THE ADAPTATION OF SELECTED DECORATIVE MOTIFS USED IN DURBAF RELATED OBJECTS FOR PAINTING

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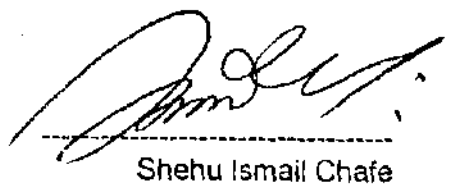
CERTIFICATION

This project titled, "The Adaptation of Selected Decorative Motifs used in Durbar related Objects in Painting", meets the regulations governing the award of the degree of master of Fine Arts of Ahmadu Bello University. Zaria and is approved for its contribution to knowledge and literary presentation.

Muazu Mohammed Sani Major Supervisor	10/10/2000 Date
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DECLARATION

I hereby declare that this research study titled "The Adaptation of Selected Decorative Motifs used in Durbar Related Objects for Painting was conducted by me and that no other person in any place and any time has previously conducted a similar work before it. All the quotations and information utilized and their sources are acknowledged by means of references.



Shehu Ismail Chafe

30/10/2007

Date

DEDICATION

This work is dedicated to my parents, wife and children.

Ismail Ilyas

Halima Mohammad

Balaraba Ismail

Umar, Najib and Abdulnasir

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ABSTRACT

Decorative motifs and forms found in objects used in durbar show form the inspiration and indeed the basis for the conduct of this study. Some of these beautiful decorative motifs, which may be found in use in the arts of other cultural groups in Nigeria and around Africa, consist of various kinds of circles, chevrons, zigzags, spirals, and the famous **dagi,** (feline paw) popularly known as the northern knot. Durbar displays a very rich collection of costumes worn by participants such as the Royal fathers, the Knights and the chiefs. Others include stewards, musicians and warriors. All of these participants serve different functions and possess distinctive costumes that identify them from each other. So also are horses adorned with beautiful costumes of captivating grandeur befitting the status of the rider. It is observed that some artists ventured into research on traditional forms and motifs from various sources but did not specifically focus attention on durbar decorative motifs for research purposes.

It is therefore the problem of this study to highlight and exploit some of these durbar decorative forms and motifs used as decoration in the Emir's procession for an analytical study in painting as a means of documenting and of ushering in a new dimension to visual expression. This research study is therefore centered around durbar decorative forms and motifs in the Zaria Emirate.

Various options are tried with motifs, rider, horse, musical instruments and colour in the studio projects which followed. This research effort is intended in the long run, to provide an academic foundation for budding artists to broaden their scope in art perception and practice and to open up new ways and styles of expression through the use of traditional decorative motifs in painting.

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CHAPTER ONE

INTRODUCTION

1.1 HISTORICAL BACKGROUND:

This historical background study is aimed at throwing light on the extent to which the horse culture, with its attendant splendour and grandeur, has been firmly established and deeply entrenched into the cultural life of the people within the area of this study. It's also to lay a solid basis by means of which the aesthetics of durbar (decorative motifs), which have hitherto been neglected, can be artistically appreciated and exploited for creative expression in painting.

The word **durbar** derives from a Persian word **darbar** that was used to denote a courtroom or a hall of audience. Simply put,it meant an auditorium. On the conquest of India by the British the word was borrowed by the then colonial authorities to mean formal ceremonial assemblies convened to mark important milestones in British political activities in India and elsewhere. Such milestones include the proclamation of Queen Victoria of England as the empress of India in 1876 and the visit of King George V to India in 1911 Augi (1978).

So much has been said, written and painted about this historic cultural heritage in Nigeria. Very little emphasis however, is given to the variety of visual experiences that durbar enriches our minds and heart with as a cultural activity. In a paper **History and practice of Durbar In Nigeria** (1992), Lawal states, "The spectacle and beauty of the durbar procession at once manifest the richness and density in the cultures of the people, presented in a

splendour and aesthetics that is both alluring to the eye in its appeal and gluing to the memory in its creativeness." This is vividly illustrated in the Emir's procession of Sarkin Zazzau. (See plate I)

The statement above is one of the richest made in the way of appreciating the visual aspect of the spectacle that is durbar. Most studies conducted on durbar were made by people other than art historians and artists. Not much has been recorded about its spectacular decorative motifs. Artists and art historians therefore, have a big task ahead to make up against this lapse.

The horse and the rider are two most important elements in a durbar. Decorative forms and motifs on durbar costumes are definitely no less important as warp and weft, for a strong and attractive aesthetic historical fabric to be woven around its name. These forms and motifs formed the inspiration and indeed the basis for the conduct of this study.

Some of these beautiful decorative motifs, which may be found in use in the arts of other cultural groups in Nigeria and around Africa, consist of lines, dots, various kinds of circles, chevrons, zigzags, spirals and the famous **dagi**, (meaning paw) popularly known as the northern knot.

It is against this background that a comprehensive study of the evolution and development of durbar for the success of this research becomes imperative. For precise and systematic presentation, this background study is presented in three phases along historical periods; the pre-colonial, colonial and post colonial periods of durbar.



Plate i: The Emir of Zaria in full regalia at one of the many Sallah occasions, with body guards and other participants.
Courtesy of the National Durbar Gallery Kaduna.

1.2 PRE-COLONIAL DURBAR:

Durbar is not as much of a cultural event with a political colouring than it is of a celebration of indigenous cultural expression of our technological breakthroughs in textile weaponry and sports. It also represents achievements and experience in the fields of veterinary care and animal husbandry.

White it may be rightly observed that the practice of durbar as an institution for celebrating the presence of special visitors or marking important British royal milestones began with the colonial authorities, it is however erroneous to hold the view that it was their own creation and import into Nigeria.It has been historically established that activities akin to durbar were in existence in Nigeria since the introduction of horses towards the end of the first millennium AD. In a paper **The Festac Durbar** (1977), Mahdi states that, "the event that the word durbar came to stand for is an old institution in the cultural life of the majority of the people of the area that constituted the former Sokoto and Borno empires extending to the modern Cameroon, Chad, Libya, Niger and Upper Volta" (See fig.1)

Historically, this area was characterized by a tradition of a centralized system of government and carried out large scale military activities for political and religious ends for more than a millennium. Mahdi, (Ibid.) states that "the beginning of the Borno Empire should be dated from the first millennium AD". He maintains that the practice of durbar in colonial times was "specifically to enshrine British supremacy in the tradition".

The culture of **Hawan Dawaki** or **Hawan Sallah** among the Hausa and that of **Bata** and **Tawur** among the Kanuri was recognized and renamed durbar by the colonial authorities by way of its close cultural semblance to a similar culture they experienced in another colony. The mere existence of **Bata** and **Tawur** in Borno and the **Hawan Dawaki/Sallah** in Hausa land testifies to the pre-colonial existence of the horse culture and especially durbar in Nigeria. Augi (Ibid.).

1.3 COLONIAL DURBAR:

Realising the existence in northern Nigeria, of a rich horse culture that looked like the durbar of Indian courts, the British colonial authorities had it staged for them and named it durbar. The first of this kind of durbar was staged by Lord Lugard at Zaria in 1911 to mark the enthronement of King George V of England. Many more durbars of this nature were staged over the years apart from the normal annual events held on each Sallah occasion at various centres in northern Nigeria.

Some other important durbars held during the colonial era include the 1925 durbar, staged in honour of visiting Prince Edward, the Duke of Windsor; the 1956 durbar in Kaduna to mark the visit of Her Majesty Queen Elizabeth II of England; the 1959 durbar to celebrate the attainment of self government in northern Nigeria as well as to honour the visiting Duke and Duchess of Gloucester representing the Queen of England. Mahdi (Ibid.). From the foregoing it should be noted that the staging of durbar during this period was almost exclusively preserved to honour the British royalty. In this way the procession was to them a kind of parade or match past.



Figure 1: A political map of north-west and Sub-Saharan Africa
Showing areas of large scale political activity.

1.4 POST-COLONIAL DURBAR:

The durbars that began with the attainment of independence in 1960 and thereafter retained almost everything in the character of colonial durbars. However, they were not organized exclusively for the British Royalty or any royalty alone. Most of them were staged for any special guests to Nigeria without necessarily having British Royal links. As usual the practice of **Hawan Sallah** continued undisturbed at various centres annually. (See plate ii) In this period under review, some important durbars were staged.These include; the historic independence durbar held simultaneously at Kaduna, Maiduguri and Sokoto in celebration of self government for Nigeria; the 1972 durbar in Kaduna for Emperor Haile Selassie of Ethiopia; the 1973 durbar in Maiduguri, for President Ja`afar El-Numeiri of Sudan; the Maiduguri durbar of 1975 for President Kenneth Kaunda of Zambia and the 1976 durbar for President Ahmadou Ahidjo of Cameroon held in Sokoto. Lawal (1992).

At the Second World Black and African Festival of Arts and Culture **FESTAC '77** was organized and staged the grandest of all durbars held in Nigeria at Kaduna, being a national event presentation for the festival. On record, as Augi, observed, some 20,000 people,3500 horses and 500 camels took part in the grand procession. It was the greatest horse ensemble in the history of durbar in Nigeria. (See plate iii)

A few more durbars were recorded after the **FESTAC** along with the annual meets performed at Sallah celebrations at various centres in northern Nigeria. A total of five durbars were held officially in Maiduguri for different Personalities; the Canadian Prime Minister '1981, King Juan Carlos of Spain



Plate ii: Music ans in their befitting costumes.(Emir`s Band)
A R Augi: (1978) Durbar in Nigeria. p.26

'1986; Mrs. Margaret Thatcher of Britain '1988; Prince Charles and President Ibrahim Babangida 1991 respectively. Lawal (Ibid.).

1.5 NATIONAL PROMOTION OF DURBAR SINCE INDEPENDENCE:

Having attained national recognition as a worthy cultural event, durbar has enjoyed a lot of promotion by government through its national and state cultural agencies nation wide. It also enjoyed, particularly, the patronage of traditional leaders and institutions.

The National Council for Arts and Culture (NCAC), whose national mandate it is to promote arts and culture, examined every possibility in its effort towards the promotion of some important cultural events in our national heritage over the years. It is in pursuance of these objectives that the council approved the establishment of some specialized national galleries in various zones across the country. These proposed galleries include; the National Boat Regatta Gallery in Port Harcourt, the National Durbar Gallery (that has already taken off in Kaduna at the premises of Murtala Muhammad Square) and the National Masquerade Gallery in Enugu. The decision by the NCAC to establish these galleries was informed by the apparent lack of physical and material documentation of some important cultural heritage, like durbar, boat regatta and the various Masquerade festivals. There is also the need to promote tourism in Nigeria through such important cultural events. The objectives of setting up of these galleries are important to this study. It is therefore, necessary to outline them as follows:-

1.5.1 To research into, collect and preserve the costumes, masks musical instruments and other paraphernalia of durbar, Masquerade and regatta from different parts of the country. The costumes will present a veritable source material for research by experts on Nigerian textiles and costumes; (See plate iv & v)



Plate iii: 'Yan Kwalkwali (warriors) in procession with cone-shaped helmets from Katsina.
A. R. Augi: (1978) Durbar in Nigeria. p. 27

1.5.2 Serve as tourist centres; and

1.5.3 To preserve a dynamic and rich aspect of our culture in the traditional performing arts by encouraging intensive and extensive research into durbar, masquerades and regatta so as to produce a directory for them.

This background study acknowledges the consistent contributions of traditional, religious and political leaders to the institution of durbar. Durbar performance at Sallah occasions, mainly at the expense of traditional leaders, has done so much to keep it alive and actively flourishing. A study of its decorative forms and motifs is culturally relevant if only to mark their special identity as distinct from the performing aspects.

1.6 THE PROBLEM:

Durbar displays a very rich collection of costumes worn by participants such as the Royal fathers, the Knights and the chiefs. Others include stewards, musicians and warriors. All of these participants serve different functions and possess distinctive costumes that identify them from each other. So also are horses adorned with beautiful costumes of captivating grandeur befitting the status of the rider. (See plate vi)

It is observed that most artists venturing into research on traditional forms and motifs from various sources did not specifically focus their attention on durbar as an area for research. A good example is Akin Afuwape's **Northern Grandeur** (1984), an unpublished **MFA** study on some decorative arts in northern Nigeria, which was initially motivated by a durbar procession the researcher witnessed in Zaria. Some were interested only in bringing these forms and motifs together for visual expressions, seeking to satisfy mainly, the laws of harmony and order in art at the expense of their symbolic semanticity and cultural iconography.



Plate iv &v : Neck adornment (dan wuya) and horse trappings bearing abstract motifs of different kinds.
Courtesy of the National Durbar Gallery, Kaduna.

In the light of the above, there is therefore, the need to study some of the recurring durbar decorative forms and motifs not only as tools for mere visual expression but also in the context of their traditional meanings.

It is therefore the problem of this study to highlight and exploit some of these durbar decorative forms and motifs used as decoration in the Emir's procession for an analytical study in painting as a way of documenting and of ushering in "a new dimension" to visual expression.

1.7 THE SPECIFIC PROBLEM :

This study seeks specifically to explore, develop and exploit for painting some decorative forms and motifs on the durbar paraphernalia of the Emir of Zazzau and his closest subjects in a durbar procession.

1.8 OBJECTIVES OF THE STUDY:

This study is intended to achieve the following objectives:

1.8.1 document decorative forms and motifs peculiar to durbar for cultural preservation and aesthetic appreciation;

1.8.2 Provide a source material for budding artists to explore for the development of more and varied style in painting.

1.8.3 To develop painting expression possibilities through the adoption of durbar decorative motives.

1.9 SIGNIFICANCE OF THE STUDY:

1.9.1 To serve as springboard for stimulating the latent imaginative powers of budding artists who may find in it a good source of inspiration for the development of their own styles in painting.

1.9.2 To portray vividly the rich cultural heritage that abounds in the symbolic signals of durbar decorative forms and motifs for both Nigerians and foreigners; and



Plate vi : The Emir's body guards (Dogarai), in their scarlet and green attire
A. R. Augi: (1978) Durbar in Nigeria. p.28

1.9.3 To provide an artistic basis for a cultural comparison of the symbolic meanings of indigenous decorative forms and motifs used among various ethnic groups in Nigeria, for socio-cultural and aesthetic understanding.

1.10 SCOPE OF THE STUDY:

Zaria is one of the biggest centres in northern Nigeria where durbars take place annually during Sallah festivities. It also houses the venue of the researcher's school and consequently provides an excellent catchment area for the conduct of this study.This research study is therefore centered around durbar decorative forms and motifs in the Zaria emirate.

1.11 DEFINITION OF TERMS:

Analytical: The treatment of an artistic issue by its component parts to enhance the perception of its form and content as a whole. The systematic study of a subject matter for its parts rather than as a whole.

Bata: Inspection of cavalry in preparation for battle or its eventuality in the old Borno Empire.

Dogarai: (Plural) The Emir's body guards usually attired in black, green and red coloured gowns with a black turban as head gear.

Durbar: (Derived from Persian "darbar") the rearing, husbandry, adornment and use of the horse as a cultural heritage; the horse culture.

Faifai: A palm frond woven article that can both be used for covering food in containers and as a fan. It is commonly used by Fulani milk maids.

Form: An expression of structural substance in two dimensional expressions; the physical contours of any object in the round or on a two dimensional surface; also the physical expression of content in art.

Gelede: A tradition in the Yoruba culture that projects the phenomena of duality in life, mostly in art form.

Hawan Sallah: A grand procession of horse racing and cultural display organized by the royalty at every Sallah celebration annually around the northern states of Nigeria.

Synthesis: Bringing together of component parts of any subject-matter for a holistic study.

Tawur: A process of leading an army to the battlefield after the routine inspection is performed in the old Borno Empire.

Tsa:kiya: A traditional ornament made of a solid precious mineral worn around the neck by Hausa women and women of other ethnic groups in Nigeria.

Uli: An Ibo traditional body painting usually linear now, employed by the Nsukka school of art in Nigeria who has developed its use into a contemporary art convention.

CHAPTER TWO

REVIEW OF RELATED LITERATURE, KNOWLEDGE AND PRACTICE

2.1 INTRODUCTION:

There is hardly any area of knowledge on which related previous work cannot be found. This chapter is therefore to acknowledge these past contributions and achievements. It will no doubt give this study the necessary foundation on which to lend its weight in addendum to knowledge.

As stated in the introduction to this study, this chapter shall review some decorative motifs in general use over the years in Nigeria so as to identify their relationships. This is to be followed by a review of some related artwork and literature. In this effort there shall be a comparative study of decorative motifs that are closely related to those used on durbar costumes but which are however used and viewed differently among the diverse cultures of Africa and Nigeria in particular.

2.2 A SURVEY OF DECORATIVE MOTIFS IN GENERAL USE:

This study as stated earlier derived its inspiration from decorative motifs on costumes worn by participants and their horses in a durbar procession. A large part of durbar decorative motifs is in the form of embroidery. It is important therefore to discuss the issue of embroidery in the study of motifs and patterns of design that are in use among the Hausa vis-a-vis the peoples and cultures that have influenced their art.

In the study of Hausa decorative motifs the researcher relies considerably on issues raised and views advanced by art historians in their various research findings. There is also information obtained from a series of interviews and

discussions with the artisans who produce the embroidered costumes worn by durbar participants. This would be discussed in the following chapter.

Trowell (1960) is of the view that it would be more interesting to look at African motifs in use devoid of the manner in which they are worked out. In this way, the researcher thinks that, transformations and improvements via technological interference are set aside so that the true origins of these motifs may be traced and properly understood. Accordingly, she classifies African patterns into three types; "Those of textural, representational and geometrical forms". There are no hard and fast rules or boundaries to the groups as they complement and supplement each other in an endless cycle of design.

In agreement with the above, Gani Odutokun says;

> Life's pattern is considerably influenced by the phenomena of accident and design, accident inducing design, accident destroying design and design transforming a design to be destroyed later by accident and recreated, and so the process continues in an endless cycle. Fosu (1982)

Jefferson (1974) says that "certain fundamental geometric designs are used all over the world, and it is possible by multiplication, subdivision and interlacement, to produce an endless variety of shapes." (See fig. 2) It is not surprising therefore to find that these shapes and motifs are found to recur at one point or another in the vast collection of African designs. Such designs employed elements such as a variety of lines, dots, circles, chevrons, zigzags, spirals, knots and so on. There is also a frequent use of plant and animals motifs like flowers, the lizard, the chameleon and the snail shell.

(See fig. 3)

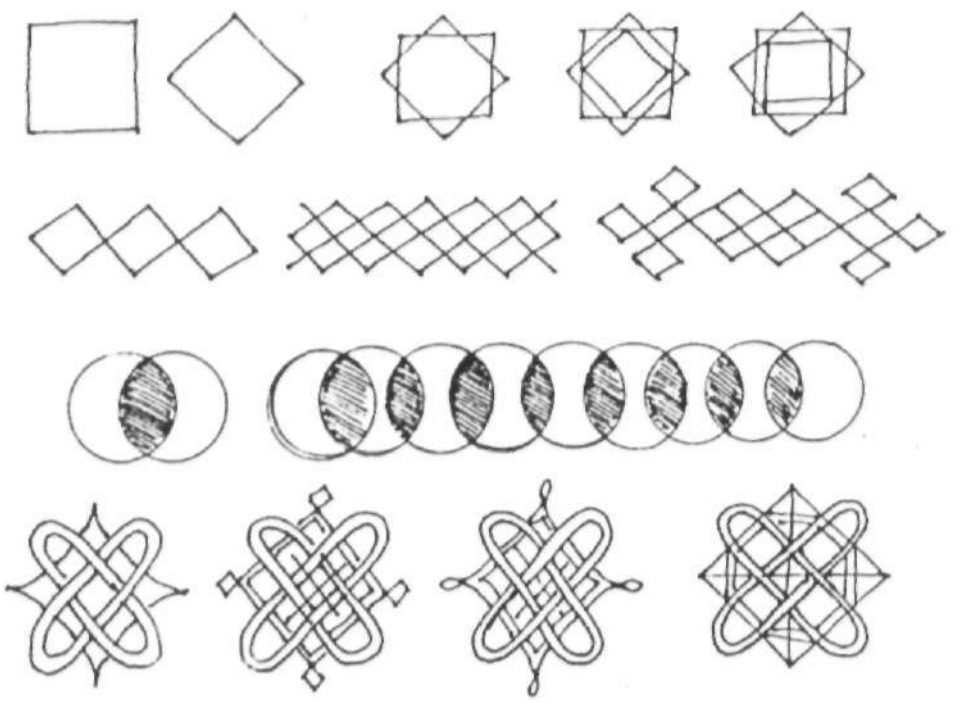


Figure 2 Motifs arrived at through improvements and interlacements.



Figure 3 Some of the plant, animal and abstract motifs randomly Used across Africa.

In an earlier effort, Heathcote (1972) opined that " the origins of many motifs used in Hausa embroidery will probably never be known". This according to him was so because as he observes, "variations of some, motifs such as the dagi (knot) can be found in various parts of Africa which are far removed from one another" (See plate vii). Later on however, Heathcote (1975) claimed that "the arts of the Hausa are predominantly decorative" and that "they have grown out of a continuous need for useful commodities such as houses, clothes, utensils and tools, and an appreciation of simple or elaborate, well made and well decorated articles of all kinds". It can be appreciated from the foregoing that motifs as elements of design are basic to all cultures. They consequently have an idiomatic dimension, hence therefore are used and interpreted differently, depending on what symbolic signals they identify and project from culture to culture.

It is from a fountain of these universal lot of motifs that we classify some as durbar, Tiv or Uli. Some of the motifs on the horse regalia and that of the rider are like idiomatic expressions the meanings of which may not be arrived at by perceptual analysis or conjecture. (See Lexicon) Heathcote (Ibid.) states that "the meaning of most Hausa dress embroidery motifs cannot be deduced by a process of mere guess-work or logic"

The Hausa have a long history of socio-economic and cultural interaction with the peoples of northern Africa who happened to be predominantly muslim. It is possible through this social interaction that a cross-cultural intercourse took place resulting in the assimilation of some Islamic designs by the Hausa. Islamic art has no doubt played an important role in the evolution and



Plate vii: Some Decorative Motifs Used Around Africa
Louise Jefferson (1974) The Decorative Arts of Africa p. 27

development of what may be regarded generally as Hausa decorative arts of which durbar patterns of design are part and percel.

It can equally be observed however that there is convincing evidence as to the originality of a good number of decorative motifs to the Hausa. This is because patterns found on early pottery fragments of the Hausa prove that those on the embroidery were not entirely imported. It is therefore concluded that there are a variety of decorative motifs that are in use in both sub Saharan Africa and the Islamic cultures and which are closely related. (See plate viii).

2.3 REVIEW OF RELEVANT ART WORKS:

Any review of artists that make use of traditional African motifs in their art may be is inexhaustible. There are several artists, without boundaries, in Africa who engage in and would want to be seen as having projected one image of theirs or the other in their art. They abundantly find in African traditional motifs a fountain of ideas to be explored and exploited for self expression through the medium of their art. Motifs can be found in body cicatrization, architecture, ancient sculpture, pottery fragments and in cave paintings around Africa and particularly in Nigeria.

For the purpose of this study focus is on artists who are found to be prominently prolific and the persistent in the use of local decorative motifs and those who work on durbar related themes in their art. In this review the work of only one foreign artist is reviewed. His work is found to be the most artistically explicit and relevant for the purpose of this study.

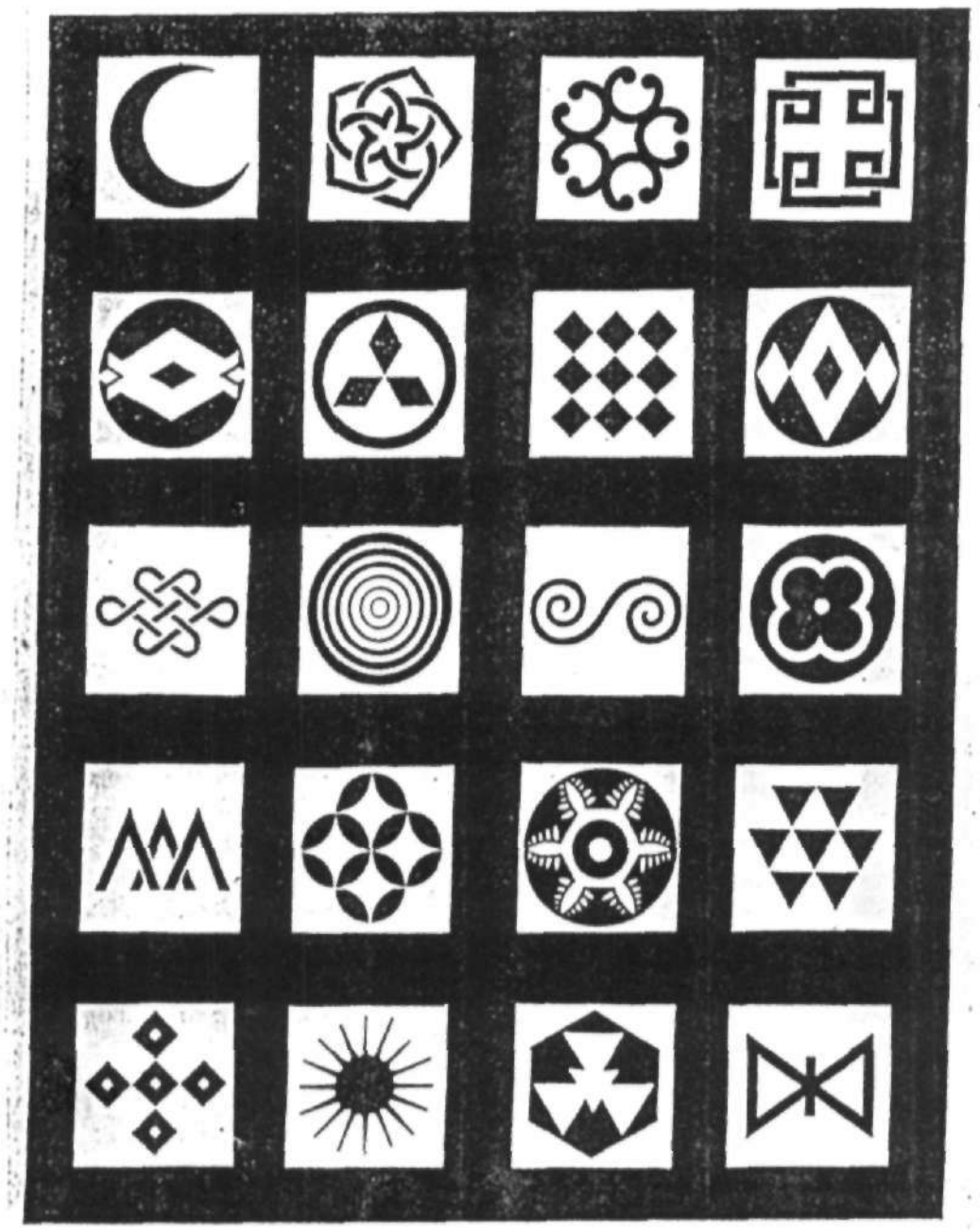


Plate viii: A variety of motifs that are in use in both West Africa and Islamic cultures
Louise Jefferson (1974) The Decorative Arts of Africa p. 26

2.3.1 **Les Semeuse D'etoiles:** a tapestry (see plate ix) This work was done by Papa Ibra Taal: (b.1935) A Senegalese artist who derived inspiration for his work from his own native traditions and translates them in beautiful expressions of lines and colour. Line plays an important role in his art, depicting drawings in a variety of radiant colours symbolic of the Senegalese tradition of aesthetic splendour. Fosu (ibid) says that "Taal translates the inspiration of these traditional concepts"... of Negritude ..." with figurative images characterized by pride in native attitudes". His figures are adorned in modern costumes bearing ancient decorative motifs combined in flowing robes of traditional Senegalese attire. This work is found to be relevant for the purpose of this study for its sheer expressiveness almost entirely through the use of decorative motifs. Apart from the use of lines and curves to suggest perspectives he uses motifs like, stars, dots, spirals, circles and knots; elements that prominently feature on durbar costumes.

2.3.2 **Judu bu Rafet**: Another tapestry by Taal (See plate x) is most relevant of the two, for the purpose of this study in the sense that it depicts an image of a horse with a figure in a balanced rhythmic use of various elements of design and motifs like some of those on horse trappings. They may possess to the artist, some traditional symbolic significance and like some of the Hausa decorative motifs they may just be elements employed for the purpose of design. Whatever they mean, it must be realized and acknowledged that they represent what the artist intends to express and are inspired from within the background of the artist`s culture.

2.3.3 **Northern Grandeur** (1984) by Akinwumi Afuwape: (b.1953) is a research study into some decorative arts of northern Nigeria derived its initial artistic inspiration from a visit to Zaria City, by the researcher, on a Sallah day where



Plate ix: *Les Semuese D'etoiles*, Tapestry.
Papa Ibra Taal. Kojo Fosu: (1984) p.147



Plate x : *Judu bu Rafet*, Tapestry.
Papa Ibra Taal. Kojo Fosu: (1984) p. 148

he encountered the Hawan Sallah for the first time. Afuwape. (Ibid.) states;

> during the festival, art in its diverse forms played a significant role. Dances with splendid costumes and formations, horsemen dressed in their decorated traditional warrior attires, paraded the ancient city buildings like medieval knights... The elaborate creative interplay and display of colours, designs and a variety of decorations is typical of some of the aesthetic experiences generated by the festival.

Northern Grandeur is in many respects related to this work. His focus was specifically on some decorative motifs used in northern Nigeria. There are however, some of the compositions in it that have a direct bearing on durbar.

2.3.4 **The Emir and a Horse I**, (1984) (See plate xi) which is found to be of most relevance to this work. In this composition the researcher used abstract motifs that pervaded in Hausa arts, in rendering the costumes on the Emir and the horse. The hard edged technique was employed working out a background and foreground relationship that harmonized into a balanced composition. There is a harmonious interaction of colours and an interlacement of selected motifs, from the umbrella to the turban and down to the regalia all the way to the head of the horse which is seen to be adorned with motifs intricately designed. According to the researcher, "emphasis on the decoration that is associated with the Emir's gown and the horse is the main problem of this painting". However, these motifs used were from many sources of northern decorative arts. They may therefore, not necessarily be of some symbolic significance or relationship to durbar. The northern knot which is a symbol of power, was not employed in this painting depicting an Emir to whom it traditionally represents royalty, power and authority.



Plate xi: *The Emir and a Horse* I PVA colour.
Akin Afuwape (1984) Africana section, KIL. ABU. Zaria.

2.3.5 **The Emir and a Horse II** (1984) (See plate xii) the hard edged technique was maintained but the colour scheme changed to gradations of cool and warm colours complementing each other, with fewer motifs on the emir's regalia and that of the horse.

Some of the issues not addressed by Akin's **Northern Grandeur** as it relates to durbar motifs justify further investigation. It can be adduced that in a single durbar procession an observer may find all he needs to know or see in the decorative motifs in the art of the Hausa costumes in northern Nigeria.

2.3.6 **Yoruba Drummer** (1974) (See plate xiii) This painting was produced by Emma Iyang, an artist who derives inspiration for most of his work from the traditional spectrum. He uses traditional motifs to express traditional themes like most artists under review in this project. He is known to have mastered the art of fusing positive and negative space in creating his work. He uses colour such that there is a balanced distribution but in must cases asymmetrical in nature. Hard edges that divide various segments of the various forms and motifs naturally create lines for his work.

Notice can be made of decorative motifs on the belt of the talking drum and on the belt on the waist of the drummer. Lines defining segments also suggest motifs in the form of shapes, like the horn, from the shoulder of the drummer down to the circle that represents the drum. Other abstract decorative motifs can be observed on the lining of the cap worn by the drummer. As in other works by different artists it is not known whether these motifs were employed to signify any traditional beliefs.

2.3.7 **Protect our Culture:** (1980). *Creative poster*, (see plate xiv). This work was produced by David West H. (b.1946)This renown artist`s work is reviewed



Plate xii: *The Emir and a Horse II*, PVA colour.
Akin Afuwape (1984) Africana section, KIL. ABU. Zaria.

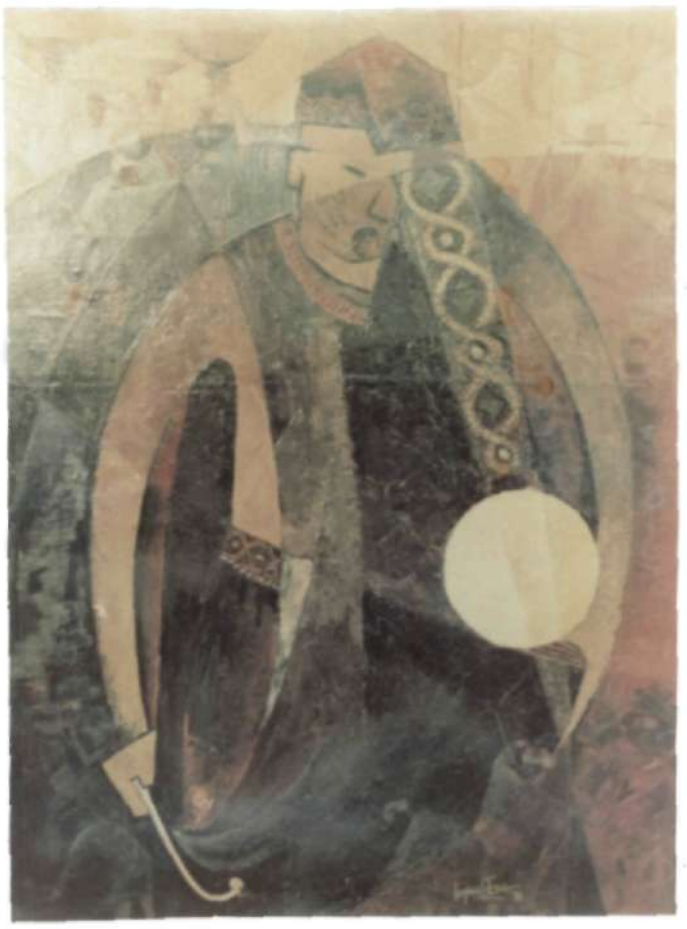


Plate xiii: *Yoruba Drummer*. Oil on canvas.
Emma Iyang: (1974) The Nucleus (1981) p. 57



Plate xiv: *Protect our Culture*, creative poster.
David West H. (1980) The Nucleus (1981) p.52

for this study as it represents a pure pursuit in the way of documenting our culture through symbols represented in traditional decorative motifs. The artist here dedicates himself to the preservation of culture in his art. He therefore employs symbols (African) to draw attention to the rich cultural heritage of the African that should not be allowed to die with time. The use of various motifs as in **protect our culture** shows that universal concern. The zigzags used symbolize to the Yoruba the phenomena of duality in life as in the gelede tradition. The sun may be symbolic of hope and a bright future. To some it is a symbol of worship. The concentric lines that look like the snail shell symbol in the Hausa decorative art may represent a totally different idea to the artist. The hands protectively hold those symbols of our identity high up and secure. Some of these motifs recur on durbar decorative arts.

2.3.8 **Queen Amina of Zaria**: (1980) (see plate xv). In his painting studies of some important traditional, religious and political leaders of thought in Nigeria (1980). Erhaboh Emokpae (1934 - 1984) painted about three works of art that are of great significance to durbar. These include **Queen Amina of Zaria**; **the Sultan Muhammadu Bello of Sokoto** and **Mai Idris Alooma of Borno**. In the queen Amina of Zaria first and the second paintings mentioned above, there is a portrait of the heroin and a war scene at the background. The later even portrays a court session in its background in addition to a war scene. Horses in adorned in beautiful costumes with a variety of decorative motifs that are found on durbar related objects.

2.3.9 **Sultan Mohammadu Bello:** (1980) (see place xvi). The Sultan's regalia shows the beautiful embroidery of the mango and the snail motifs on the alkyabba



Plate xv *Queen Amina of Zaria*, oil on canvas.
Erhaboh E nokpae (1980) The Nucleus (1981) p.63



Plate xvi: *Sultan Muhammadu Bello of Sokoto*, oil on canvas.
Erhaboh Emokpae (1980) The Nucleus: (1981) p. 62

2.3.10 **Mai Idris Alooma of Borno:** (1980) (see plate xvii). That of Mai Idris Alooma depicts a ruler warrior leading a parade of well trained and equipped troops. The significance of this and the other two works discussed above to this study lie in their portrayal of and relevance to the horse culture discussed earlier in the background study to this project. The variety of decorative motifs can be noticed on the costumes worn by the individuals in those paintings. They probably may not have been used to be of any particular artistic significance than that of simple costume decoration because of emphasis on political and religious themes. They are however, very important and significant for this study since these decorative motifs derived from a wide variety of abstract motifs used in durbar regalia.

2.3.11 **Durbar the Race:** (1979) (see plate xviii). This painting was produced by Gani Odutokun: (1946 -1995). He was one of the most prolific and persistent Nigerian artists of repute in recent years, Gani Odutokun (of blessed memory) has in this work established his ingenuity to harmonize contrasting forces in painting. Through the use of powerful strokes and sharp contrasts he suggests movement, rhythm and pictorial balance. A mastery of aerial perspective and spatial harmony can be perceived. In this painting there is a portrayal of what durbar constitutes in terms of festive atmosphere that can be seen in the large crowd it gathers. Musicians are seen at play while the royalty of different strata are seen parading themselves in different costumes of reds, greens blues and yellows. The artist however, deliberately relegates decorative motifs to the background probably to give more prominence to the ecstatic moods of the riders and the spectators at the procession. Even where the motifs were in use, in the painting, they are subdued as the artist employed sober colours like the greens on the horse trappings.



Plate xvii: *Mai Idris Alooma of Borno,* Oil on Canvas.
Erhaboh Emokpae (1980) The Nucleus: (1981) p.60



Plate xviii: *The Race*, Oil on Board. Gani Odutokun: (1979)
The Nucleus: (1981) p.88

2.3.12 **Durbar:** (1980) (see plate xix). This painting was produced by Jimo Akolo: *professor* . (b.1935), one of Nigeria's most educated painters and teachers of the art. He was trained in Zaria and the USA and has since been teaching at his alma mater. His paintings dwell on issues of African traditions that are abundant in festivals in his immediate environment. The harmonious use of the greens and reds and the blues in the manner that he did in this painting is spectacular. There is a complete durbar scene in procession as the Emir is seen on horseback with an umbrella hovering over his head. The trumpeter is seen at work, the lesser chiefs saluting while the dogarai, or body guards, are in escort.

2.3.13 **The Emblems of Royalty:** (1996) (see plate xx). In this work there are a fewer number of participants, depicting the Emir on horseback and four other figures; the **Algaita**, the **Sarkin Zagi**, (holding the staff of office) the **Sarkin Lema** (holding the umbrella) and an escort at the other side who is probably the **Sarkin Dogarai**. There is in this one a representation of decorative motifs on the horse trappings and also on its neckwear. There is also a representation of motifs on the entrance wall of the palace. The aesthetic cornerstone for both paintings is the representation of geometric shapes to define each object and every participant in the procession. Every subject or object in the scene is represented by either a triangle, a curve, a semicircle or a zigzag of colour in both positive and negative space. These processions are probably viewed and expressed in the light of the shapes that are perceivable in the various costumes worn by the participants in a durbar.

2.3.14 **Katsina Prince and Bodyguards:** (1995) (see plate xxi). This is one of the many durbar related paintings produced by Muazu Mohammed Sani: (b.1959) whose technique in painting is the most peculiar element worthy of



Plate xix:*Durbar,* oil on board. J.B. Akolo: (1980)
Courtesy of the National Durbar Gallery, Kaduna.



Plate xx: *The Emblems of Royalty*, Oil on Canvas. J.B. Akolo: (1996)
Courtesy of the Artist.



Plate xxi: *Katsina Prince and Bodyguards,* enamel on canvas.
Muʻazu Mohammed Sani: (1995)
Courtesy of the artist.

notice to all those who saw his work for the first time. The unique splashing technique created and nurtured by him in 1982 marks his identity among contemporary artists of his genre in Nigeria. His paintings dwell around the motif of festivals mainly durbar; from the Emir on a horse to body guards, warriors, traditional dancers and so on. Figures and objects fuse optically in his compositions and make more meaning as the viewer resides farther and farther from them and that is one of the wonders of his style. Annabelle (1995) says "he confronts his subject-matter with vigour and passion that can only come from within." Babalola (1995) describes him as "an artist with a piquant artistic idiom" and that his paintings, "carry with them poignant massages". His use of colour is influenced mainly by moods and the messages he intends to convey as he splashes and even burns some portions of his supports.

In this painting the artist depicts a prince on horseback, attired in a red gown with some shades of green subdued in white. He holds a sword and wears a red helmet. Others that are on foot represent the body guards of the prince in attendance. This painting represents the status of a prince before he becomes an emir which is not much different from that of other subjects of the Emir.

2.3.15 **Warriors of Borno:** (1998) (See plate xxii). In this painting cobalt blue of various shades is dominant with a subtle application of red on the costumes of the warriors. White is used probably to subdue the intensity of the red and to create an atmosphere of confidence among the warriors. Figures and the horses are expressed in dark shades of brown to the nearest black. As in the previous work the warriors held spears with the points glittering in the air.



Plate xxi *Warriors of Borno,* Enamel on Canvas.
Ndu'azu Mohammed Sani: (1998)
Courtesy of the artist.



Plate xxi *Warriors of Borno,* Enamel on Canvas.
Mu'azu Mohammed Sani: (1998)
Courtesy of the artist.



Plate xxi *Warriors of Borno,* Enamel on Canvas.
Muazu Mohammed Sani: (1998)
Courtesy of the artist.

This technique as used in his works does not allow for the representation of perceivable decorative motifs on durbar paraphernalia. It is this factor obviously, that limits his work in the expression of motifs on durbar related objects. Consequently therefore, this factor provides the very basis on which to carry on with an independent study in the area. This study intends to do just that.

2.3.16 **Right on Brother** (Drawing 1975) (see plate xxiii). This drawing was executed through the use of Uli motifs by Obiora Udechukwu (b.1946) He received training at the Ahmadu Bello University, Zaria and later on at the university of Nigeria Nssuka. His work is mainly influenced by the **Uli** symbolic designs of the Ibo tradition. A review of his work is relevant in two ways. First he was inspired by traditional motifs. Secondly, these motifs being abstract are found to be in use among the diverse cultures of Nigeria and Africa in general. **Uli** motifs are flexible and can easily be manipulated by a skillful artist of Obiora's image. Fosu (Ibid.) says, he uses these motifs to "unite composite space to suggest ideas." Right on Brother describes precisely the skillful use of **Uli** motifs in working out the composition of a musician blowing a saxophone. Concentric lines are employed to suggest sound waves while various motifs were at play to denote the keys of the instrument. Some of these motifs according to Fosu (ibid) "can be identified as motifs derived from the moon (onwa) and kolanut (okala isis nua oii) symbols of **Uli**.

2.3.17 **Wait or Drink from the Gutter** (Drawing. 1975) (See plate xxiv). In this work he conjures Uli motifs to suggest images of containers used in the carrying and storage of water. There is also an impression of muddy water at the lowermost part of the drawing probably suggesting an imagery of the gutter.



Plate x xiii: *Right on Brother* . Drawing.
Obiora Udechukwu. Kojo Fosu: (1984) p. 195

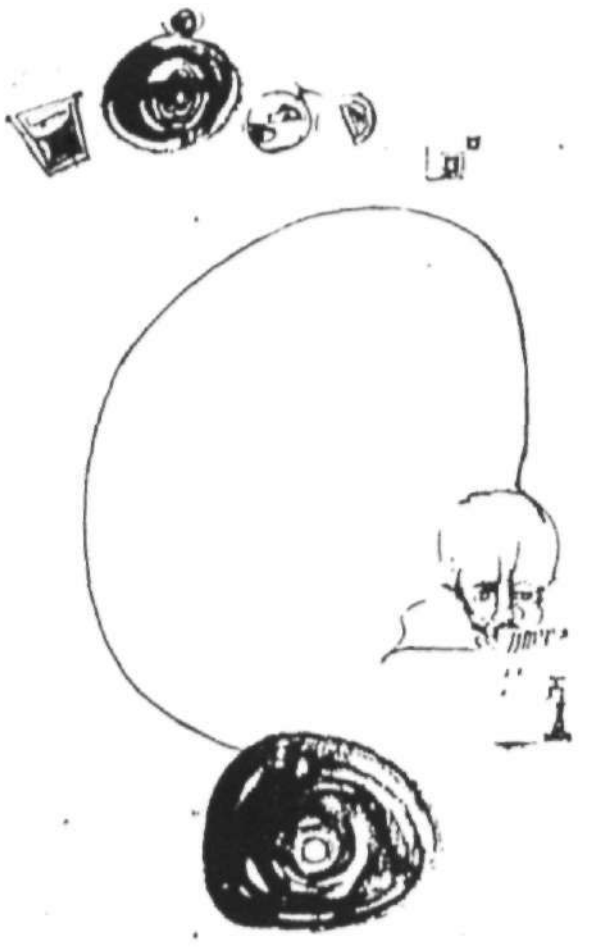


Plate xxiv: *Wait or Drink from the Gutter.* Drawing.
Obiora Udechukwu. Kojo Fosu: (1984) p.196

The relevance of this work, like the one before it lies in the inspiration and use of traditional motifs. It is obvious from these and many other experiments made by other artists that motifs derived from various cultures of the world can be used successfully for experimental artistic expression. The object of this study is to explore a similar possibility with motifs associated with durbar related objects and costumes.

2.3.18 **Animal Kingdom:** (1975) (see plate xxv). This work was painted by Yusuf Shina (1943 - 1995). His work on traditional themes and the use of traditional elements of design to execute them makes his work relevant for review. His dictum of traditional decorative motifs as with other artists under review includes a variety of motifs such as the circles, concentric lines, curves, triangles, zigzags, squares and animal forms. Animal kingdom portrays Yusuf's use of a variety of these shapes mentioned above. They can be found to be in much use outside the artists area of tradition. For example, the **faifai,** a grass woven cover for the calabash carried by milk maids, with all its designs, is found at the upper part of the right hand corner of the painting. The head of a horse with trappings designed around it can be observed. There are some sort of beads painted close to the edge of the painting by the left and at the top right hand corner resembling the **tsakiya** worn on the neck by Hausa women. These motifs may have been used to suggest horse trappings. These motifs employed have relevance to decorative motifs on durbar costumes in their abstract nature.

2.3.19 **Kano Dye-pits**. (1975) (See plate xxvi) In this work figures were portrayed busy at the pit. On their costumes were designed motifs that include zigzags among others, which also appear on the very clothes they are dyeing. Probably, these motifs as used by Yusuf have some symbolic meanings to



Plate xxv: *Animal Kingdom*, Oil on Canvas.
Yusuf Shina: (1975)
The Nucleus: (1981) p.112



Plate xxvi: *Kano Dyepits,* Oil on Canvas.
Yusuf Shina: (1975)
The Nucleus: (1981) p.113

his art. But as pointed earlier however, some artists use a variety of motifs to suit their convenience in design.

2.4 CONCLUSION:

This chapter has made an analytical study of decorative motifs in general use around Nigeria, Africa and the world with a view to making comparisons in terms of their aesthetic and cultural values. From this study it is observed that these motifs have a universal character as elements of art but are subjected to different interpretations depending on the perception and socio-cultural background of the different peoples of the world. It is not surprising therefore, that some especially Hausa embroidery motifs have an idiomatic character. Harold Osborne (1974) says, " there are no jungian archetypes in the field of visual arts. " Ten artists were reviewed, among whom five ventured on durbar themes, while the remaining five derived their inspiration from traditional decorative arts. Both category of artists had no particular or specific focus on the decorative motifs of durbar as distinct elements for their work. However, they have provided useful literary and visual

information that helped in laying the necessary foundation for the conduct of this study.

CHAPTER THREE

METHODOLOGY

3.1 INTRODUCTION:

This part of the study provides information on the organization of the project, various sources of data and methods employed in their collation, analysis, development and use for this project. This research study did not make use of all the decorative motifs that can be found on the durbar paraphernalia of Zaria Emirate for experiment. Rather, a selection of those found to be most important was made and subjected to experiments and analysis resulting in the studio projects on which this report is being presented. In the analytic aspect of this study is included a lexicon of selected durbar costumes and motifs to aid a semantic understanding of the research study.

3.2 ORGANIZATION OF THE PROJECT:

The project report for this study consists of four chapters beginning with an abstract.

Chapter one is devoted to an introduction; stating the subject area which is presented under such headings as the historical background, the problem, specific problem, objectives, significance of the study, scope/ delimitation and a definition of terms.

Chapter two deals with the review of decorative motifs in general use over the years, some relevant artwork and literature. In this an attempt was made to study motifs with similarities to durbar costumes but which are used in different contexts owing to cultural diversity in Africa and Nigeria.

Chapter three is concerned with the presentation of the methodology of data collection and the processes involved in its application for the conduct of the research study and the over-all organization of the project.

Chapter four presents a catalogue of artwork produced for the conduct of this research work systematically. It is also the concluding chapter of this work and deals with an over-all summary and review of research conducted, evaluating its successes and presenting recommendations. There is a bibliography outlining resource materials and references made for the conduct of this study.

3.3 OPERATIONAL INSTRUMENTS:

3.3.1 As elements of design, durbar decorative motifs and forms selected from among a variety in the Zaria Emirate form part of the instruments used for this study.

3.3.2 Materials and supports for painting which include, oil colours, water colours, pencils, pens, brushes, canvas, papers and so on constitute another dimension among the working tools used for this study.

3.3.3 The various resource persons involved in the discussion of valuable information on the subject and the costumes from which visual data was collected form an integral part of the population for the conduct of this study.

3.3.4 Photographs obtained from the National Durbar Gallery Kaduna, the media section of the Sir khashim Ibrahim Library, books and journals of arts and culture also form part of the operational tools for this study.

3.3.5 The camera played an important role as a tool for taking live pictures of durbar events in Zaria, reviewed plates and all the studio projects reported on.

3.4 SOURCES OF DATA:

Data for this research work are fundamentally the various decorative motifs on costumes of the participants and the horse of Zaria in a durbar procession.

3.4.1 The chief sources of data therefore are the various costumes worn by participants of various strata and those worn on the horses.

3.4.2 Another source of data for this research came from people around the Emir's palace who are themselves horse riders.

3.4.3 The artisans who produce the costumes also form an invaluable source of data. Some of the artisans take part in the horse riding and racing as well.

3.4.4 Photographs from live performance and from books also provided a good source of data for this research.

3.4.5 The National Durbar Gallery at Kaduna proved as a very important and an invaluable resource centre for this research. There are a lot of durbar materials in terms of costumes from different Emirates of the federation on display. There is also a lot of literary information on durbar for research and development.

3.5 DATA COLLECTION:

Having identified the sources of data the task of collection is made a little bit easier. Various methods were employed in the collection of data from the various sources mentioned above. Specifically data was gathered through the literature review and from photographs, journals, sketches, drawings, photocopies and interviews with artisans and participants.

3.5.1 **Review of relevant Literature and Work:**

This study undertook a literature review of decorative arts in general use and as they relate to the Hausa culture and the durbar costumes. The second

part of the review considered artists who treated issues on traditional motifs and durbar related themes in their art. This review revealed a lot of information on the use of traditional decorative motifs, highlighting areas not fully explored in studio research and also providing an avenue for a synthesis of diverse artistic ideas to furnish the conduct of this study.

3.5.2 **Photographs / Books / Journals:**

Visual data was gathered from live photographs of the Emir's procession at Zaria (see plate I). Various motifs which were difficult to obtain directly for lack of original costumes at hand for the purpose of this study were however, obtained from photographs. These photographs of durbar materials were used for some part of the literature review as well as for studio work. Information was also gathered from photographs found in books and journals of art and culture as previously illustrated.(See plates ii, iii, & vi).

3.5.3 **Sketches, Drawings and Photocopies:**

Some of the data for this study was gathered through sketches, drawings and some photocopies of plates for some parts of the pictorial aspects of the literature review. Many of the motifs obtained from reference materials in the library were sketched out.

3.5.4 **Interviews with Participants and Artisans:**

Some of the participants and especially the artisans have not had western education. The better part of the interviews were therefore conducted in Hausa. Names and meanings of motifs obtained were presented in Hausa. The lexicon of paraphernalia and motifs presents their meanings in English. Of all the people interviewed, the views and interpretations of three, which are found to be more authentic and reliable are presented in this report. The

views of the other parties did not however contradict any of those used for this report, either in principle or practice. (see page 121).

3.5.4.1 **The interviews focused attention on five fundamental issues:**

1. Origins of various motifs and the strata of users.
2. Reasons for the use of peculiar motifs.
3. The socio-cultural significance of the motifs in use
4. Methods of production and materials used.
5. Meaning and the use of colour.

See the lexicon for full information on motifs as regards meanings and any other details required for a better understanding of discussions made on the interviews,.

3.5.4.2 **Origins of various Motifs and the strata of Users:**

it was gathered that most of the motifs in use came from abstract motifs but quite a number of them like the northern knot, the spirals, on the alkyabba (the hooded robe) and the umbrella are foreign but have since been culturally assimilated and naturalized into the culture and are for long, considered as symbols of power and authority which are vested in the Emir. As has been observed earlier these motifs to some extent, came from foreign influences brought about by Islam and contacts with other peoples of the world, mainly Arabs and north Africans. There are other motifs like that of the sword or the spear and the shield that are associated with the Sarkin yaki and his warriors

These motifs, according to Mohammad Aliyu **maji-dadin Zazzau** are guarded and handed down from generation to generation so as to maintain the old traditions. Each participant in a durbar procession seems to wear costumes bearing motifs that identify his role. For example the Emir has an umbrella,

the flowing hooded robes (alkyabba) with its floral designs and a white turban. His horse is adorned in motifs bearing costumes of the famous chest wear, **dan-gaba** and the head gear, **dan-ka** which are said to have originated from Kano and Sokoto. There is also among the horse adornment the **Kalfazuru**, (special horse trappings) holding the shackles of the horse. There is also the **makare** which is the costume worn on the horse's neck. It also carries abstract motifs of spirals and other patterns befitting the Emir's royalty.

3.5.4.3 **Reasons for the Use of Peculiar Motifs:**

It was observed that non representational patterns dominate designs on costumes most probably for Islamic reasons. Any pattern provided it is abstract can serve for costumes. One of the essential reasons for using peculiar motifs and colours is to identify individuals and their roles in a durbar procession.

3.5.4.4 **The Socio-cultural Significance of the Motifs in Use:**

As adduced above the significance of these motifs in use are partly religious and partly traditional. The religious significance comes to play when there is adherence to non representation. On the other hand the traditional significance of some of these motifs is in symbolically identifying and distinguishing between the warrior, the Emir, the jester, the musician, the body guards and other participants.

3.5.4.5 **Methods of Production and Materials Used:**

The methods used in the production of these costumes do not differ very much from those employed in the production of our day to day craftworks and or fashion wears. The following is a list of materials, some of which are imported, that are used in the production of durbar costumes:

1. Rolls of silk threads of various colour.
2. Sawing needles, a pair of scissors, punches, hammer and buttons.
3. Local and imported fabrics of different qualities.
4. Leather for horse trappings, saddles and shoes.
5. Glue/adhesives; (gum Arabic, cassava starch etc)

3.5.4.6 **Meaning and the Use of Colour:**

The meaning of colour is closely associated with its functions and what it symbolizes on the costumes of the user. In this study it plays an aesthetic and a conceptual role.

The use of colour also follows the same pattern and rule as that of costumes and motifs; that is for identification of and distinguishing between the different participants in the procession. The Emir wears a white turban, a blue or purple alkyabba with peculiar and befitting designs. The body guards are in two categories; The seniors, **Zagage**, wear red and green with a red turban and a hat. Their subordinates wear red and black attire with a red turban. The contrasting red and green are also symbolic of their seismic character, which is unpredictable. They are described as, **masu jan hali**, the red hearted personalities. The blade master known as **sarkin karma**, wears red and yellow while his subordinates like the chief archer **sarkin baka** and the gun men **yan bindiga** use pure red colour on their costumes. All these colours in addition to their aesthetic splendour are accordingly used to identify and distinguish one participant from another.

3.6 DATA ANALYSIS:

Analysis of data for the conduct of this study was executed under three major stages namely; the presentation of data, which presents an anthology of some motifs gathered in a lexicon (See Appendix A); the exploratory, which

deals with data sampling, examination and manipulation for the purpose of exploring painting expression possibilities. At this stage several sketches for the development, of studio projects for this study were made (see figs. 4, 5, 6, & 7). The third and final stage,is the compositional developement stage which focused attention on exploiting these options considered in the second stage for development into painting expressions. Some of the paintings here may not necessarily represent the meanings of motifs as used but rather serve as visual artistic expressions, exploiting them as elements of design.

3.6.1 Data Presentation Stage:

Data collected for the purpose of this research consist, as mentioned earlier, of forms and motifs on durbar paraphernalia. These elements form the inspiration for and provided the basis for this study. As mentioned previously, a lexicon is important to this study so as to furnish a better understanding of discussions.

3.6.2 Data Exploration Stage:

This stage considers various options in the use of data for painting experiments. Decorative motifs were considered along with the horse and the rider. The rider is identified by his status symbols, which may be costume or colour. Mostly, at this stage all sketches and options considered for this project were made and decided as mentioned above.

3.6.2.1 The various options explored were considered as follows:

1. Motifs, the horse and the rider are combined in a durbar procession.
2. Motifs and the horse.
3. Motifs and the rider or participant.
4. Musical instruments and the rider or participant.
5. Motifs and musical instruments.

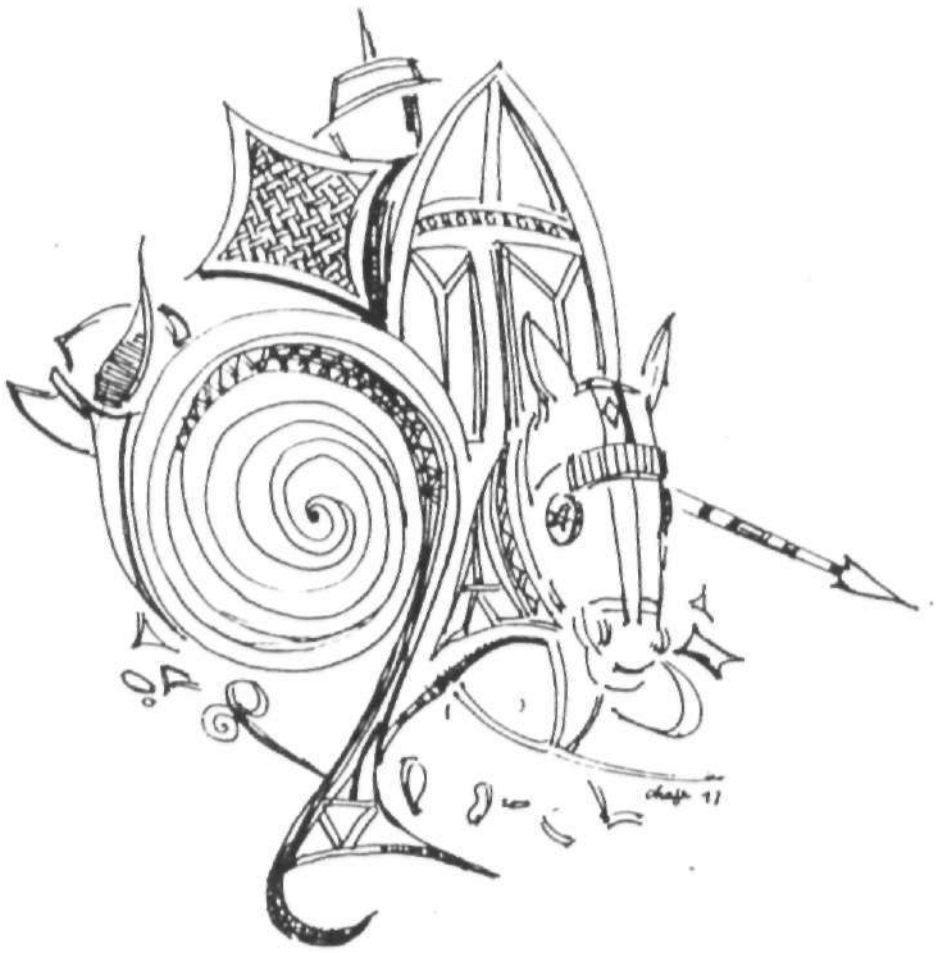


Figure 4. Sketch for Sarkin yaki I

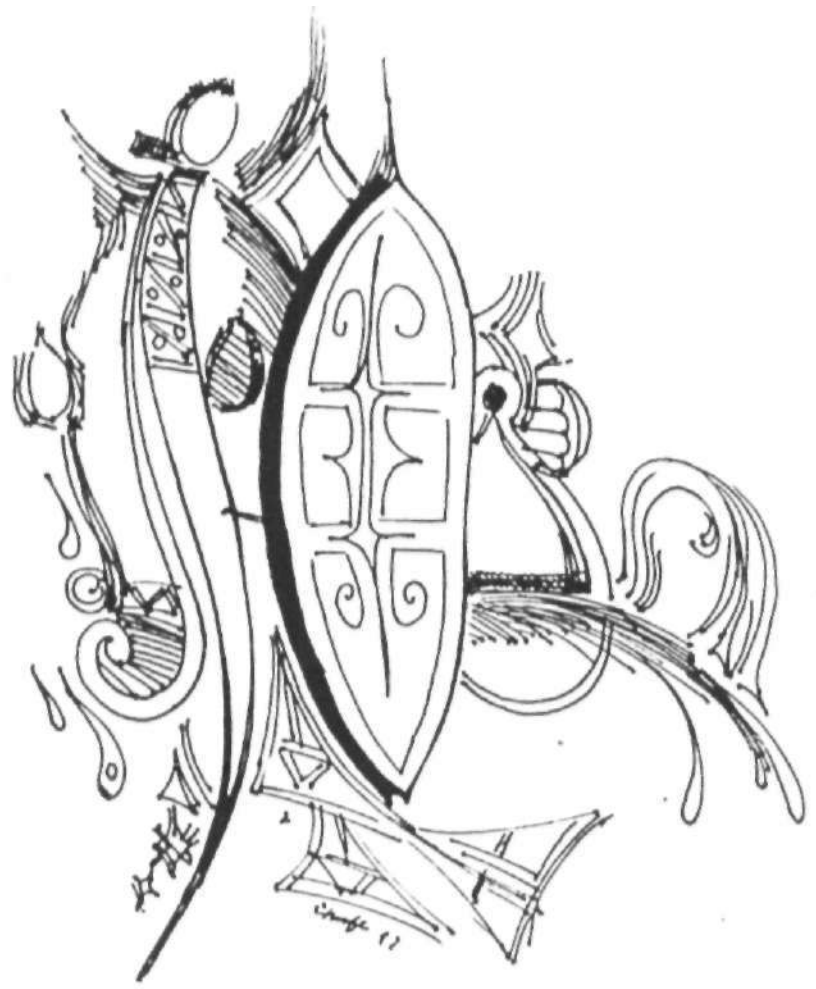


Figure 5. Sketch for Sarkin yaki II

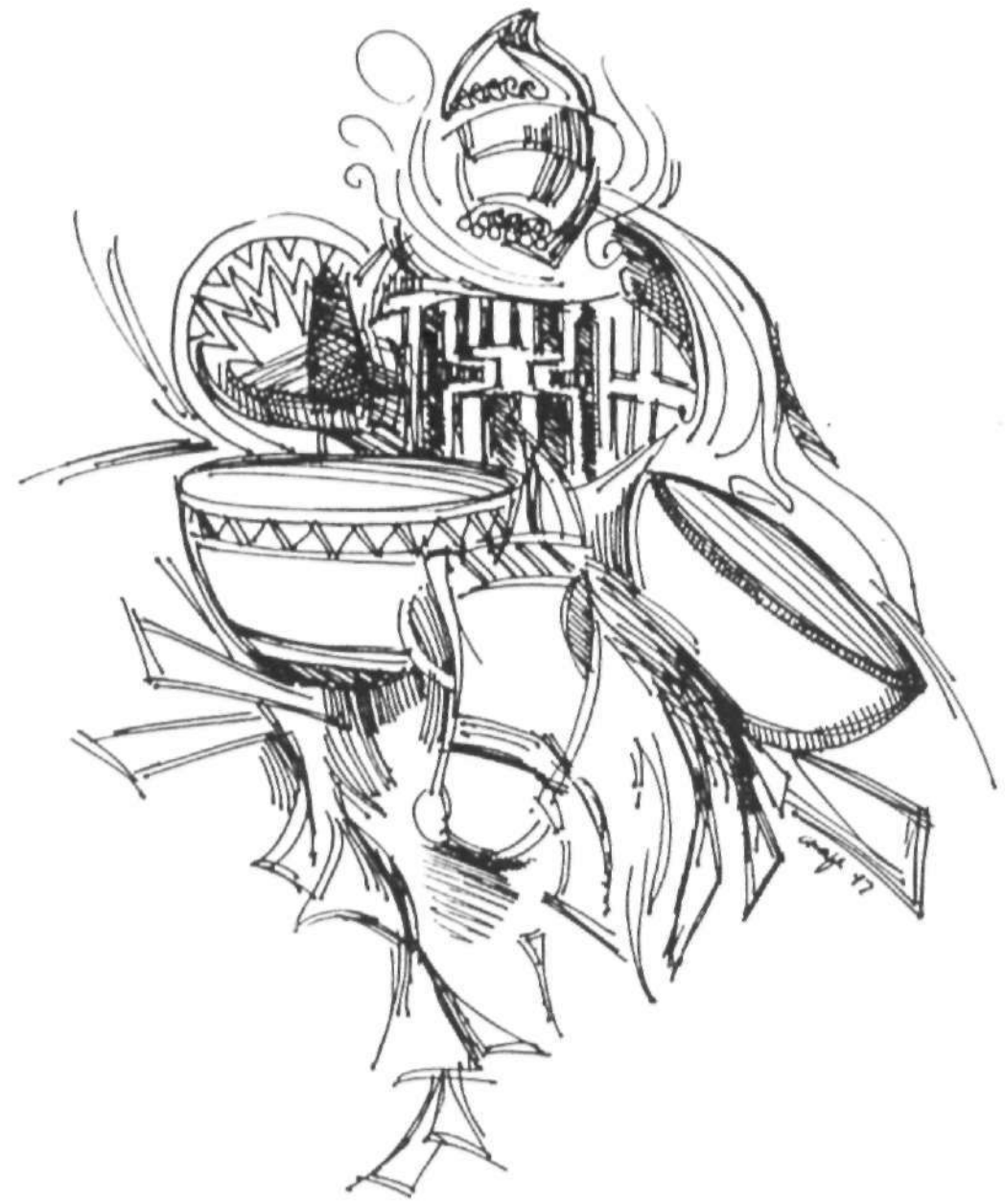


Figure 6. Sketch for Mai Tambura (the Emir's Drummer)

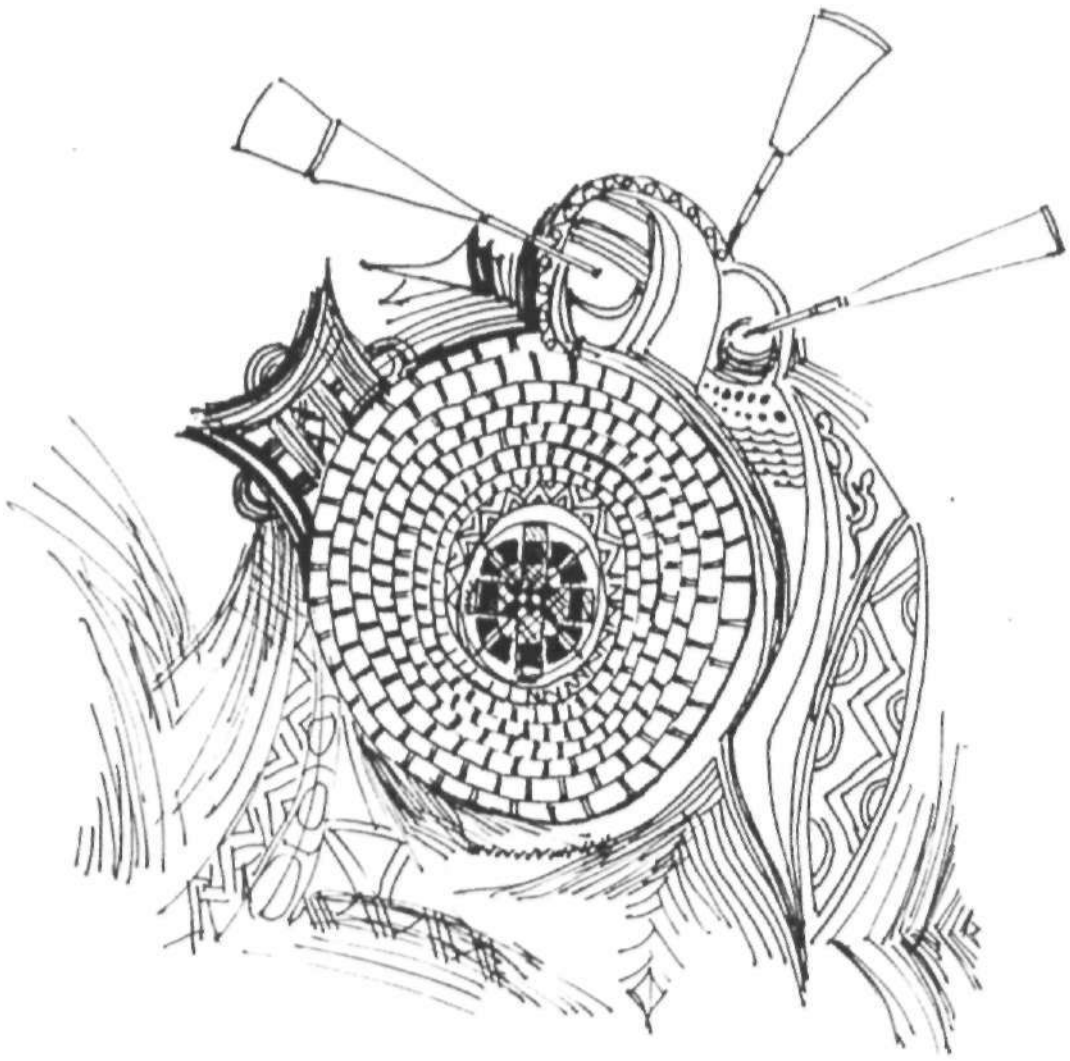


Figure 7. Sketch for Mai Kakaki da Algaita. (the Flutist·)

The foregoing options were considered in the development of the paintings that form the substance of the next stage in the data analysis of this project. Elements consist of motifs, the horse, the rider and musical instruments. Colour is used in most cases symbolically.

3.6.3 Compositional Development Stage:

At this stage painting were developed based on some of the various options and trials made in the previous stage. In all cases forms of the horse, the riders are stylized. Motifs in some instances are also stylized so as to create variety and balance in design. Status symbols are used in some instances to suggest the identity of the rider or participant. This is done through the use of motifs or colours that are associated with the status of the rider or participant. There is also an intermarriage of positive and negative space employing various motifs to complement the centre of interest in each painting. A lot of repetition is made of some particular motifs, like the northern knot depending on the problem a painting is geared to address. The paintings produced for this project are either semi-abstracted or fully abstracted. They have to do more with the abstract motifs than a representation of the horse and the rider. Three categories of paintings were executed for the studio work of this research project. The first category was done on forms of the rider and the horse without decorative motifs. In the second category only motifs were used while in the final category a marriage of the forms and motifs was made.

3.6.3.1 Adaptive Use of Colour:

Colour has played an important and an indispensable role in the conduct of this study. Its use in this study was influenced by its function as an element of design and also by traditional conventions. In the course of this research the medium of colour be it water or oil was used as it suits best for conveying

messages. On the other hand, colour as a conceptual element has been used to symbolize characters in a durbar procession. For example, the knight, the Emir, the bodyguard and so on. In this way colour was employed as a representative and or distinguishing element, among various participants.

The colour white and purple are representative of the royalty in most cases. The sharp greens, yellows and reds represent the fierce body guards in different ranks and file. Other colours came in to complement for a balanced execution of the various studio projects.

3.6.4 CONCLUSION:

The paintings produced in the conduct of this study found inspiration from a selection of some decorative motifs on durbar related objects in Zaria Emirate. Some of these motifs and costumes are also found to be in use among other peoples and cultures across Africa and Nigeria in particular. No claim is therefore made as to the originality of any particular motif to durbar exclusively. There is a strong indication that quite a great number of them were borrowed from outside influences. Some are however traditional as they can be found in ancient emblems of history, like artifacts. As mentioned previously various options were made with motifs, rider, horse musical instruments and colour. In all some twenty-nine paintings were executed spread in the course of the study at various stages, which are concisely reported on in this project and exhibition. The paintings may not necessarily be representative of the meanings of the motifs used in many instances. They may however, be expressive of the many inherent artistic qualities that abound in these motifs.

CHAPTER FOUR

ANALYSIS OF STUDIO WORK, FINDINGS, RECOMMENDATIONS AND CONCLUSIONS.

4.1 INTRODUCTION:

This chapter, as has been stated previously, presents all the research activity, in terms of studio work, that has taken place as regards the subject-matter of this project in depth and scope. It also gives a report on research findings made, with suggested recommendations and conclusions on the overall project undertaken.

Wooton (1968) says,

> *what distinguishes a painting is selection and* organization, and generally a painting becomes a work of art less by its approximation to the objects, but rather more by what the painter selects to use and give emphasis to and also by the same process, what he chooses to leave out.

The paintings that represent the studio work for this project are closely guided by the above principle. Not all decorative motifs gathered were used. A lot of them recur more and more in works produced in the course of this research. For example, the Dagi or northern knot, the **murdiya, Dan Yatsa**, and **Kodi** (the snail) appear often in most paintings. The zigzag and the spiral are also prominently used.

Photographs of durbar peformances form part of the known aspect of this project. Simplified forms in the form of semi abstract and abstract paintings constitute the unknown aspect though there were attempts to represent durbar in reality in the first stage (See plate xxvii and xxviii)

In the exploratory aspect of this study various media were used but in studio work that forms the body of the study oil colour was the sole medium.

4.2 ANALYSIS OF STUDIO WORK

INTRODUCTION

The studio work for this research study are in three categories. The first category of works bear no decorative motifs on them. They are closed to representational expressions and are the commonly seen compositions made on the subject by most artists (see plate xviii). In this category three paintings are reported on since real life photographs form part of the known aspect of this study.

The second category which represents the second stage of the study dwells purely on the use of decorative motifs. Decorative motifs being the cornerstone of this study are identified and used bearing in mind their meanings in most cases (see Appendix A). In some cases some are used to create harmony and balance in design. In this category twelve paintings were reported on in this project.

The third and final category of paintings is of an intermarriage of the decorative motifs and the forms of the rider and the horse in a durbar procession. The use of motifs here is liberal as some of the motifs like **aninai** can be seen on the Emir (see plate xliii) as well as on the musicians (see plate Lvi) and so on. This is because these musicians, and other wards wear some of the costumes given to them by the Emir as gifts. This shades light on the generousity of the Emir towards his subjects. In this category fourteen paintings were reported on. In all, some twenty-nine paintings were reported on out of the thirty-seven produced in the course of this study.

4.2.1 CATEGORY ONE

Dogari: *The Body Guard* (Plate xxvii). In this painting consideration is given to character In the personality of the Emirs bodyguards who are fierce looking. This work is rendered in a representational style but sharp strokes of colours are used. These include shades of red, blue, yellow and green to express movement and rhythm and also the character of the subject. Red and green, sharp contrasts, are the traditional colours of the dogaris' attire in almost all Emirates in northern Nigerian. This painting is rendered in oil colour.

Dogarai: *Body Guards* (Plate xxviii). This is a painting of the Emir's bodyguards known in Hausa as dogarai. The painting is rendered in the usual colours of reds and greens representative of the guards' attire. Architectural forms in the background are meant to add to the balance of the composition. Each bodyguard is portrayed to hold a sword or a spear on duty. Triangular shapes and diagonals are used to create spatial harmony. Faces are not representational and are made to look like holes.

Emir and Bodyguards: (Plate xxix) This painting is representative of a simplified composition of The Emir and bodyguards.

The figures are painted in triangular planes to create a rhythmic balance in the negative and positive space reminiscent of Akolo's **durbar** (Plate xix). Emphasis in this painting is more on the strength of colour and traditional costumes than on motifs which are simplified.

4.2.2 CATEGORY TWO

Emir's Rigalia I: (Plate xxx) This painting is entirely made up of decorative motifs. The umbrella and the Dagi emblem are most prominently used.



Plate xxvi *Dogari* (1995) 76x79 cm Oil on Canvas



Plate xxvii *Dogarai* (1995) 76x89 cm Oil on Canvas



Plate xxix: *Emir and Bodyguards* (1995) 76x89 cm Oil on Canvas

These motifs are representation of the Emirs costumes. Zigzags are also employed to create the rhythmic balance and suggest movement. These decorative motifs are what can be perceived on the attire of the Emir and his own horse. They are representative of his power and authority. Oil colour is the medium of this painting.

Emir's Rigalia II (Plate xxxi) Like the previous work this painting is also entirely made up of decorative motifs that are representative of the Emir. In this the dagi and the umbrella carry more weight. The horse adorement (Danka) can be seen in blues and greens at the right side of the painting while other motifs are simply to add vigour and balance to the painting.

Horse Rigalia I: (Plate xxxii) This painting is generally a composition of the various elements, of design that are common on the costumes of the horse. Deep greens against bright reds are used to create balance in temrs of colour. The ceralum blue and bright yellows soften the contrasts of the red and green. Top left is the head gear (danka) mid down is the dan Sokoto horse trapping. The laima (umbrella) and sword are stylized. Strokes on the bottom left are to break monotony and create rhythm.

Algaita: (Plate xxxiii) The algaila is the most famous musical instrument played for the royalty. Its rhythms in terms of the violently changing tunes characterizers a highly vibrant piece of music. In this painting an attempt is being made to represent such sounds. Middle left end depicts an image of head blowing an algaita. All the rhythm lines pervading the painting illustrate the various waves of the algaita sounds. Red. Is adding wormth while the greens complement to create more intensity and movement

Mai Kakaki da Algaita: (Plate xxxiv) This painting is an attempt to represent a simplified form of the musicians (Mai Kakaki and the Algaita) They are the



Plate xxx: *Emir`s Regalia I* (1995) 85x100 cm Oil on Canvas



Plate xxxi: *Emir's Regalia II* (1995) 90x100 cm Oil on Canvas



Plate xxxii: *Horse Regalia I* (1995) 75x90 cm
Oil on Canvas

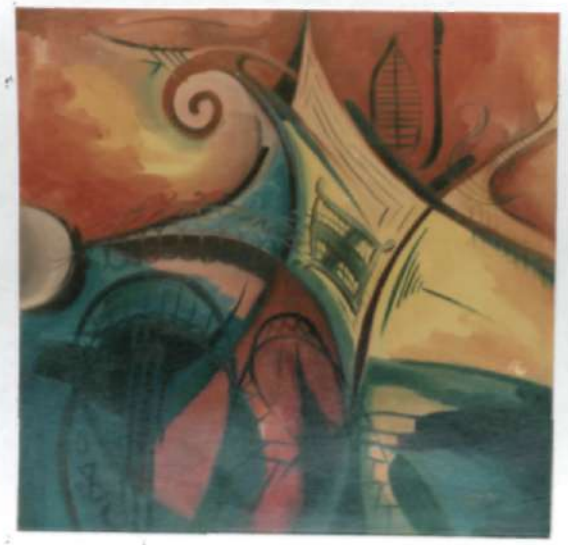


Plate xxxiii: *Algaita* (1995) 90x90 cm
Oil on Canvas

most important of the palace musicians the reds and blues represent the complementary rhythmic sounds of the Kakaki and the algaita as they are played simultaneously. The drum like motif in the middle tambari is added to depict the heart drumming effects of the instruments at play. Aninai and the jahi motifs used are for decorative purposes only.

Sarkin Yaki I: (Plate xxxv) This painting is on the subject of Sarkin Yaki . It is more decorative and ceremonial than Sarkin Yaki II. The sword and shield are put against a red background; horse trappings are also employed to add to the colour and splender of the worrior. The northern knot is used but stylised to give it less

prominence as against the horse, shield and the sword. The snail motif is stylised and used on the right and left hand coners of the painting. This is to create variety and harmony in the composition.

The Northern Knot and Umbrella I: *(Plate xxxvi) This painting seeks to use* the northern knot as a single element of design. Some repetition of the Dagi or northern knot is made. In the middle of the main motif is the gidan dara motif, used to break monotony, and create balance in design. Oil colour is the medium of this painting.

The Northern Knot and Umbrella II: (Plate xxxvii) This is a composition of the northern knot and an umbrella. It is a sequel to the last plate above, simplified both in colour and design. Only tints and shades or red and yellow are used. The Knot is also stylised using repeated strokes to represent the image of the knot. The umbrella in this case is of less prominence.

The Northern Knot a Lizard and Umbrella: (Plate xxxviii) In this painting an attempt is made to combine a simplified form of the dagi and the umbrella and the lizard. Curved lines cross-hatched serve to create rhythm and variety.



Plate xxxiv: *Mai Kakaki da Algaita* (1996) 81x89 cm Oil on Canvas



Plate xxxvi: *Sarkin Yaki I* (1996) 90x100 cm Oil on Canvas

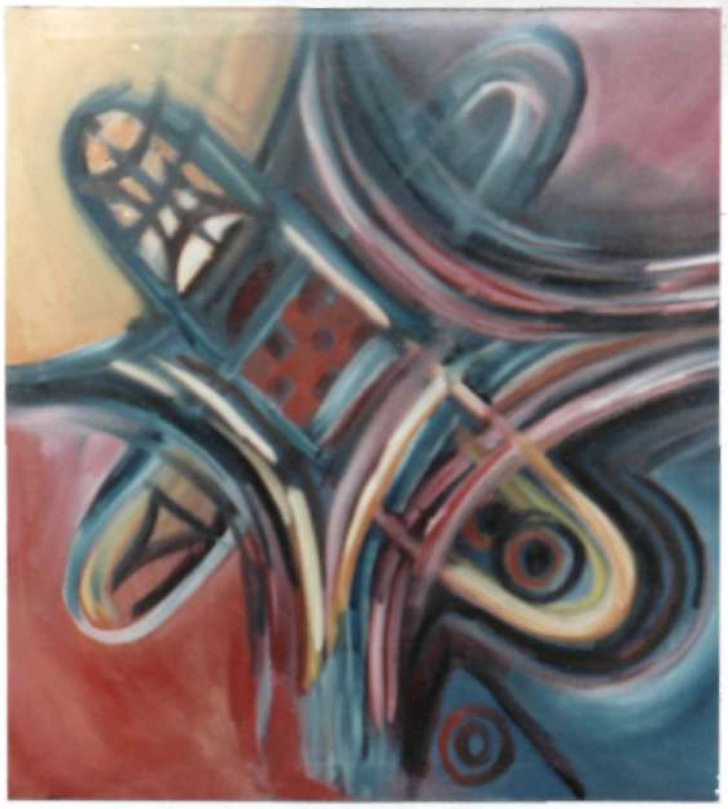


Plate xxxvi: *The Northern Knot and Umbrella I* (1996) 76x79 cm Oil on Canvas



Plate xxxvii: *The Northern Knot and Umbrella II* (1996) 76x79 cm
Oil on Canvas

Both positive and negative space interplay to give substance to this composition. The red is used to create contrast while the light greys in the lizard motif serve to subdue the intensity of the deep prussian blue and greens.

Motifs a shield and a sword: (Plate xxxix) Red and blue are juxtaposed in subtled hues and tins to produce a balanced composition of the shield and the sword. These weapons are commonly seen on the warriors and guards of the Emir. The lizard motifs used as decorative design on the shield are to break the weight of the blue and also create spacial relationship between the position and negative space. Yellow is mildly used to brighten up the composition and create harmony.

Motifs a Lizard and Umbrellas: (Plate xl) The lizard is an important decorative motif that recur often on costumes of durbar. An attempt is made here to combine decorative motifs of different kinds with the lizard and umbrella in a painting. The zigzags vertically painted represent architecture and the silk cotton tree. The triangular motif are representative of the dan Sokoto horse trapping . Inset are lizards. On the right side is the snail motif while at the centre of the lizard motif is the jahi motif. Tinted crimson and bright greys are used as background. Strokes of ivory black are used to create solidity and heighten contrast.

Durbar Decorative Motifs: (Plate xli) This painting is an attempt to document some decorative motifs used on durbar paraphernalia. Most of the decorative motifs here occur repeatedly on durbar costumes of the rider and the horse. The lexicon at appendix A provides the meanings to all of these motifs. Reds, yellows and bright greys are chosen for this composition. These are colours that are dominant on the costumes of the rider and the



Plate xxxviii:*The Northern Knot, a Lizard and Umbrella* (1996)
76x89 cm Oil on Canvas



Plate xxxix: *Motifs a Shield and a Sword* (1997) 76x79 cm Oil on Canvas



Plate xl: *Motifs a Lizard and Umbrellas* (1997) 76x79 cm
Oil on Canvas

horse in durbar procession. These motifs are not only used as decoration but also as symbolic elements of the people's cultural heritage.

4.2.3 CATEGORY THREE

A Prince a princess and the Emblem: (Plate xlii)

This painting depicts two figures each on a horse a male and a female in their costumes. The emblem refered to as the dagi in Hausa provides a unifying background for the figures as well as representing the power and fame which they symbolize. There is a repetition of the emblem on the sides and also at the top and bottom of the larger one. A representation is also made of the lizard motif. The umbrella motifs are also employed to create balance in design. The background of this painting is in cool blues and greens while the figures are in symphonies of reds and blues. It is one of the earlier works that fall in the category of exploratory studies.

The Emir on a Flying Horse: (Plate xliii) represents an Emir and subjects on horse back in a race. The flying robes of the Emir make it appear as if he were floating in the air. In the background are the silk cotton trees that are a common sight in Zaria. They were painted in subtle strokes to suggest speed and distance. The sky is also painted in rhythmic blues to show distance and speed. Reds, browns and white are used to represent costumes while the yellows represent, the rising dust. The zigzag and **aninai** (coins) motifs adorn the Emir's **alkyabba. Murdiya** motif is also employed to add balance to the overall design of the painting.

The Emir and the Chieftains: (Plate xliv) This painting represents an Emir in a durbar procession. A large umbrella hangs over the Emirs head while flanked on the left and right by his chieftains. The silk cotton tree and architectural forms can be perceived in the background. This painting is



Plate xli: *Durbar Decorative Motifs* (1999) 76x89 cm Oil on Canvas



Plate xlii: *The Prince a Princess and the Emblem* (1995) 76x79 cm
Oil on Canvas



Plate xliii: *The Emir on a Flying Horse* (1995) 76x79 cm Oil on Canvas



Plate xliv: *The Emir and the Chieftains* (1995) 76x89 cm
Oil on Canvas

rendered in red purples, blues and yellows representative of royalty power and authority. The alkyabba is deliberately made to flow to the ground to represent flamboyance and glamour. Various motifs are used which shows the zigzag the spirals and the aninai.

The Royal Salute (Plate xlv) Royal depicts an Emir returning the greetings of his subjects with a salute. His umbrella is adorned with the zigzag motif. Figures are abstracted including that of the Emir. Circles and zigzags are employed in the design of the horse trappings. The northern knot is represented faintly in the background sky. Yellows and complements of crimsons combined with prussian blues and different tints and shades are used to create contrast and value to the negative and positive space in the painting.

Three Musicians (Plate xlvi) This painting is aimed at representing the rhythm of music produced by the **algaita**, the **Kakaki** (trumpet) and the **tambari** as they are played together. The **algaita** has a high pitch while the trumpet gives a gliding melody as the tambari sounds complement them. Reds are representative of the rising and falling tones of the algaita while the yellows and greys represent the cooling effect of the sound of the trumpet and the tambari. Decorative motifs here are used to add colour to the rhythm of the music and the flow of design.

The Knight I: (Plate xlvii) The Knight is a painting of a warrior. It shows all the paraphernalia of war simplified in symphonies of purples, greens and yellows. The spear is placed vertically. Swinging horse bridles in the middle bear linear motifs. Lines cross- hatched represent the sulke (a metal robe or vest) worn on the body of the warrior.



Plate xlv: *The Royal Salute* (1995) 84x86 cm
Oil on Canvas



Plate xlvi: *Three Musicians* (1995) 76x89 cm
Oil on Canvas



Plate xlvii: *The Knight I* (1995) 48x63 cm
Oil on Canvas

In the background are strokes of deep crimson and green that suggest architectural forms. At the bottom right is a stylised dagi.

The Knight II (Plate xlviii) The greens and yellows employed in The Knight I (Plate xxxiii) are maintained. There is however the introduction of the motif known as dan Sokoto and zigzags. The snail motif is used to represent a turban on the head of the figure and also figures around it. The lizard motif is also used and the **jahi** showing submission as a mark of subordination. Prussian blue is used almost in its purest value and complemented by some shades of green.

The Knight III (Plate xlix) This is another expression of a warrior with all the paraphernalia of war. The Knight is seen attired in combat costumes. The metal helmet is an indication of foreign influences. The dominant colour in this painting is yellow which permeates most parts of the background. Horse trappings are stylised in blues and reds of different shades and value. Motifs are most schematized.

Horse, motifs and a cityscape: (Plate L) This painting is done purely in terms of abstract representation employing line as a basic element. The silk cotton trees in the background and the tambari in the yellow space create the much needed balance for the painting.

Murdiya and the zigzags are representative of horse trappings and adornment. Triangle circles and the umbrella motifs are a predominent feature in the costumes of durba. Here they are used to dot the cityscape as elements of a balanced design.

Emir's Rigalia III (Plate Li) This painting is aimed at representating the costumes of the Emir. They include not only what he wears but also what his own horse is adorned with. The sword symbolises political achievements and



Plate xlviii: *The Knight II* (1997) 90x100 cm
Oil on Canvas

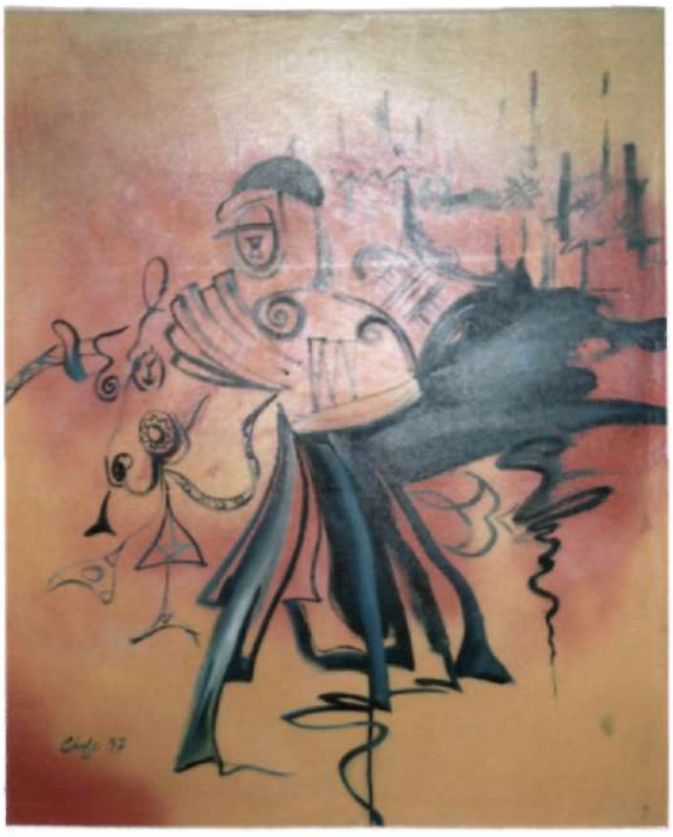


Plate xlix: *The Knight III* (1997) 90x100 cm
Oil on Canvas



Plate L: *Horse Motifs and a Cityscape* (1996) 76x89 cm
Oil on Canvas

military power. The gown of the Emir is designed intricately and the red and green robes show size, weight and flamboyance. Various motifs of the lizard, zigzag, the umbrella also adorn the Emir's robes in a splendour of colour and design.

Horse Rigalia II: (Plate Lii) In horse rigalia II an attempt is made at composing the various decorative motifs that are seen on its horse wear of the Emir. No horse can be more decorated and elegant in style. Most of the decorative motifs that can be found on the Emir can be found on the horse costumes. In the middle it is the horse bridle stylized to create variety in form and design. Other trappings are represented in the form of zigzags on flowing lines of light blue. The horse rider in most cases rides with a sword hung on the shoulder, to symbolise bravery and power.

Horse Rigalia III (Plate Liii) This is another painting like to previous one above but differs in the sense that it attempts to look at the rear adornments of a horse. Like the front the back of a durbar horse is as well attired in beautiful costumes of captirating grandour. This painting combines the hard edged and free flowing technique in its execution. The dagi can be seen stylized at the upper right hard to the middle. Some strokes in the distance are representative of swords and architectural firms in red. Red and green is used to create the much needed contrast for this painting.

Mai Tambura: (Plate Liv) In this painting an attempt is made at representing mai tambura as a musician in exclusion. The drums a painted to look like pieces of calabash. A red faifai is used as design element from the back mainly to repeat circular motifs in the composition. Heavy strokes below the left drum represent drum beat sounds. The camel is stylised allowing for the



Plate Li: *Emir's Regalia III* (1995) 100x100 cm
Oil on Canvas

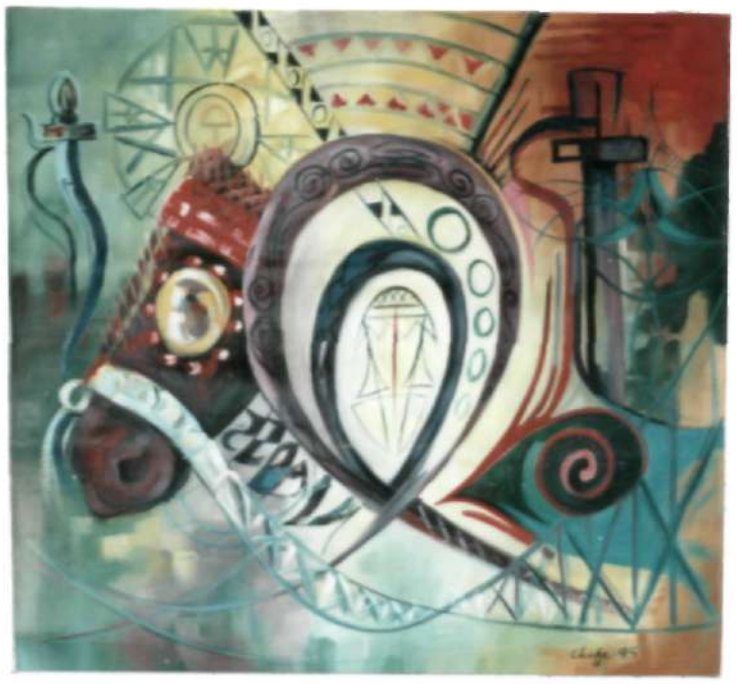


Plate Lii: *Horse Regalia II* (1995) 85x90 cm
Oil on Canvas



Plate Liii: *Horse Regalia III* (1995) 70x85 cm
Oil on Canvas

use of the aninai motif on its neck. Horse trappings are painted in red and blue. A figure is faintly painted on the rear of the drummer to create balance.

Sarkin Yaki II: (Plate Lv) This is a composition portraying the image of a warrior. This is represented by the use of various motifs of the snail and the northern knot. The shield and sword symbolize the chief warrior. Sharp strokes and diagonals create a tense atmosphere expected in the presence of Sarkin Yaki. Red is used to denote bravery and fierceness in the character of the warrior.

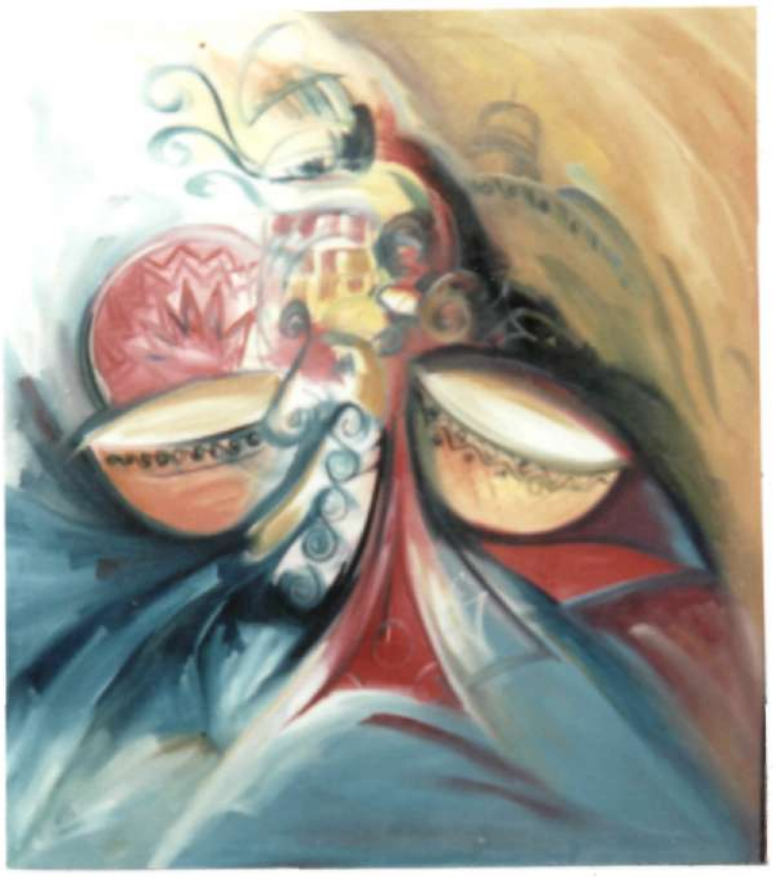


Plate Liv: *Mai Tambura* (1996) 90x100 cm
Oil on Canvas



Plate Lv: *Sarkin Yaki II* (1996) 76x79 cm
Oil on Canvas

4.3 CONCLUSION

Paintings produced in the conduct of this study are experimental in nature. That is why the researcher, in the review of most works described them as attempts to expressing ideas and themes. As stated earlier the works are either semi abstracted or fully abstracted. It is concluded that decorative motifs on durbar objects are readily useful elements for expression in painting.

4.4 OBSERVATIONS, RECOMMENDATIONS AND CONCLUSIONS:

This study made an analytical study of some decorative motifs in general use around Nigeria and Africa in general with a view to making comparisons in terms of their aesthetic and cultural values. From this study it is observed that these motifs have a universal character as elements of art but are subjected to different interpretations depending on the perception and socio-cultural background of the different peoples of the world. It is not surprising therefore, that some especially Hausa embroidery motifs have an idiomatic character. Osborne (1974) says, " there are no jungian archetypes in the field of visual arts. " It is observed that there are variety of decorative motifs that are in use in both sub saharan Africa and the Islamic cultures.

Patterns found on Hausa pottery fragments give a convincing evidence on the originality of a good number of these motifs to the Hausa.

Islamic art played an important role in the evolution and development of what may be regarded generally as Hausa decorative arts of which durbar patterns of design are part and persel.

This study reviewed eighteen works of art by ten artists, among whom five worked on durbar themes, while the remaining five derived inspiration from traditional decorative motifs. Both category of artists have provided useful

artistic visual information that helped in laying the necessary foundation for the conduct of this study.

The paintings produced in the conduct of this study found inspiration from a selection of some durbar decorative motifs in Zaria Emirate. It was observed that these motifs are mostly used by other peoples and cultures across the world. No claim is therefore made as to the originality of any particular motif to durbar exclusively. There is a strong indication that quite a great number of them were borrowed from outside influences. Some are however traditional as they can be found in ancient emblems of history, like artifacts. These forms and motifs possess qualities that can be artistically exploited for the purpose of creative painting.

Research in this area is also beneficial for a cultural documentation of durbar motifs as an important cultural event in Nigeria.

As mentioned previously various options were made with motifs, rider, horse musical instruments and colour. In all some thirty seven paintings were executed spread in the course of the study at various stages. The paintings may not necessarily be representative of the meanings of the motifs used in many instances. They may however, be expressive of the many inherent artistic qualities that abound in these motifs.

It is recommended here that research in this direction be encouraged so as to help in the promotion and preservation of Nigeria's rich cultural heritage that abounds in the various cultural festivals. More research into this area should be pursued by budding artists so as to broaden the scope and open up new ways and styles of expression in the use of traditional motifs in painting.

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APPENDIX A.

Lexicon of Selected Durbar Costumes and Motifs:

Alkyabba: The Emir's hooded robe usually carrying an elaborate decoration from head to bottom.

Algabba: A lacing usually triangular on the chest side of the gown worn by the most senior body guards of the Emir and on which is written their title of Dogari.

Aska: Knife; the term and a motif used to describe a gown worn by participants in a procession. The higher the number of knives the more prestigious the gown, ranging from aska biyu to aska tara.

Baten Doki: A decorated piece of material worn on the waist of the horse as adornment in a procession.

Dara: A round red cap made of wool formerly worn only by the royalty, and usually imported from Libya, Algeria or Pakistan.

Dan-gaba: A decorated piece of cloth worn on the chest of the horse.

Dan-goshi: A decorated piece of costume worn on the forehead of the horse.

Falmara: A vest worn by the Emir and some of his top brass officials.

Gabba: An elaborately decorated chest wear for the horse which carries more motifs than the dan-gaba.

Hutali: A piece of leather (in stripes) worn on the forehead of a horse to cover the eyes against dust.

Kalfazururu: A stripe of leather, usually well decorated, tied as horse trappings used to control the horse in a race.

Kufta: An elaborately decorated kaftan and a pair of trousers usually worn under the alkyabba.

Kwalkwali: A cone shaped helmet worn by warriors and sometimes the Emir's body guards in a durbar procession.

Laima: The umbrella used only by HRH, the Emir in any durbar procession. Its motif appears on the Emir's costumes.

Makare: A neck wear for the horse that can be found only on the Emir's horse. Some are elaborate in design and long enough to cover the length of the horse's neck.

Malfa: A large round grass woven hat mostly worn by the elderly.

Rawani: The turban. It comes in different colours and serves as status symbol, the Emir usually wearing white while the body guards use black and idigo colours

Sandar girma: The staff of royalty held only for the Emir by the Sarkin Zagi. (see plate i).

Sha-firji: A piece of cloth made of leather in stripes worn above the horse's nose as decoration and to prevent the horse from staining its other costumes as it sneezes or expels mucus.

Sulke: Metal robes worn by warriors and body guards as protection against the sword, spear or arrow strike on the body.

Takalma (Suka dubu): Sandals made of leather referred to as a "thousand stitches", worn by the Emir and some of his senior officials

Tinjima: A piece of material made of leather or other fabrics worn from the forehead of a horse to the tip of its nose.

Some of the Decorative Motifs that occur on Durbar Paraphernalia :



Algaita: A musical instrument bigger than a flute, played for the Emir.



Aninnai: Coins They are symbolic of monetary affluence.



Babban yatsa/hawainiya: Heathcote (1984) the thumb or the Chameleon. This motif is symbolic of patience and steadfastness.



Bubukuwa da kwai: The swan with an egg. This motif stands for protectiveness and care for the offspring.



Ciki da waje: Movement in and out. As in the principle of dualism, this motif symbolises struggle in life up and down.



Ciki da waje (Mai damara): *Movement in and out with bands. Its* meaning is the same as the above one.



Dagin karfe: A metal not or feline paw. This is considered as a symbol of power associated with the traditional rulership.



Dagi: feline paw Symbol of power and authority.



Dagi: feline paw (Stylized in the course of research). Same as above



Dagi dan sarki: feline paw referred to as the prince, because of its beauty and elegance



Dan Sokoto: Horse trappings from Sokoto



Dan Kano: Horse trappings from Kano.



Dan Sokoto (Mai tambari): Horse trappings with the drum motif from Sokoto A symbol of protection in old Hausa traditions.



Dan Sokoto (Mai sirdi): Horse trappings with saddle motif from Sokoto A symbol of protection in old Hausa traditions.



Garkuwa: the shield. This symbolises fortification and protection against harm.



Jahi: The salute from the Emir's subjects in a durbar procession. A symbol of submission and allegiance to the ruler.



Kafin laima: Heathcote (1984) p. 107 the struts of an umbrella. Part of the Emir's regalia. Symbol of stability of firmness.



Kaho: The horn. The town criers instrument. It is symbolic of attention and awareness.



Kahon Karo: (Ref to the ram) Collision horns. It signifies courage to fight and confront danger without fear.



Kakaki: The trumpet. This is the Emir's musical instrument of power and authority, that is meant to be blown only for the Emir..



Kodi / wutsiyar hawainiya: Heathcote (1984) p. 109 Snail shell or the tail of a chameleon. This motif symbolises unity, perseverance and promise.



Laima: Umbrella. This motif is symbolic of the majesty associated with the Emir.

Maciji: Snake. A totem and a symbol of danger in old Hausa traditions.



Mafeci (Mai lema): Umbrella like fan.



Mafeci (Mai takon rakumi): Camel foot like fan.



Mafeci (Mai jahi): Fan with the motif of allegiance or submission.



Mangwaro da ado: Mango with adornments. A motif used on flowing robes of the royalty.



Murdiya: Heathcote (1984) V.II P. 109 the squeeze. Like "kodi", it is symbolic of unity, promise and support.



Sulke: Metal robes. Like the shield, it symbolises protection.



Takobi: Sword. Symbol of battle.



Takon Rakumi: The camels' foot mark. Also a large round mat. It signifies a seat of the Emir.



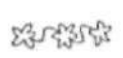
Tambari: the royal drum. It is symbolic of protection and warmth.



Tsayuwar Wata: Position of the crescent. A symbol of Islam. Also a symbol of youth and freshness in old Hausa tradition.



Wala-wala: Going in and out in a zigzag manner. (See ciki da waje). It signifies con and elusiveness.



Furanni: Flowers. This motif signifies bloom and growth.



Kadangare: The Lizard motif often occurring on the trousers. It is a symbol of fertility.

Durbar Participants and Artisans Interviewed

The people interviewed who are amongst the chieftains, guards ranks and artisans were:

1. Mohammed Aliyu - **maji-dadin Zazzau** ; A high ranking participant and chieftain.
2. Yakubu Ladan - **galadiman shantalin Zazzau** ; a senior rider and participant. (see plate I) The figure on horse back third from right.
3. Ismail Magaji - **maitafari** ; A youth horse rider and also an artisan. The oral data from these interviews consist of some rooted conventions attached to the motifs and colours as they appear on the costumes of various strata of horse riders. A lot of literary information was gathered concerning the hierarchy and order of parade at a procession. Since the costumes and design are the main concern of this research, the above information in particular, was not of much use and therefore, disregarded.