi. Stolica je kao simbol uticala i na razvoj ikonografije nadgrobnih spomenika koji su u poslednjih tridesetak godina postali veoma popularni na teritoriji Obale Slonovače, gde je u Abongou izgrađen čak spomenik veličine kuće u obliku Ašanti stolice.

Sve Ašanti stolice imaju isti osnovni oblik izведен iz osnovnog oblika Zlatne stolice. Izrađuju se iz jednog komada drveta i komponovane su od baze, srednjeg dela i sedišta.

Baza stolice ima oblik pravougaonika, čija se širina i dužina odnose kao 1:4, sa koga se uzdižu dva do tri stepenika koji simbolizuju uspeh članova zajednice.

Srednji deo stolice je glavni nosač sedišta i može biti različitog oblika, pri čemu svaki

7. „Ahema Gwa“,  
stolica Kraljice Majke.  
Ašanti, Gana.  
Drvo. Visina 50 cm.



7. “Ahema Gwa”, chair of the  
Queen Mother.  
Ashanti, Ghana.  
Wood. Height 50 cm.



which supports two or three steps which symbolize the success of the members of the community.

The middle part on the chair is the main support of the seat. There are various shapes of that middle part, each of them having specific symbolic meanings; the chair is usually named after such parts. The shape of the middle part of the chair determines the status of its owner and his standing in the society. The middle part is usually of cylindrical form (hollow), with four decorated pillars and numerous abstract decorations and figures.

The seat is concave, smooth, and sometimes there are some shallow geometrical figures at the upper side.

It is impossible to determine the exact number of various types of Ashanti chairs. The chairs may vary according to the age or sex of the user, according to the social status of the owner, according to his functions in the society, and according to the material they are made of. There also exist chairs with double seats, for two persons. They are less frequently manufactured, but examples of such chairs are not rare and they can be seen presently in Ghana.

8. Stolica sa dekorativnim floralnim motivom.

Ašanti, Gana.

Drvo.

Visina 42 cm.



8. Chair with the decorative floral motives.

Ashanti, Ghana.

Wood.

Height 42 cm.



zaseban oblik ima specifično simbolično značenje, prema kome stolica najčešće dobija ime. Upravo na osnovu izgleda srednjeg dela može se odrediti status vlasnika stolice i njegov ugled u društvu. Srednji deo stolice najčešće je obrađen u vidu cilindra (šupljeg sa unutrašnje strane), četiri dekorisana stuba, brojnih apstraktnih ukrasa ili figura.

Sedište je konkavnog oblika i glatko obrađeno, a ponekad je sa gornje strane ukrašeno plitko urezanim geometrijskim motivima.

Broj različitih tipova stolica u Ašanti društvu nemoguće je tačno odrediti. Stolice se mogu razlikovati prema dobu ili polu osobe koja ih koristi, prema statusu vlasnika stolice, prema funkcijama koje obavljaju u društvu, pa i prema materijalu od koga su izrađene. Zapaženo je da se ponekad izrađuju i stolice sa udvojenim sedištem koje su predviđene za dve osobe. One se znatno ređe izrađuju, ali njihovi primeri nisu retki i mogu se i danas videti u Gani.

Interesantno je da je veliki broj stolica svojim oblicima povezan sa narodnim poslovcama, kojih kod Ašanti naroda ima veoma mnogo i koje izražavaju vekovno iskustvo i mudrost, sažeto u izreke, kao izraz opšte filozofije življenja u ovim prostorima.

9. „Mma Gwa“,  
ženska stolica.  
Ašanti, Gana.  
Drvo. Visina 30 cm.



9. “Mma Gwa”, a chair used exclusively by woman.  
Ashanti, Ghana.  
Wood. Height 48 cm.



It is interesting to note that the shapes of many chairs are linked to popular proverbs which are quite numerous in the Ashanti People. These proverbs express the old experience and wisdom condensed in sayings as the expression of the general philosophy of life in these areas.

The Ashanti chairs were manufactured, since the ancient times, by wood carvers; their trade was a highly esteemed art, privileged in the community and transmitted from father to son.

According to the tribal laws, only men were allowed to manufacture chairs, for the manufacture required, beside exceptional talents, a lot of physical strength and courage as well. According to the animist beliefs, a wood carver had to perform, before the manufacture of a chair, a number of rituals in which he had to offer sacrifices, and similar rituals took place after the job had been completed, in order to protect the newly created chair against evil spirits. The people preserved the belief that certain specific kinds of trees which were appropriate for the manufacture of chairs housed revengeful spirits who could harm the artist. This is why sacrifices were offered also to the tools which we-

10. „Esono Gwa“, kraljevska stolica sa figurom slona. Ašanti, Gana. Drvo. Visina 47 cm.



10. “Esono Gwa”, royal chair, with a figure of an elephant. Ashanti, Ghana. Wood. Height 47 cm.



Ašanti stolice su od davnina izrađivali majstori-rezbari čiji je zanat bio cenjena veština, privilegovana u zajednici, koja se prenosila u porodici sa oca na sina.

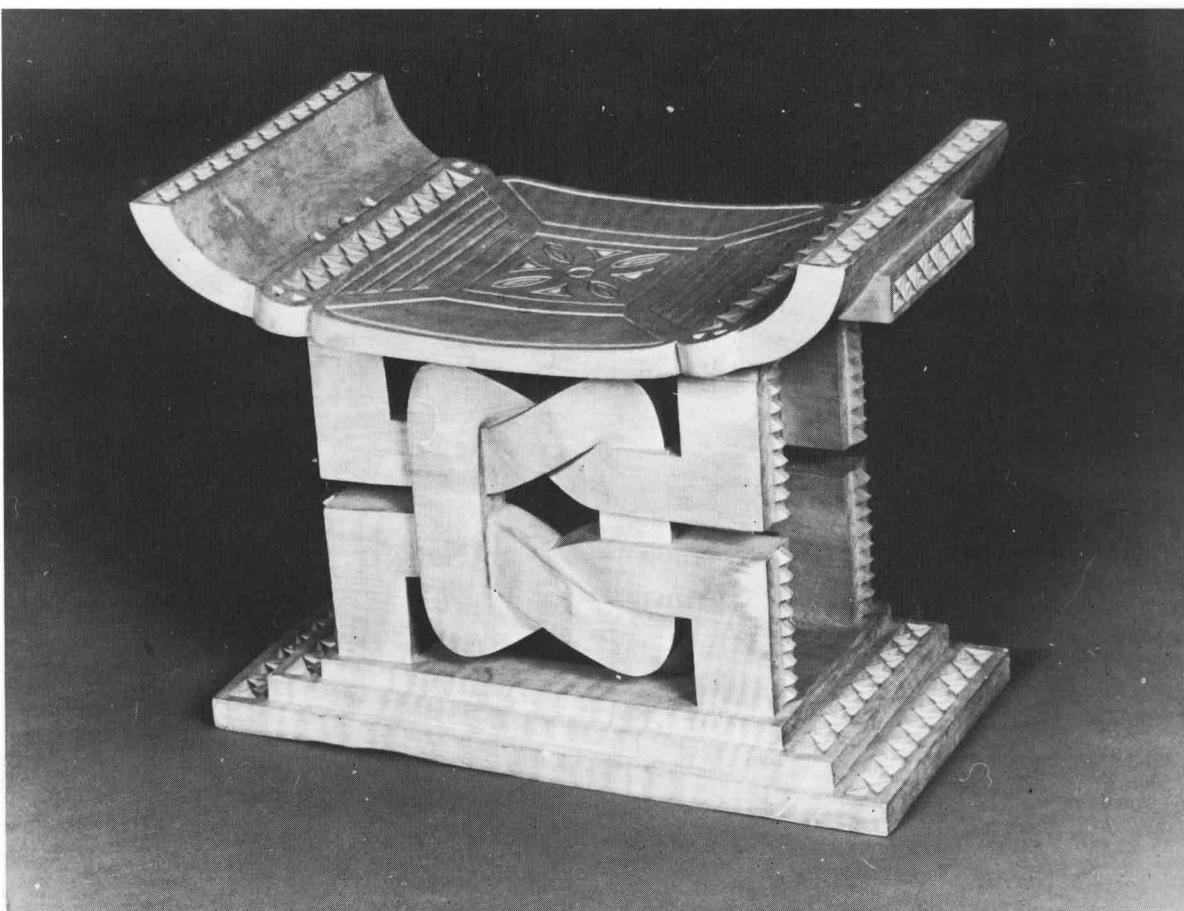
Prema plemenskim zakonima, stolice su mogli izrađivati isključivo muškarci, jer je njihova izrada pored izuzetnog talenta iziskivala veliki napor, ali i odvažnost. U skladu sa animističkim verovanjem Ašantija, majstor je pre izrade stolice morao da izvrši niz rituala u okviru kojih je prinosio žrtve, a slični rituali izvodili su se po završetku pôsla, da bi se novostvorenna stolica zaštitala od zlih duhova. Interesantno je da se u narodu očuvalo verovanje da karakteristične vrste stabala podesnih za izradu stolica imaju veoma osvetoljubive duhove, koji umetniku mogu da nanesu zlo. Iz tog razloga žrtve su prinošene i alatu koji je majstor koristio u toku izrade stolice. Uobičajeni alat za izradu stolica sastojavao se od sekire, bradve, malog noža, glaćalice, dleta, šila i drvenog čekića. Ovim alatom umetnici su izrađivali stolice od posebnih drvenih vrsta koje su se vekovima nametale svojim kvalitetima i finom teksturom vlakana.

Stroga pravila Ašanti društva prožimala su sve ljudske aktivnosti te su nezaobilazna i u toku procesa izrade stolica. Umetnik se u toku stvaranja morao pridržavati strogog reži-

11. „Nyansapow Gwa“  
kraljevska ceremonijalna stolica.  
Ašanti, Gana. Drvo.  
Visina 49 cm. Vl. Z. Pečara



11. „Nyansapow Gwa“, royal  
ceremonial chair. Ashanti, Ghana.  
Wood. Height 49 cm.  
Property of Dr Z. Pečar



re used by the artist for the manufacture of a chair. The usual tools for the manufacture of a chair included an ax, an adz, a small knife, a plane, a chisel, an awl and a wooden hammer. By these tools the artists manufactured chairs from special wood kinds which were used during centuries because of their quality and the fine texture of their fibers.

The strict rules of the Ashanti society permeated all human activities, and they were unavoidable in the process of manufacture of a chair, too. The artist had to respect a very strict régime during the manufacture of a chair, a régime imposed by the tradition: he had to live orderly, to keep harmonious relations with his countrymen and to avoid the presence of women.

The manufacture of chairs is still practiced in Ghana. There still exist some specialized villages famous for the manufacture of chairs by traditional tools, but the criteria of the manufacture were mitigated and the artistis do not have to respect, during their creative work, the strict rules as consequently as in the past.

Bearing in mind the exceptional importance of the chairs in the Ashanti society, their manufacture surpassed, in some cases, the level of trade and become real artistic creations

12. „Esono Gwa“ kraljevska stolica sa figurom slona. Ašanti, Gana. Drvo. Visina 46 cm.

12. "Esono Gwa", royal chair with a figure of an elephant. Ashanti, Ghana.  
Wood. Height 30 cm.



13. Nana Otuo Achampong. Omenhene iz Kumawu-a na stolici tipa Asipim odeven u svečanu Kente tkaninu i ukrašen nakitom od zlata. Kumawu, 1958. god.

13. Nana Otuo Achampong, Omanhene from Kumawu on a chair of the Asipim type clad in the gala Kente and adorned with golden jewelry. Kumawu, 1958.



ma, tradicionalno nametnutog, po kome je morao voditi uredan život, održavati skladne odnose sa svojim sunarodnicima i izbegavati prisustvo žena.

Izrada stolica i danas se neguje u Gani. Jos uvek postoje specijalizovana sela poznata po izradi stolica uobičajenim alatom, ali kriterijumi stvaranja su znatno ublaženi i umetnici se više ne pridržavaju strogih zakona pri stvaranju tako dosledno i kruto kao u prošlosti.

S obzirom na izuzetan značaj stolica u Ašanti društvu, njihova izrada je u nekim slučajevima prevazišla zanatski nivo obrade i uzdigla se do umetničkog stvaralaštva, koje je dalo dela izvanredne umetničke vrednosti.

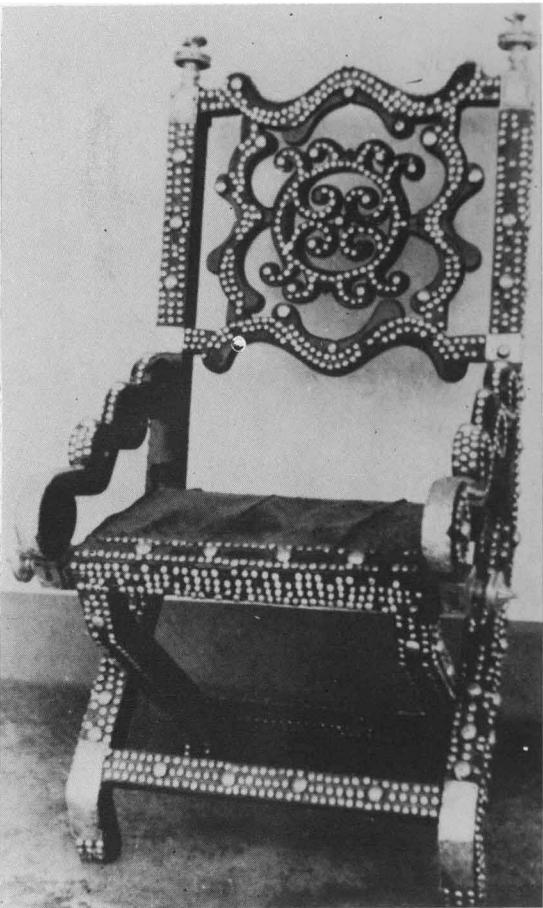
Ukoliko stolice posmatramo kao zasebna umetnička dela, bez posebnog osvrta na simboliku pojedinih motiva, zapazićemo njihov stilski razvoj u dva izrazito različita pravca, naravno sa mnogo prelaznih oblika koji najčešće nisu dali dela umetničke vrednosti.

U okviru jednog pravca nastaju stolice kod kojih je naglašena težnja ka dekorativnosti, sa velikim brojem detalja, koji kao krajnji efekat proizvode opšti utisak ažuriranog rada,

14. Kraljevska „Asipim“ stolica. Ašanti, Gana.  
Drvo, koža i mesing. Visina 80,8 cm.  
14. Royal "Asipim" chair. Ashanti, Ghana.  
Wood, leather and brass. Height 80,8 cm.



15. Kraljevska „Akonkromfi“ stolica. Ašanti, Gana.  
Drvo, koža srebro i mesing. Visina 102 cm.  
15. Royal "Akonkromfi" chair. Ashanti, Ghana.  
Wood, leather, silver and brass. Height 102 cm.



which resulted in works of exceptional artistic value.

If we consider the chairs as works of art, without taking into account the symbolism of some of their parts, we will note the development of their style in two distinct directions, with a number of transient forms which usually did not give works of artistic value.

One of those directions includes chairs with special emphasis on decoration, with many details which contribute to the final general impression of embroidery, a style that was developed most probably under the indirect influence of the Islamic art. Some influences of Islamic art have been already identified on numerous objects which had been considered until recently as works of exclusive Ashanti tradition, and therefore this kind of art could represent a product of the assimilation of Islamic ornaments in the domestic tradition.

The other style consists of works in which the middle part of the chair is carved in the form of an animal or of a human figure, fully plastic. These works present simplified, reduced forms without superfluous details and exaggerated decoration. They give the im-

16. Kraljevska „Asipim“ stolica. Ašanti, Gana.

Drvo, koža i mesing. Visina 65 cm.

16. Royal “Asipim” chair. Ashanti, Ghana.

Wood, leather and brass. Height 65 cm.

17. Teg za merenje zlata u obliku kraljevske

„Asipim“ stolice. Ašanti, Gana. Bronza. Visina 4,5 cm.

17. Weight for weighing gold powder in the shape of a

“Asipim” chair. Ashanti, Ghana. Bronze. Size 4,5 cm.



koji je najverovatnije nastao kao posredan uticaj islamske umetnosti. Izvesni uticaji islamske umetnosti zapaženi su već na brojnim predmetima, koji su doskora smatrani isključivo tradicijom Ašantija, te je moguće da je i ova umetnost proizvod asimilacije islamskog ornamenta i domaće tradicije.

Sa druge strane nastaju dela kod kojih je srednji deo stolice obrađen u vidu figure životinje ili ljudske figure u punoj plastici. Ova dela imaju pojednostavljene, svedene oblike, bez suvišnih detalja i preterane dekoracije. Ona ostavljaju utisak monumentalnosti, koncentracije moći i energije i nije slučajno što su upravo ovi tipovi stolica simboli najvišeg kraljevskog autoriteta. Ova dela ni po čemu ne zaostaju za izvanrednom afričkom skulpturom u drvetu koja je postala značajan izvor inspiracije evropskim umetnicima s početka veka. Interesantno je, da upravo stolice u sebi nose sve one kvalitete kojima su evropski umetnici težili kada su pokušavali da u brojnim tzv. egzotičnim umetnostima pronađu svoj pravi identitet, spas od otuđenja i vrate se davno zaboravljenoj prirodi kao jedinoj pravoj istini.

Stolica je kao nosilac suštine i kolektivne svesti Ašanti naroda, duhovnog jedinstva, harmonije i spokojstva postala autentični izvor i posednik sveopšte životne snage afričkog sveta i upravo joj ova vitalna snaga u izuzetnim slučajevima i obezbeđuje sve kvalitete umetničkog dela neprolazne vrednosti.

18. Teg za merenje zlatnog praha u obliku stolice „Akonkromfi“, Ašanti, Gana. Bronza. Veličina 4 cm.

18. Weight for weighing gold powder in the shape of a "Akonkromfi" chair. Ashanti, Ghana. Bronze. Size 4 cm.



pression of monumentality, of concentration of power and energy, and it is not a mere coincidence if those types of chairs are used as symbols of the highest royal authority. These works do not lagg behind the magnificent wooden African sculptures which became an important source of inspiration to European artists by the begining of the present century.

The chairs contain in themselves the qualities which the European artists wanted to achieve when they tried to find their true identity in the so called exotic arts, to escape the alienation and to return to the long forgotten nature as the only genuine truth.

The chair has become, as the recipient of the substance and of the collective consciousness of the Ashanti People, of its spiritual unity, harmony and serenity, the authentic source of the life strength of the African World, and this strength of life provides, in exceptional cases, all the qualities of a work of art of durable value.

**19.** Teg za merenje zlatnog praha u obliku stolice. Ašanti, Gana. Bronza. Veličina 6 cm.

**19.** Weight for weighing gold powder in the shape of a chair.

Ashanti, Ghana. Bronze. Size 6 cm.

**20.** Teg za merenje zlatnog praha u obliku stolice sa figurom ptice. Ašanti, Gana. Bronza. Veličina 5 cm.

**20.** Weight for weighing gold powder in the shape of a chair with a figure of a bird.

Ashanti, Ghana. Bronze. Size 5 cm.

**21.** Teg za merenje zlatnog praha u obliku stolice. Ašanti, Gana. Bronza. Veličina 1,5 cm.

**21.** Weight for weighing gold powder in the shape of a chair.

Ashanti, Ghana. Bronze. Size 1.5 cm.

**22.** Teg za merenje zlatnog praha u obliku stolice. Ašanti, Gana. Bronza. Veličina 5 cm.

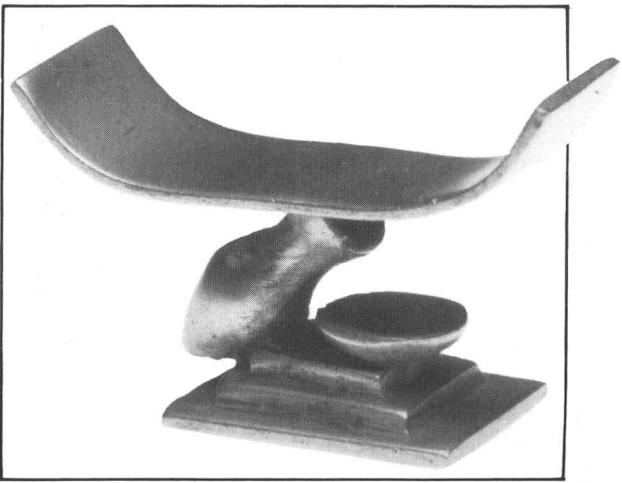
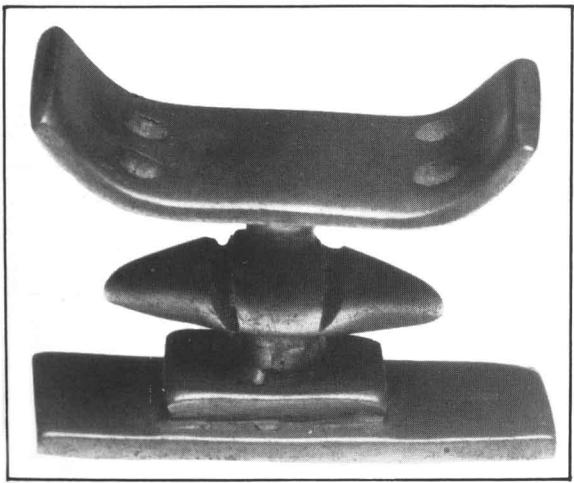
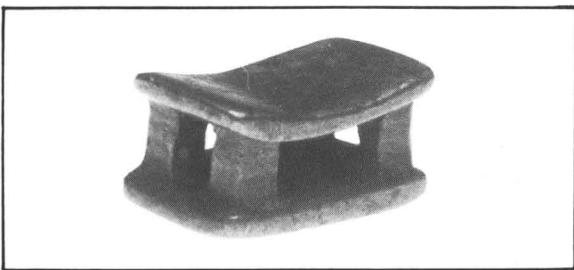
**22.** Weight for weighing gold powder in the shape of a chair.

Ashanti, Ghana, Bronze. Size 5 cm.

**23.** Teg za merenje zlatnog praha u obliku stolice. Ašanti, Gana. Bronza. Veličina 4,5 cm.

**23.** Weight for weighing gold powder in the shape of a chair.

Ashanti, Ghana, Bronze. Size 4,5 cm.





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# Catalogue

## On the cover

The "Asipim" chair. A royal chair with back, used for public presentations of the king. The frame of the chair is made of wood and richly adorned by circular brass nails and other metal ornaments. The seat is flat and covered with leather. This kind of chair was manufactured following the models of European chairs of the XVII and XVIII centuries, and the decorative brass elements were imported. Ashanti, Ghana. Height 79 cm.

1.

Board for the "Mankala" game shaped as an Ashanti chair. This game is popular all over Africa, Asia, the Middle East and India. It has different names in different parts of Africa, but the rules of the game are quite similar; the simplest form of Mankala is very popular in Western Africa and it is called Oware. It is a game for two players who put a certain number of small balls on the board which contains a number of holes. Ashanti, Ghana. Wood. Height 40 cm.

2.

A chair with the figure of a bird. Bird motives are very frequent in the African art, they are symbols of power, life, and sometimes of fertility as well. They can be seen on masks, fabrics, wooden sculptures, in architecture and on bronze. In Ghana, there also exist weights for gold powder with bird motives. Ashanti, Ghana. Wood. Height 30 cm.

3.

"Ahema Gwa" chair of the Queen Mother. Ashanti, Ghana. Wood. Height 50 cm.

4.

"Gye Nyame Gwa" A chair with the motive of Gye Nyame, symbol of the omnipotence and immortality of the supreme deity. This motive is also interpreted as a symbol of a house of safety and security, it is very popular and it appears on fabrics and jewelery as a symbol of royal dignity. Ashanti, Ghana. Wood. Height 45 cm.

5.

"Gye Nyame Gwa", royal chair, Ashanti, Ghana. Wood. Height 36 cm.

6.

"Ahema Gwa", chair of the Queen Mother. Ashanti, Ghana. Wood. Height 56 cm.

7.

"Ahema Gwa", the chair of the Queen Mother. The Ashantis determine the descendants according to the feminine line (matriarchate), and the family of the mother (Abusua) determines the position of an individual in the society. Therefore, the Queen Mother is, together with the king, the most respected person in the Ashanti society and assumes all royal functions in the exceptional cases of absence of the king. The Queen Mother owns a certain number of chairs with characteristic motives, they represent her exclusive right and symbolize the high esteem she enjoys in the society. Ashanti, Ghana. Wood. Height 33 cm.

8.

A chair with decorative floral motives. Ashanti, Ghana. Wood. Height 42 cm.

9.

"Mma Gwa", a chair to be used exclusively by women. This chair is also popular as a gift given by men to women on certain occasions. Ashanti, Ghana. Wood. Height 48 cm.

10.

"Esono Gwa", royal chair with a figure of an elephant. Ashanti, Ghana. Wood. Height 47 cm.

11.

"Nyansapow Gwa", with the motive of a knot. The motive of knot represents the symbol of the promise given by the king to the people during the coronation to preserve the unity of the people. There is a saying which explains the meaning of the knot of wisdom: Only a Wise Man Can Untie the "Knot of Wisdom". The chair with the motive of a knot is a royal ceremonial chair and the exclusive property of the ruler. "Brakante Gwa" is also a chair with the motive of a knot and it got its name after the king of the Akyem People. Ashanti, Ghana. Wood. Height 49 cm. Property of Dr Zdravko Pečar.

12.

"Esono Gwa" royal chair with a figure of an elephant. This type of chair was the exclusive property of the King of Ashanti and it could not be owned by any other member of the community. The elephant, as an attribute of royal power, symbolizes strength, progress and long life. Ashanti, Ghana. Wood. Height 46 cm.

# Katalog

## Na naslovnoj strani

„Asipim“ stolica. Kraljevska stolica sa naslonom, služi za javno prestavljanje vladara. Ram stolice je izrađen od drveta i bogato ukrašen kružnim mesinganim ekserima, kao i drugim metalnim ukrasima. Sedište je ravno i presvućeno kožom. Ova vrsta stolica izradena je po uzoru na evropske stolice 17. i 18. veka a dekorativni mesingani elementi predstavljaju uvezenu robu. Ašanti, Gana. Visina 79 cm.

**1.**

Daska za igru „Mankala“ u obliku Ašanti stolice. Igra je popularna širom Afrike, Azije, Srednjeg Istoka i Indije. U različitim delovima Afrike ima različite nazive, ali su pravila veoma slična, a najjednostavnija verzija mankale rasprostranjena je u Zapadnoj Africi i naziva se Oware. U igri učestvuju dva igrača koji rasporeduju određeni broj kuglica na tablu za igranje koja se sastoji od niza udubljenja. Ašanti, Gana. Drvo. Visina 40 cm.

**2.**

Stolica sa figurom ptice. Motiv ptice veoma je čest u afričkoj umetnosti, simbol je moći, života, a ponekad i plodnosti. Može se zapaziti na maskama, tkaninama, drvenoj skulpturi, arhitekturi i bronzi, a u Gani se izrađuju i tegovi za zlato sa motivom ptice. Ašanti, Gana. Drvo. Visina 30 cm.

**3.**

„Ahema Gwa“, stolica Kraljice Majke. Ašanti, Gana. Drvo. Visina 50 cm.

**4.**

„Gye Nyame Gwa“, stolica sa motivom Gye Nyame, simbolom svemoći i besmrtnosti vrhovnog Boga. Ovaj motiv se tumači i kao simbol kuće sigurnosti i bezbednosti, veoma je omiljen i pojavljuje se i na tkaninama i nakitu kao simbol kraljevskog dostojanstva. Ašanti, Gana. Drvo. Visina 45 cm.

**5.**

„Gye Nyame Gwa“, kraljevska stolica, Ašanti, Gana. Drvo. Visina 36 cm.

**6.**

„Ahema Gwa“, stolica Kraljice Majke. Ašanti, Gana. Drvo. Visina 56 cm.

**7.**

„Ahema Gwa“, stolica Kraljice Majke. Ašanti potomstvo određuju po majčinskoj liniji (matrijarhat) i rod majke (Abusua) određuje odnos pojedinca prema zajednici. Iz tog razloga Kraljica Majka uz vladara uživa najviši ugled u Ašanti društvu i u izuzetnim trenucima odsustva vladara i sama preuzima sve njegove dužnosti. Kraljica Majka poseduje određeni broj različitih stolica sa karakterističnim motivima, koje su njeni isključivo pravo i koje simbolizuju njen visok ugled u društvu. Ašanti, Gana. Drvo. Visina 33 cm.

**8.**

Stolica sa dekorativnim floralnim motivom. Ašanti, Gana. Drvo. Visina 42 cm.

**9.**

„Mma Gwa“ stolicu koristi isključivo ženski pol. Ova stolica je popularna i kao predmet koji muškarac poklanja ženi u određenim prilikama. Ašanti, Gana. Drvo. Visina 48 cm.

**10.**

„Esono Gwa“, kraljevska stolica sa figurom slona. Ašanti, Gana. Drvo. Visina 47 cm.

**11.**

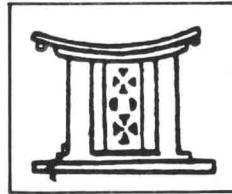
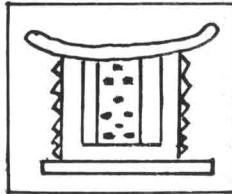
„Nyansapow Gwa“, stolica sa motivom čvora. Motiv čvora je simbol obećanja koje kralj daje narodu prilikom krunisanja, da će očuvati jedinstvo naroda tj. vezati narod u zajedništvo. Postoji i izreka koja objašnjava značenje čvora mudrosti i ona glasi: Samo mudar čovek može razrešiti „Čvor mudrosti“. Stolica sa motivom čvora je kraljevska ceremonijalna stolica i vladarevo ekskluzivno vlasništvo. „Brakante Gwa“ je takođe stolica sa motivom čvora i dobila je ime po kralju naroda Akyem. Ašanti, Gana. Drvo. Visina 49 cm. Vl. Z. Pečara.

**12.**

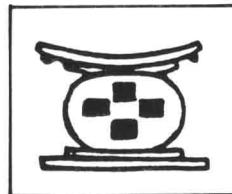
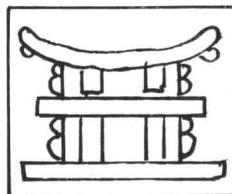
„Esono Gwa“, kraljevska stolica sa figurom slona. Ovaj tip stolice je ekskluzivno vlasništvo kralja Ašantija i ne sme je posedovati ni jedan drugi član zajednice. Slon kao atribut kraljevske moći simbolizuje snagu, napredak i dug život. Ašanti, Gana. Drvo. Visina 46 cm.

# Tipovi stolica

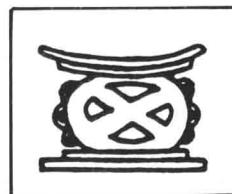
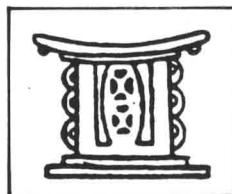
Mma Gwa: Stolicu koriste isključivo žene. Može poslužiti i kao poklon koji mladoženja poklanja nevesti ili ženi posle rođenja prvog deteta.



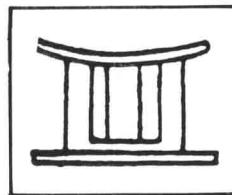
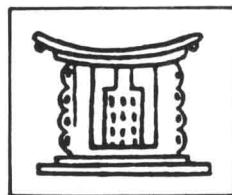
Obi-te-obi-so Gwa: Stolicu koriste isključivo starešine najvišeg ranga i ona izražava poslovicu: „Neko uvek sedi na nekoj višoj stolici“, koja ukazuje na hijerarhijske odnose u Ašanti društvu.



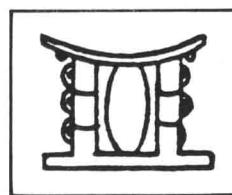
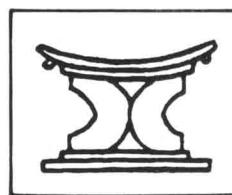
Mmarima Gwa: Koriste je isključivo muškarci u domaćinstvu, najčešće najstariji članovi porodica.



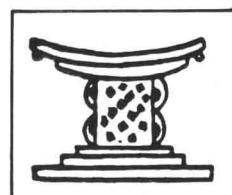
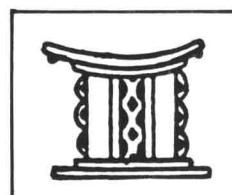
Pantu Gwa: Stolica velikog duha bocе. Radena je pod evropskim uticajem, s obzirom da je boca po svome karakteru evropskog porekla.



Srane Gwa: Stolicu polumeseca mogu posedovati oba pola. Motiv meseča simbolično izražava toplinu majčinog zagrljaja i učestao je u Adinkra simbolizmu.



Mframodan Gwa: Stolicu „Zaklon od oluje“ mogu posedovati oba pola. Motivi koji je ukrašavaju koriste se i u dekoraciji hramova.



Me fa asa Gwa: Stolicu koriste isključivo žene i njeno simbolično značenje izraženo je kroz misao: „Pola mog klana je mrtvo“.

Damedame Gwa: Stolica sa motivom table za igru „Dame“. Stolica je izrađena pod evropskim uticajem, jer je igra „Dame“ nepoznata u Gani.

Mmaremu Gwa: Isključivo kraljevska stolica sa motivom u vidu krsta. Veoma retko mogu je koristiti i visoki poglavari uz dozvolu kralja.

Nnama Gwa: Stolica poznata je pod nazivom „Stolica dva penja“, ili stolica siromašnog čoveka i predstavlja osnovni, najjednostavniji oblik stolice.

Nsebe Gwa: Stolica je poznata pod nazivom „Amulet stolica“, jer njene dekorativne strane predstavljaju amajlije („Sebe“).

Sakyi dua koro Gwa: Stolicu koriste isključivo sveštenici i sveštenice u vreme određenih ceremonija.

Kontonkorowi Gwa: Kružna stolica „Duge“ je isključivo kraljevska stolica i ukazuje na poslovicu: „Duga obavija vrat svake nacije“, koja ima dvostruki simbolični smisao. Smrt je neminovna i ona ne zaobilazi ni vladara, ma koliko bio moćan, ali u isto vreme opisuje i moć vladara nad podanicima.

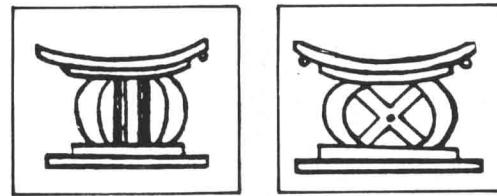
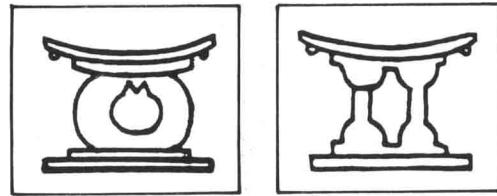
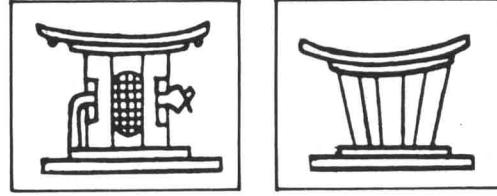
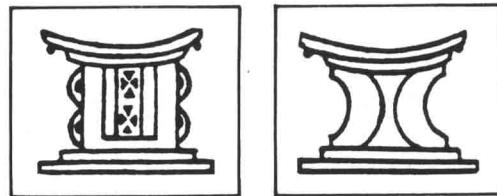
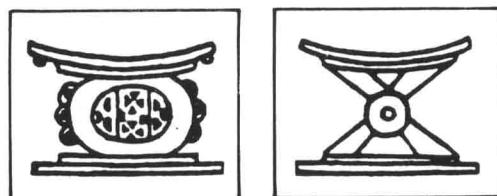
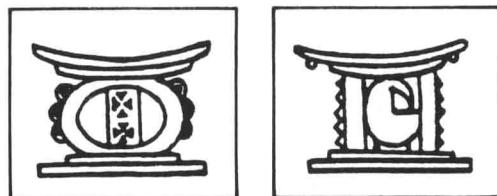
Kontonkorowi mpemu Gwa: Jedna od mnogobrojnih varijanti kraljevske stolice sa motivom „Duge“.

Mmom Gwa: Ovaj tip stolice ima samo dva srednja stuba, a koriste ga starešine nižeg ranga.

Adenkyem Gwa: Srednji deo stolice je u obliku figure krokodila sa ribom u ustima. Stolicu koriste sveštenici i ona najčešće služi kao osnova na koju se polaže oltar, svetilište bogova, pri određenim ritualima.

Krado Gwa: Stolica „Katanac“ (lokot). Koriste je starešine i lingvist-governici, a ima mnogo sličnosti sa stolicom Kraljice Majke.

Atuduro kwadom Gwa: Stolica „Bure baruta“



Sankofa Gwa: Stolica sa figurom ptice u srednjem delu. Izražava poslovicu „Okreni se i pogledaj iza sebe“. Motiv ptice javlja se i u Adinkra simbolizmu, kod tegova za merenje zlatnog praha, ali i kao dekoracija fasada u arhitekturi.

Nyansapow Gwa: Stolica sa motivom čvora izražava poslovicu koja ukazuje da samo razum može razrešiti čvor mudrosti.

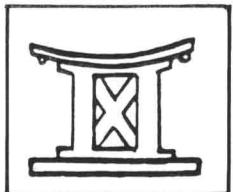
Ede nnka anum Gwa: Ova stolica izražava poslovicu: „Sladak ukus nije vrhunski osećaj u ustima“.

Owuo atwere Gwa: Stolica nosi simbolično poslovnično značenje: „Svi mi se uspinjemo lestvicama smrti“.

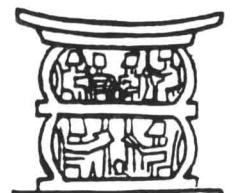
Etumpan Gwa: Stolica bubenjeva koji prenose poruke, vesti i obaveštenja. Ponekad je prekrivena bubenjevima koji leže na njenim bokovima.

Nkonta Gwa: „Nkontakte“ je naziv za štap u obliku slova Y, koji služi kao katapult. Ovu stolicu koristi šef nosača stolica.

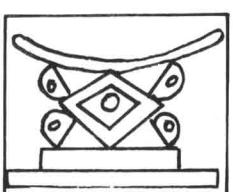
**Offinsohene Gwa:** Ovaj tip stolice koristio je vladar Offinso-a. Uobičajeno je ponekad da vladar usvoji neki novi tip stolice, koji dobija ime po njemu.



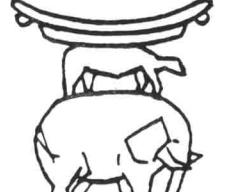
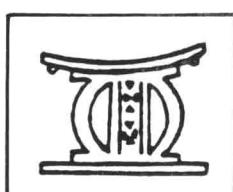
**Asantehene Gwa:** Prepostavlja se da je i ovo kraljevska stolica.



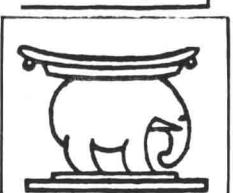
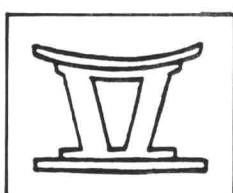
**Ahema Gwa:** Ovo je stolica Kraljice Majke i ona iskazuje visok položaj koji Kraljica Majka zauzima u društvu pored vladara.



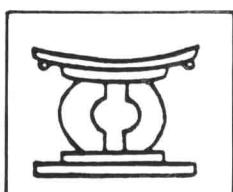
**Ahema Gwa:** Stolica kraljice Majke, koja potvrđuje pravilo, da i ona kao i vladar lično može sama da izabere ili da usvoji neki novi model za svoju ličnu stolicu.



**Ejisuhene Gwa:** Stolica poglavara se la Ejisu, nedaleko od Kumasiya. Njen oblik zauzima istaknuto mesto u istoriji razvoja Ašanti stolica.



**Mampongħene Gwa:** Stolicu koristi Kraljica Majka, kada se nalazi na čelu naroda, u odsustvu vladara, pri čemu se sva njegova prava prenose na Kraljicu Majku.



**Juasohene Gwa:** Stolica sa motivom „Nkonte“ i ravnim bočnim stubovima umesto kružnih strana.

**Državna stolica Ahanta:** Ovo je ceremonijalna stolica koja pripada vrhovnom vladaru Ašanti države. Figure postavljene u gornjem delu prikazuju vladara i njegovu ženu kako igraju oware u prisustvu strażara, a scena niže prikazuje lingviste i nosače mačeva sa svojim državnim atributima.

**Baako-Ntena Gwa:** Stolica sa motivom paralelograma u kome se nalazi manji paralelogram, interpretira značenje po kome je čovek socijalno društveno biće, koje ne može živeti samo, već samo u zajednici sa drugim ljudima.

**Ga državna stolica:** Figura antilope na ledima slona je jedan od Ga državnih simbola, koji ima značenje poslovice „Da bi se došlo do vrha potrebna je mudrost, a snaga i veličina nisu bitni“. Ga ili Gas je jedno od obalskih plemena koje je preživelo Ašanti ratove.

**Esono Gwa:** Stolica sa figurom slona je isključivo kraljevska stolica.

**Osebo Gwa:** Stolica sa figurom leoparda je kraljevska stolica i ukazuje na njegovu moć i uticaj.

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*Izdavač:*

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*Design:*

Tode Rapaić

*Foto:*

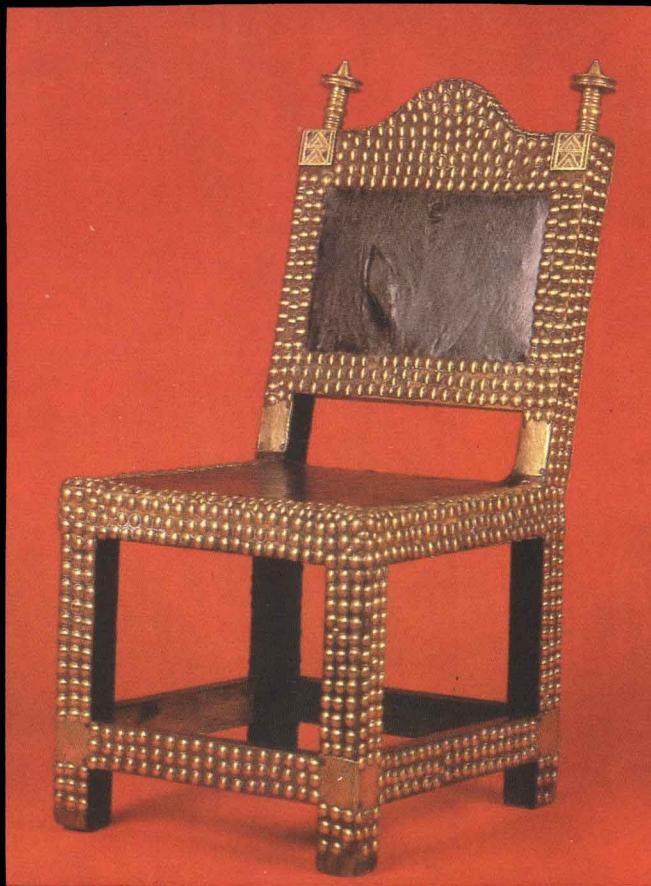
Predrag Simović

*Štampa:*

„Forum“ Novi Sad



Kraljevska „Asipim“  
stolica. Asanti. Gana.  
Drvo, koza i metal.  
Visina 79 cm.



Royal "Asipim"  
chair. Ashanti.  
Ghana. Wood.  
leather and metal  
Height 79 cm.