

**ARCHAEOLOGICAL RECONNAISSANCE OF SELECTED VILLAGES IN IGBO-
ELERIN, LAGELU NORTH LOCAL COUNCIL DEVELOPMENT AREA, OYO STATE,
NIGERIA.**

BY

**TELLA, ABIOLA OPEMIPO
PG/MA/17/01428**

**DEPARTMENT OF ARCHAEOLOGY AND TOURISM, FACULTY OF ARTS,
UNIVERSITY OF NIGERIA, NSUKKA.**

DECEMBER, 2019.

TITLE PAGE

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**A PROJECT REPORT SUBMITTED TO THE DEPARTMENT OF ARCHAEOLOGY
AND TOURISM, FACULTY OF ARTS, UNIVERSITY OF NIGERIA, NSUKKA, IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF
MASTERS OF ARTS (M.A.) DEGREE IN ARCHAEOLOGY.**

DECEMBER, 2019.

CERTIFICATION

This is to certify that **Tella, Abiola Opemipo** with registration number **PG/MA/17/01428** a Masters of Arts (M.A) Student of the Department of **Archaeology and Tourism**, University of Nigeria, Nsukka has satisfactorily completed the requirement of the course and research work for the award of Master of Arts (M.A) Degree in Archaeology and Tourism.

DEDICATION

This work is dedicated to the memory of late Chief Mrs.**Rachael Oladoyin Babatunde (nee Olojede)**. Thank you very much for your investment in the gift you gave me. I am most grateful and will forever appreciate your sacrifices and labour of love. Also, to my uncle late, Mr. Abdulwakeel Adesoji Oladimeji-Ibraheem. You will always be remembered for your selflessness.

ACKNOWLEDGEMENT

To the giver of life, the one who is, was and is to come; “I say from the pages of my heart, let my worship begin but never end.” Thank you God for my work with you has always been profitable. Despite my unfaithfulness, you stayed faithful to your promises as “morning by morning new mercies I see.” Thank you **El Elyon** for the journey so far and the successful completion; there is none like you.

My sincere appreciation goes to my fatherly supervisor **Professor A.M. Ibeanu** who diligently read my work while given constructive criticism and useful suggestion and notes to make sure that the best is achieved. Silver and gold I do not have but I pray earnestly that your expectation will not be cut short and God will reward you for your effort.

To the entire **PG Board** of the Department of Archaeology and Tourism- Professor A.M. Ibeanu (HOD), Professor E.E. Okafor, Professor P.U. Okpoko (DVC Administration), Dr (Mrs.) P.I. Eze-Uzomaka, Dr (Chief) E.I. Itanyi, Dr E.E. Okonkwo, Dr (Mrs.) C.C. Oguamanam, Dr E.A Nawnkwo-Whyte. I really appreciate the time and effort spent in teaching me to be Master of the profession. God will bless you accordingly.

To my family of orientation headed by my one and only dad of life Mr. M.A. Bamidele (Mr Daddy). My mum Mrs. I.A. Bamidele (Dr mummy), my sisters Miss A.M. Bamidele (Sis Dee), Mrs. A.O Adegboyega (Buskenge) and my bro Messer O.O. Bamidele. Thanks very much for being part of this journey, you are all greatly appreciated and I look forward to achieving more with your support.

To my family of procreation led by Mr. Olaniyi Ibiyemi Tella, words cannot express what I feel for you. You are one person that has an unwavering believe in me even when I doubt myself.

Thank you for being a loving, caring, doting and encouraging husband. I appreciate the fact that you made leaning unnecessary as you taught me how to stand and face everything that comes. You are god sent and one of the greatest gifts I have. To my darling son Elyon Oluwasolabomi, thanks for staying strong for me, for being my dear friend and for your sensitivity. Thanks for listening even when you do not understand and I sincerely appreciate mothering you because you are a rare being. I love you and your dad dearly to the moon and back. I believe that as God lives, and never sleep nor slumber, we will do more as this is just an icing on the cake.

To my family by extension, I am grateful to Baale and Olori Moses Olujimi Ogunsakin who helped in securing for me the villages used as case studies and for continually praying for my success. You two are a part of my success and I will forever be grateful. I want to sincerely appreciate Tella, Boluwatife Elizabeth for babysitting her cousin for me. My sincere appreciation goes to my grandma Hajia W. E Ibraheem (nee Oyejide), my aunt Mrs J.M. Yahaya, my mother in-law- Mrs Susannah Olaperi Tella, Mrs Bamidele Adejoke (nee Adeleye), Mr Olojede Akinwande and family.

Since “family is not by blood alone,” I appreciate from the deepest part of my heart friends turn family. Mr Nurudeen Adeyemo (so selfless is this man that I can write a book on him), he has always been there for me since I was an undergraduate and he has never left me to myself. He says “I got your back” and acts it at all times. I also appreciate Mrs Adeyemo a very good helpmate of her husband, Mr. Aidi Abdulhakeem (minalijanja ti o common); Teejay as he is fondly called knows how to push one to succeed and he did that with me. I would be an ingrate if I fail to mention my very good friend and gist partner- Ajayi Boluwaji David (A.B.D. to shaproper); thanks a bunch for lending me your ears at all times, and for proofreading the many drafts I wrote for this work. Mr Ayuba Shakir is a wonderful brother and fun to be with. Fatiat

Faro- Ogunbiyi (FFO my friend of all season) my scholar and proofreader; we play, gist, fight and continue the cycle. Halilu Aishat Ochuwa (Shatty oremi lati lai lai), a friend in need and indeed. She read and read the work without complaining. I sincerely appreciate your unflinching support. Mrs Ali is a darling to the core and I like the way she mothers me, Ms Nyey T.B (not tuberculosis o) has a large heart and accommodated me in a part of it. Thank you all for filling the gap and for being there for Elyon and I through thick and thin.

To the church of God at home and in Nsukka, I appreciate your prayers and encouragement may God bless you all. I specifically appreciate the families of Elder Mayowa Oyetunji, Pastor Mgboji Chukwuma, Pastor Adewoye Adekunle and Pastor (Mrs) Ngozi Anyaegbunam. May the Lord continually strengthen your ministries. To the Non academic staff in the department of Archaeology I appreciate you all. Finally I appreciate the villagers of *Adeyipo, Apatere, Isero, Ogunbode, Oyedeji, Alape and Ajipa* for supporting this work with the needed information.

Thanks and God bless you all

Tella, Abiola Opemipo
2019

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ABSTRACT

This research work focused on archaeological reconnaissance in Igbo elerin Lagelu North Local Council Development Area of Oyo State, Nigeria. The research aims at collecting the tradition of the origin of the inhabitants of selected villages in Igbo elerin, studying and documenting the archaeological and ethnographic sites and features in the area, documenting the local craft or industries in the area to understand the peoples' subsistence over time and documenting the indigenous knowledge systems of the people with the hope of understanding artefact symbols, values and belief systems that mark the peoples' identity. The methods adopted for the research include oral tradition, archaeological reconnaissance, mapping and ethnography. Oral tradition as used in this research helped in collection of the tradition of origin of the people. It established that though the people of the villages studied were migrants but has through time claimed autochthon. Oral tradition also helped in clarifying the meaning and function of each find. Archaeological survey which was done by walking around the sites in the selected villages aided the documentation of sites and features in the area. Mapping of the sites helped in showing the spatial distribution of finds and features. Ethnography was used to study the indigenous knowledge and technology of the area. The research revealed finds and features which include; old pottery making site with some walls of the workshops still standing, extinct black soap making industrial site, ash mounds, a sand fortification, abandoned settlement, and refuse dump. It also revealed from ethnographic sources; masquerading, water bodies (stream), talking drum, Newbouldia laevis, village square, and medicinal herbs garden. The work succeeded in achieving its aims and it is expected that it will serve as a reference for further research works.

CHAPTER ONE

Introduction

This research work is on selected Ibadan variants of the Yoruba ethnic group that inhabits *Igbo elerin* district of *Lagelu* North Local Council Development Area (LCDA) of Oyo State. The villages in *Lagelu* North and their inhabitants come under the broad umbrella of *Igbo elerin* which literally means forest of elephants. History has it that in time past, large numbers of elephants were hunted around the area and when the need arose for a collective name for all the villages and hamlets, *Igbo elerin* was agreed on. *Igbo elerin* district is made up of more than a hundred and ninety villages and hamlets of the people of Ibadan. The language of the inhabitants of the area is Yoruba with emphasis on the Oyo dialect (M.O. Ogunsakin and M. Owolabi, pers com Sept 8, 2018). Though there are transient settlers from other Yoruba speaking areas (such as Iwo, Ede, Awo, and Ife); the east and the northern part of Nigeria as well as beyond. *Igbo elerin* consists mainly of Yoruba people of Ibadan whose ancestors founded the villages.

These ancestors of the now known as Ibadan people, were migrants from places like *Offa Ile*, *Ile Ife*, *Isero Ile*, *Awo*, *Obokun*, *Fesu* to mention a few all-in present-day Osun State. The *Igbo-elerin* district also consists of people who migrated internally within settled villages for example, people from *Alape*, *Baba sango*, *Adunmu*, *Ajipa*, *Kabio*, and *Aboke*. The migration of the forebears of the people of *Igbo-elerin* was either as a result of the internecine war, strifes and civil commotion that ravaged Yoruba land in time past; as Ibadan was then a war camp and renowned warriors wanted to be associated with each other (B. Adebowale, pers com, Jan 24, 2019). Hunting activities for subsistence also got migrants settled in places with much game. The need for expansion or the desire to own a settlement was also reasons for migration. Hence, each village is predominantly made up of people who share common ancestry, culture, and

language. Over time, these settlers claimed indigenous and became autochthonous (M.O. Ogunsakin, S.Adekunle, and M. Owolabi, pers com Sept 8, 2018; B. Adebowale, pers com, Jan 24, 2019).

The inhabitants of some of these villages like *Apatere* and *Ogunbode* were known to be potters but with modernity and advanced technology, pottery making gradually declined and was overtaken by the use of plastic and metal wares. However, evidence of pottery production such as large pots for collecting and storing water in individual compounds is still common in the area. In the villages of *Apatere* and *Ajipa*, there used to be famous blacksmithing families, but today, blacksmithing has phased out in *Ajipa* while in recent times, the trade has experienced a significant decline in *Apatere*.

The settlement pattern in *Igbo-elerin* is nucleated with the inhabitants living communally. Their mud houses are rectangular in shape and built from clay; plastered and/or un-plastered with cement, roofed with corrugated iron sheets. Rivers or streams are used as boundary markers between villages. The implication of which is that crossing over a stream or river as the case may be often time indicates entry into another village as noted by (Atherton, 1983). Each of these villages is headed by a traditional ruler who is referred to as *Baale*. *Igbo-elerin* is well-drained making it suitable for agriculture with many of the rivers and streams are tributaries of *Osun* River. Before now, the people of *Igbo-elerin* district's sources of water were the rivers and streams flowing through their villages. But with the drilling of boreholes as community development projects by individuals, organizations, and governments, the use of these streams has reduced to periods of the dry season when there is a shortage of water.

The landscape of *Lagelu* North is plain with forest vegetation that makes for agriculture and subsistence of the people of *Igbo-elerin*. As a result, agriculture is the mainstay with farms

divided into two sections. The one close to the houses or hamlets locally called *oko eti ile* where food crops such as vegetables, corn and/or cassava are grown. The bigger farms are usually far away from the homestead and are used for the cultivation of mainly cash crops and varieties of fruits. These farmlands are owned by individuals or families within a village and each member of the family has his portion which is usually demarcated using *Dracaena fragrans* (*peregun*). The large cultivation of cassava makes the processed flour (*amala lafun*) their staple food. Goats, sheep, and local fowls are domesticates of the people of *Igbo-elerin*. The inhabitants also engage in palm wine tapping whilst the availability of large tall crowned trees gives room for lumbering in the area.

Aside from farming, the people of *Igbo-elerin* are also artisans making a livelihood from local crafts and industries such as broom making, basket weaving, palm oil processing, and black soap making. Broom is made by using a sharp object like a knife or razor blade to scrap the vines of the midribs of *Elaeis guineensis jacq* (palm tree) and/or *Cocos nucifera* (coconut) frond. Baskets are woven by skillfully piecing simultaneously the fibrous and pliable part of the branches of *Elaeis guineensis jacq* into each other to produce containers for storing things, carrying goods, sieve for cassava flakes (*garri*), and roost for chickens. Palm oil processing-the extraction of oil from the fruit of *Elaeis guineensis jacq* (palm trees) can also be found in the area. This extraction of oil follows the step of cutting down the bunch of fruits and either handpicking it or using a machine to thresh the bunch for easy extraction of the fruit. These fruits are then processed to get the oil while the kernel (*esan*) and fiber (*iha* and *oguso*) are used as combustible material for cooking of the oil and other domestic cooking. The nut is further sold to industries where they are processed to produce palm kernel oil. For black soap making, the raw material is the pod of *Theobroma cacao* (Cocoa) or husk of the palm fruit. These cocoa pod and palm fruit husks are

burnt to ash, soaked in water to produce potash and mixed with palm kernel oil then cooked till the black soap is formed. Other indigenous knowledge of the area includes traditional rain control and traditional bone setting.

To their religious beliefs and values, despite the presence of foreign religion of Christianity and Islamism, the people of the villages in *Igbo-elerin* still hold tenaciously to the African Traditional Religion (ATR). Some of the villages despite having affiliations with either Christianity or Islam are ardent devotees of gods like Sango (the god of thunder), *Ogun* (the god of iron), *Obatala* (the god of purity), and *Esu* as well as goddesses like *Osun* (the goddess of fertility). They also believe in ancestral worship evidenced in *Oro cult* and masquerade (*egungun*) with each having its accompanying festivals.

The people of *Igbo-elerin's* interaction with their environment for settlement and subsistence leaves archaeological imprints such as shrines for the worship of the various gods, features, and formations such as ancient traditional buildings, remains of buildings, fortification, pots/potsherds, old soap making site, refuse dump and ash mounds from the making of soap. There are also ethnographic data which include extant industrial sites of black soap making and palm oil processing as well as blacksmithing. In spite of all these, no study has been carried out in the study area on the early occupation, archaeological evidence or debris of past human activities. This falls short of archaeological investigations that have been carried out in places like *Old Oyo, Ile Ife, Orile Owu, Osogbo, and Ipapo- Ile* which are within the same region with the place under study.

In Old Oyo for instance, archaeological investigations began with the work of Clarke in 1938 and 1939 (Folorunso, Oyelaran, Tubosun and Ajekigbe, 2006; Agbaje-Williams, 1981). Further investigations were by Walters, (1954); Willett, (1956 and 1957). Archaeological dig in old Oyo

started with Willett's work; his investigation of Mejiro cave revealed assemblages of the late Stone Age. Others were by Smith and Williams (1966), Soper (1978) where they studied settlement pattern, site and feature distribution of the area. Soper and Darling (1980) and Agbaje-Williams (1981, 1983; 1986, 1989, and 1990), whose extensive work on the area was to add to what was already known of the site, validate claims and give deeper insights through excavations in the area (Folorunso, et al, 2006; Agbaje-Williams, 1981). The site of old Oyo was revisited in 2006 by Folorunso, Oyelaran, Tubosun, and Ajekigbe. They employed the use of a multidisciplinary approach that allowed the use of modern surveying techniques that were hitherto not used in previous archaeological investigations (Folorunso, et al, 2006).

In Ile Ife Babalola, (2011) stated that archaeological investigation started in the 20th century with Frobenius (1910) works on terracotta, lithics and paved floor made with potsherds to the different digs targeted at recovering artworks by Murray (1948), Fagg (1953), Fagg and Willett (1959), Willett (1960, 1967), Myers (1967), (Willett 1969, 1970), Eyo (1970, 1974), Garlake (1974, 1977), Eluyemi (1985, 1987) and the investigation on spatial distribution of potsherds pavement by Ogunfolakan [1994] Other sites of archaeological investigations around Lagelu North Local Council Development area include Agbelusi (2013) effort to identify the existence and occurrence of archaeological features in *Orile Owu*. Babalola, (2011) attempts to understand the various part of the society that constitutes the ancient town of *Ile-Ife*. Aleru (2014), move to understand the way of life of the people of *Ajambata*. Ogundiran, (2011) archaeological investigations were conducted to excavate the disappearing settlements at the Osun grove. Balogun (2008), reconstruction of the cultural history of the people of *Idi-omo*; and Agbaje-Williams (1989) archaeological reconnaissance of *Ipapo Ile* for inventory and collection of surface materials.

This research therefore, is the first in *Igbo-elerin* district and it is important as a pioneer work to lay emphasis on documentation of archaeological sites and features in the area. This will throw more light on the human imprint of the past, intergroup relations within and between the villages and the dynamic relationship between man and his environment in time perspective.

1.1 Statement of Problems

Igbo elerin in Lagelu North Local Council Development area consists of over a hundred and ninety villages with inhabitants that have interacted with the environment and left archaeological and ethnographic impacts. However, there has been no documentation of these resources. This work is, therefore, a pioneer archaeological investigation in *Igbo Elerin*. This study is borne out of paucity of archaeological research in the area when compared with other parts of Yoruba land like Old Oyo, *Ile Ife*, *Orile Owu*, *Osogbo*, *Ipapo* and even in some local government areas such as Akinyele and Oluyole within Oyo State; where either ethnoarchaeological, ethnographic and/or archaeological investigations have been carried out. Another problem identified is the lack of documentation of the tradition of the origin of the people. Hence, this study would identify and document potential sites that would enhance our understanding of past human behaviour and subsistence patterns whilst also documenting the traditions of origin of the people of the villages studied.

1.2 Research Questions

- 1) What are the traditions of origin of the villages studied?
- 2) What types of archaeological imprints are found in the environment?
- 3) What are the indigenous knowledge systems of the people?

1.3 Research Objectives

This work aimed:

1. To collect the tradition of origin of the inhabitants.
2. To document and study the archaeological and ethnographic sites and features in the area.
3. To document the indigenous knowledge systems of the people such as local crafts with the hope of understanding artefact symbols, values and belief systems that mark the peoples' identity.

1.4 Methods of Research

To achieve the research objectives, the methodology employed by the researcher is qualitative. A qualitative research method is that which is inductive; and arranges data collected into their different groups whilst taking note of the relationship amongst the groups (McMillan and Schumacher, as cited in Astalin, 2013). It is a methodical form of inquiry that helps to build a comprehensive, mostly narrative, description to make known the researcher's understanding of a social or cultural event (Astalin, 2013). The qualitative methods used in this research are primary and secondary sources and they are further explained below.

1.4.1 Primary Source

The primary source of data used in this research provides the researcher with firsthand information needed for documenting and analyzing descriptively the findings of the research. The primary sources of data used are oral tradition, archaeological reconnaissance, mapping, ethnographic data collection. These primary sources of data collections are further x-rayed as research instruments.

1.4.2 Secondary Sources

Documentary resources form the secondary sources of data used in this research. Information on works that have been done in places that fall within and around the studied area and beyond but relates to the topic under study from published materials such as books, journals, magazines,

articles, and unpublished sources such as the internet and projects. This is done to gather data that are essentially important in achieving the objectives of the study with the belief that the use of these techniques will help to collate adequate data necessary for this research.

1.4.3 Research Instruments

The research instruments as the tool kits for this research are oral tradition, archaeological reconnaissance, mapping, and ethnography. Each of the instruments and how they are used in the research are further discussed below.

1.4.3.1 Oral tradition

Rosenberg and Vansina (as cited in Wilson, 2015) says oral tradition are words of the mouth narrating events that occurred in time past. It is usually passed down generations such that it becomes the belonging of individual cultural groups. The storehouse of oral tradition is usually the human memory where it is recalled in times of need. Moss and Mazikana (1986) opined that oral traditions are past recollections usually conveyed by the words of the mouth and narrated. They develop naturally from within and from the changing aspect of a culture. The widespread oral tradition in a given culture is through verbal means and its safekeeping, and transfer may be delegated to a set of people (such as griots). Oral traditions are not direct experiences of the narrators but are verbally passed down, and this makes it qualify as oral traditions.

It is a method employed in eliciting information in cases where there are no written records of peoples' history and overtime it becomes hampered by errors or omissions and biases. Oral tradition as used in this research was collected from the heads (*Baale*), chiefs and other members of the villages (both male and female) studied. The reason for which was to know the tradition of the origin of the people; as well as to locate and interpret sites for insight and understanding of what the material culture of the people means and what they were used for. In the villages

studied in *Igbo elerin*, the tradition of origin collected revealed that the villages were migrants who later became autochthonous. It was also from the oral tradition of the people that the researcher was able to know of the past pottery-making craft in *Apatere and Ogunbode* and extinct blacksmithing in *Ajipa*. The oral tradition of *Adeyipo* apart from telling us the tradition of the village also informs us of the drumming skills of the inhabitants and the reason for the *Ayan (drummer)* prefixes in some of their names. However, the traditions of the origin of villages have been subjected to distortion in time and space.

1.4.3.2 Archaeological Reconnaissance

This is a careful examination of an area by the archaeologist who aims at gathering archaeological data and features without excavating. Ashmore and Sharer (2010) refer to archaeological reconnaissance as a methodological effort of locating sites and features to get sufficient data by observing those things on the earth's surface using the naked eye and/or using special equipment to check for those beneath. They further submitted that reconnaissance as an archaeological method does not usually involve disturbing or moving the earth and in cases where it does, the disturbance is negligible when compared to that of the archaeological dig. Archaeological reconnaissance of the study area was carried out in September, November, December 2018 and January 2019. The reconnaissance of the studied villages was done by walking around the area in the company of village guides and research assistant to locate archaeological sites. Ashmore and Sharer, (2010) stated that, though the walking method of reconnaissance is slow, it is the most painstaking and careful means of ensuring that no details are omitted).

Findings in the study area using archaeological reconnaissance revealed an old pottery making site with some walls of the workshops still standing, extinct black soap making industrial site,

ash mounds, a sand fortification, abandoned settlement, and refuse dump. Surface collections of potsherds that will be reconstructed were also made at the extinct pottery production site. Photographs were also used to illustrate data collected pictorially.

1.4.3.3 Mapping

Mapping can also be referred to as cartography. According to Leydesdorff & Persson, (2010) maps provide a natural baseline for the study of spatial dynamics. As put forward by Jacobson (2006), mapping is an art, a technology and a scientific production of maps which symbolically are virtual representations of spatial data. For this research work, the coordinates of the sites were taken with a Global Positioning System (GPS). This GPS is a satellite navigation tool used to determine the positioning of identified sites and features. The readings of the GPS of each studied village and sites for the research was given to a cartographer who transferred it to a Geographic Information System (GIS). A GIS according to Esri (2012) is a computer-based software application that is used to connect geographic with descriptive information. They are a depiction of features on the earth's surface on a computer. It is from the GIS depiction of the coordinates of the studied villages and sites that the readings were represented on a map.

1.4.3.4 Ethnography

This is a qualitative research method that can be employed when studying the belief system, socio-cultural and behavioural patterns of a sizeable group of people based on observing them for a set time whilst giving meanings to the data collected (Denzin and Lincoln; Reeves, Kuper and Hodges; Berry as cited in Naidoo, 2012). Ethnographic data were collected using participant observation and interviews. Data was collected on the way of life of the people of the selected villages in *Igbo elerin* for an understanding of their material culture and subsistence pattern. The indigenous industries and technologies studied ethnographically are blacksmithing, black soap

production, palm oil processing, basketry, broom making traditional bone setting and traditional rain control. In the study of the indigenous industries and technologies, the craftspersons were observed whilst they work while the researcher intermittently asks them questions on the techniques and processes of production. Masquerading, water bodies (stream), talking drum, *Newbouldia laevis*, an African research library, orchard, and medicinal herbs garden also form part of the ethnographic data collected.

1.5 Significance of the Study

This study is of great significance since no archaeological research has been conducted in the area; it will serve as reference material for researchers and archaeologists. It will also bring to limelight archaeological and ethnographic resources found in selected villages of *Igbo-elerin* district of *Lagelu* North Local Council Development Local Area of Oyo state. Also, it will map and document these resources as a means of adding them to archaeological records and for further archaeological research. The study would further enhance our understanding of rural communities and their awareness of their heritage resources and cultural identity.

1.6 Scope of the Study

The study covers seven villages- *Apatere*, *Oyedeji*, *Ogunbode*, *Adeyipo*, *Alape*, *Isero*, and *Ajipa* all in *Igbo-elerin* district of *Lagelu* North Local Council Development Area of Oyo State. These villages were randomly selected as test experiments for available cultural materials. The villages were studied for an insight into their interactions with the environment, their cultural identity- subsistence pattern, values and belief systems; indigenous technology for an understanding of their activities in time perspective. Findings from the study of these villages are industrial sites of pottery and soap production, ash mounds, sand fortification, abandoned settlements, refuse dump, shrines, indigenous technology of blacksmithing, black soap

production, palm oil processing, basketry, broom making and indigenous knowledge system of traditional bone setting and traditional rain control.

1.7 Limitations to the Study

This study is limited by several factors which include insufficient time arising from the pressure of other academic works. This was however overcome by going for the fieldwork during the holiday. Another limitation to the study was the attitude of the locals who would not share information except they were given monetary incentives as they believed that information sourced from them will later be used to collect money from the government or political officeholders. This challenge was overcome by giving them the little I could afford and also, the help of some educated village heads helped to check the excesses.

CHAPTER TWO

LITERATURE REVIEW

2.1 Empirical Literature Review

Empirical literature review puts this present study within the context of existing literature as documented by various authors. Archaeological reconnaissance is vital to the understanding of the past; it entails systematic attempts to identify archaeological sites, including their exact geographical locations (Ashmore & Sharer, 2010). Often, archaeological reconnaissance is carried out to locate sites with promising evidence of human settlement and occupation for further archaeological survey and excavation. In light of this, pieces of literature that have applied or made use of the epistemological phenomenon of archaeological reconnaissance and ethnoarchaeology were consulted and reviewed.

In gathering ethnoarchaeological data, the archaeologist just like his or her counterpart the anthropologists lives, dines, and wines as much as possible with the local people to gain adequate information (Ogundele, 2014). In light of this, Johansen, (2004) researched on prehistoric secret societies: an ethnoarchaeological model of origin and identification. The study attempts at understanding the circumstances that favour the emergence of prehistoric secret societies, the condition, and cause of their functioning in secrecy, and also the possible ways of identifying their presence in the archaeological record. The method employed in obtaining data was ethnography as well as an archaeological survey. Results revealed that secret societies could arise and become maintained if and only in case where specific situations for instance; social sophistication, inequality, centralized control of excess and hierarchical power structures are in position. Johansen fails to indicate the secret society examined but this research examines the

secret society of Oro and masquerades cult and their functions in the villages where they are found.

Although Akhigbe, (2002) work on the study of Edo religious beliefs and the effect of foreign culture using *Sabongida-Ora* as a case study tended towards cultural resource management. Its ethnoarchaeological approach made it an accessory to this chapter. The research aimed to examine the peoples' belief in Supreme Being, divinities, and spirits; understanding of the past and the effect foreign religion has on the traditional belief system. The researcher employed an ethnographic method (interview), archaeological survey and photography in the data gathering process. Findings revealed that the people studied believe in *Osanobua* the Supreme Being, divinities as creations of God made to perform certain functions and *Ehi*, *Uhuvu*, and *Obo*. Their belief in ancestors is rooted in reverence to those family members who though has physically departed their people through death but nonetheless, they are still regarded as part of the family. It is important to note that though the bombardment of the foreign religion was high, many parts of the culture were still observable. Though the author studied deities of which only *Esu* is similar to that which is found in this study, other deities found in the study areas of this research are *Ogun*, *Obatala*, *Osun* and *Sango*.

Akabike (2002) carried out an ethnoarchaeological study of wood carving in *Ifitedunu*. The work aimed at examining the types of wood used in carving; the suitability of such woods for different purposes; the various objects carved from wood; the tools used and functions of objects produced. The methods employed in the research were oral interview and participant observation. Findings revealed that objects can be carved from stone or wood but emphasis was on wood. Also found were tools for carving which includes axe, hammer, saw, chisel, file, knife etc with each having a specific function. He discussed the functions of the carved objects which

range from religious-masks, wand and musical instruments; aesthetic-animals are carved out of wood, picture frames for decorations; to utilitarian-containers such as wooden barrows for transportation, wooden trays, pots for water and calabashes. He pointed out that wood carving plays socioeconomic roles of providing carvers with a source of livelihood; socio-culturally, wood is used to carve objects of political relevance which are oftentimes revered. Wooden objects symbolize power, authority and can be educative. Akabike's work is similar to a part of this research which is indigenous technology. However, the people of the area studied in this research practice blacksmithing, soap making, broom making and basketry in contrast to woodcarving.

Understanding the early history of the people and region researched, the social as well as the adaptive method which could have sustained the people via time and stimulated their mutual relationship with adjoining communities, Okpoko and Ibeanu, (1994) carried out an ethnoarchaeological investigation in *Ihuebe*, *Okigwe* LGA, Imo State. They utilized archaeological reconnaissance and excavations, ethnography and oral traditions. This skill set is vital to the procurement of information and analysis of the past. Having acquired and compiled their finds, they reported the discovery of caverns, iron smelting sites, evidence of subsistence patterns, arts and crafts which consist of such things as blacksmithing, palm oil processing, thatch making, cloth weaving, woodcarving, basketry, and rigorous farming. They also discussed the settlement pattern of the local people and posited that in considering their cultural historical past, the people could be either indigenous or perhaps migrants from *Ishiagu*. The people studied were said to maintain healthy human relationships with their neighbours whom they support with food caused by their adequacy. Findings through the excavation of two sites in *Amaikpa* revealed disruption in one, lots of sherds along with tuyere, charcoal, slag, and baked furnace wall in

parts. The researchers figured iron was smelted in *Ihuebe* in the past in addition to anticipating that dating will certainly shed more light on the antiquated industry. This work is similar to the research under study as studied settlement patterns, subsistence, and indigenous technology however, no excavation is carried out in this research and it is from a different geographical area. Afuwai (2016) conducted an archaeological survey of *Umhah-Abisi* hilltop settlement site using archaeological surveys, written records, oral tradition, ethnographic information, classification, and analysis. The work aimed at using archaeological materials to reconstruct the history of the *Umhah-Abisi* people. Findings of the work are observed traces of human activities potsherds, buried pots, grinding stones, monoliths, etc which are reflections of the way of life of the past inhabitants of the area and their settlement pattern. However, Afuwai failed to study the subsistence of the people as part of the behavioural pattern that could have influenced their settlements.

Ceramic production has slightly faded out due to the influx of rubber and/or plastic wares and vessels. Isa, (2012) reported an ethnoarchaeological study of large pots in *Dawakin Tofa*, in Kano State. The work aimed at providing ethnographic data on the functions of large pots which could help in interpreting archaeological pottery finds in the area. Other objectives were to collect and study relevant oral tradition on pottery production in the area; to study ethnographically pottery production and investigate the socio-cultural values of pots in the area. Findings revealed similarities in forms and decoration between the contemporary pottery wares and those in the archaeological context. Also, some pots found to be completely buried were interpreted as an action on purpose but this negates the belief that the pots were abandoned after use. Again, it was inferred that the pots could be ritual pots as they were in association with ritual sites. From the review of this work, pottery production as an indigenous technology is still active

in *Dawakin Tofa* but in the area studied, the production of pottery is extinct though the people still make active use of pottery wares in their daily activities whilst also making sure that broken pottery wares are repaired (curative conservation).

Gundu and Kimbers (2011) reported the archaeological reconnaissance of two hills. The aim of this was to train students on archaeological field experience, give room for public archaeology and increase public awareness. The methods used were oral tradition, archaeological reconnaissance, and ethnographic survey. Findings revealed features and a well-preserved settlement. The ethnographic survey produced finds on the indigenous technology of wood carving, blacksmithing and pottery making. The authors believe that future archaeological dig in the area is needed to substantiate their claims. Gundu and Kimbers work is in tandem with the present work in that they are both archaeological reconnaissances and will give room for further exploration of the area. However, both differ as they from a different geographical area and the people understudied for this research do not live on hilltops but rather on low lands and they do not practice wood carving.

To document archaeological features, Audi (2011) researched on an archaeological reconnaissance of old *Birnin Gwari*. The methods of research were oral traditions, archaeological reconnaissance and literature review. The findings of the research revealed the hilltop settlement of the people, abandoned settlements and indigenous technology of dye-making, and iron smelting. The author concluded by calling for more exploration of the area. In line with Audi's work, the research method of oral traditions and archaeological reconnaissance tallies but the people under discourse do not occupy hilltops and practice soap making and blacksmithing for subsistence as against dye-making and iron smelting.

Ogundele, (2005) studied the ethnoarchaeology of domestic space and spatial behaviour among the *Tiv* and *Ungwai*. The aim of which was to understand the nature of change and settlement pattern through time and space. Methods employed in the research are oral traditions, ethnography, and archaeological excavation. Findings revealed that both study areas possess numerous historic settlement sites. He highlighted that the *Tiv* people lived in circularly shaped houses that are built in such ways to align with their cosmic view of the supreme God living in the centre. These houses are constructed from mud bricks and roof with thatch. In *Ungwai* on the other hand, it was found out that the edges of the compound serve as the burial place of household heads and other members of the house but the former is buried with some of his personal effects. To their domestic spaces; meetings are held and relaxation is done under trees found within their compounds. Also, the people rear domestic animals such that most if not all houses in *Ungwai* have a kraal and thatched-roofed hut for cattle, goat, and sheep respectively. This work is similar to the research under study because both looked at settlement patterns through time and space. However, the difference is that the people studied in this research live in rectangular-shaped houses which are roofed with corrugated iron sheets and the houses are not built with cosmic views and with no definite patterning.

Aleru (2014) worked on an archaeological reconnaissance of *Ajambata* settlement site in Akinyele LGA of Oyo state. The work aimed at collecting analytic materials through reconnaissance for an understanding of the peoples' way of life. The method of data collection adopted in the research was archaeological reconnaissance. Findings revealed lithics (polished pebble), potsherds, cowries, snail shells and settlement patterns of houses built with mud. This work is similar to this research in that both were carried out in the same state but the present

research intends to study and document archaeological sites and features in a different local government.

The need to identify the occurrence of archaeological features was the aim of Agbelusi (2013) preliminary archaeological reconnaissance of “*Orile Owu*” in Ayedaade Local Government Area of Osun State. Using oral tradition and archaeological reconnaissance, the author made such findings like features- ditches and embankments refuse mounds, and historic buildings and pottery scatter. All of which are indices to human occupation of an area through time and space. The author’s work has similarities in the documentation with the research understudy but it fails to consider other aspects of human behaviour such as subsistence and both studies are from different areas.

Settlement archaeology is an integral part of investigating and reconstructing the past. In light, of this, Ogundiran (2011) carried out archaeological investigations of the sacred landscape of Osun grove. The aim of which was to survey and carry out excavations on the disappearing settlement site and to document other archaeological features found within the grove. The researcher employed the use of ethnography, oral history, archival information, and excavation. Findings revealed that the area excavated is the habitation site of the first settlers of Osogbo. Other finds from the dig were cowry shells, smoking pipes, lamps made from clay, glass made from beads, metals, plant remains and a dye pit. These data according to the author will be further used to provide information on the cultural history and landscape of the grove. Ogundiran’s work shares similarities with the present research work and though the latter does not include excavation, it will document archaeological sites and features in the study area whilst also paying attention to subsistence through local crafts which the reviewed author did not in the description of the dye pits.

Similarly, Balogun, (2008) carried out an archaeological reconnaissance of abandoned *Idi-Omo* settlement in Oluyole LGA of Oyo State. The aim of which was reconstructing the peoples' history using materials gathered; determining the settlement and subsistence patterns of the people. The methods used in the research were oral tradition, archaeological reconnaissance, and gridding. Findings revealed the people's way of life is similar to that which is found in other parts of Yoruba land. The people live in houses made from clay and arranged in circular form and to their subsistence pattern, they were found to be predominantly farmers. The data gathering method employed in the research and the aim of determining the settlement and subsistence patterns of the people is in tandem with the research under study. However, the research understudy examined subsistence which goes beyond farming.

Settlement archaeology is a key and integral part of investigating and reconstructing the past. Observing a closely related and untrans-culturated society is key to the interpretation and reconstruction of settlement patterns in the archaeological record. Amodu, (2008) ethnoarchaeological survey was carried out on an abandoned settlement in *Ado-odo*. The aim of which was to survey the abandoned *Ajeginle* settlement; to study the settlement pattern, way of life of the people; to study the sociopolitical and economic significance of the settlement; and the cause and effects of abandoning the settlement. The methods employed in the data gathering process are oral tradition, archaeological reconnaissance, ethnographic survey, and photography. The findings of the research revealed moveable (clay vessels) and immovable features (ruins of buildings, graves, mounds, and shrines). It was noted that the settlement pattern in *Ajeginle* is clustered with rectangular shaped houses. The roles of the settlement in peoples' lives include religious role evidenced in the mosque, shrines, and churches observed. The economic role was detailed in the night market where different material such as textiles, farm produce was displayed

for sales. The cause of the abandonment of the village was traced to the political upheaval and rural-urban migration. In contrast to Amodu's work, abandoned settlements in the study area were not as a result of the feud but because of rural-urban migration of the descendant of the people who built them.

In the same vein, the need to investigate the history and culture of the *Olu-Oje* people of Yoruba land in southwestern Nigeria spurred Ogunfolakan, Tubosun, and Aleru (2006) to conduct an archaeological survey of *Igbo-Oje* near *Ogbomoso*. Findings from the research are the final resting place of the royals, pottery wares in sherds and fragments, slag, grinding stone and shrines. The authors think that *Igbo-Oje* was in time past a settlement of the *Olu-oje* but was abandoned in the 18th century as a result of the internecine Yoruba wars. Thus, this work is similar to the one under discourse in that they both trace the origin of the tradition of the areas studied. They are however from the different local governments though within the same state and the present study seeks to understand other behavioural patterns, indigenous systems and local crafts of the Yoruba people inhabiting *Igbo-elerin* district of *Lagelu* Local council development area.

Afosi (2004), worked on ethnoarchaeological reconnaissance of *Ijebu-Igbo*, Ogun State. The work aimed at recovering, reconstructing and documenting the past lifeways of the people through their material remains; bringing back to life the almost forgotten abandoned settlement; indicating and documenting areas of archaeological importance liable to deterioration and destruction because of anthropogenic activities; detecting possible correlations between the past and the present society; indicating the urgent need for rescue archaeology and excavation; enlightening the people on the importance of archaeology and conservation; integrating on the internet the archaeology of the study area; aiding and opening up chances for further

archaeological investigation in the study area. The study employed oral tradition, the ethnographic method of an interview with key informants and group, archaeological reconnaissance and photography to gather data. The research findings were *Tudabile*- a place where the first settler is said to have disappeared; *Idode* which was a hunters' camp; shrines; streams, two ash mounds; abandoned industrial site of palm kernel processing; and carved tree trunk for mashing palm fruits. The author concluded with a call for a more archaeological investigation in the area. Afosi's work is quite similar to the research under study in that both revealed shrines as finds. However, no mention was made of the reason for the ash mounds as compared with that of the area under study whose ash mound results from black soap making. Again, the palm kernel industry in the area studied is still functional and major indigenous technology and contributor to the people's economic well being.

In understanding and documentation of an ancient socio-economic practice, Folorunsho, (2002) researched on the archaeology and ethnoarchaeology of soap and dye making at *Ijaye*. The research aimed at reporting the use of objects bearing resemblances to excavated relics to interpret. The method used was ethnography, archaeological reconnaissance, and excavation. Findings from the reconnaissance are such features as mounds, ditches, and embankment. Finds from the dig was an array of large pots positioned atop each other. Information was gathered ethnographically from neighbouring settlement within the area to grasp the meaning of the finds. The likely meaning ascribed to the finds was either the pots were in time past used for the production of soap and/or dye. Findings in the research understudy observed the use of pottery wares in homes, the soap and palm oil making industry a used which they were also put to in time past.

Understanding the early history of the people and region researched the social as well as the adaptive method which could have sustained the people via time and stimulated their mutual relationship with adjoining communities. Aremu and Aleru (2000) carried out an archaeological survey and test excavation in *Imoleboja* rock shelter. The methods employed in the research were oral traditions, archaeological reconnaissance, and excavations. Findings revealed a granitic outcrop of the rock shelter, shrines, defense wall, abandoned settlement, spring, and pond. Finds from the excavations were lithic tools, potteries, and other organic materials. Aremu and Aleru's work is similar to the one under study as the crux of both is archaeological surveys. Whilst the authors' work included excavation, the present does not but rather, it is expected that this work will be a foundation for future archaeological excavations to be carried out in the area.

From the above discourse, there is a need for adequate evaluation of theories that best fits the explanation of the concepts and phenomenon discussed. This is thus addressed in the theoretical literature and orientation.

2.2 Theoretical Literature Review

The use of theories in research defines a problem and proffer solution to them. Igbo & Okpoko (2006) stated that theory is the foundation for the procedure and use of research. The reason for the application of theories is embedded in the fact that they shed appropriate light to the understanding of the major epistemological enquires of research. As put forward by Ogundele (2004), archaeological theories are meant to proffer solutions to problems and not to add to people's confusion. The theories examined in this work are functionalism, cultural ecology (this is further explained using determinism and possibilism) and culture history.

2.2.1 Functionalist Theory or Functionalism

First, it is imperative to note that the adoption of functionalism in archaeology is a very difficult task, based on the incomplete nature of the archaeological record; and that we are not sure if the ascribed function is what it was put to in the historic and prehistoric times. This theory is perceived to be a vital tool that can be used to study the part [functions that some aspects of culture or social life play in maintaining a cultural system] (S.O. Ogundele, pers. com 2018). The proponents of this school of thought are Bronislaw Malinowski, and Arthur Reginald Radcliffe-Brown (Eriksen, 2001). According to Anderson & Taylor (2009), functionalist theory, also known as functionalism, is rooted in the works of Emile Durkheim. As the frontrunner of the theory, Durkheim was interested in social uniformity or what we can call the stability of a society. Based on this, he produced a work that culminated in the emergence of this theory. Functionalism as a theory gives meaning to how the diverse elements that makeup society allow for its entire stability. The reason for this is that the society goes beyond its many parts (that is, the various institutions that are found in the society) but each of these parts is saddled with the duty of making sure that the whole society function as it should do so that to an extent, a degree of steadiness is maintained. Understanding the probable function of material elements in the archaeological record is one of the objectives of archaeology. This it does by the observation of how some of the materials are been used among the extant most proximal societies to the extinct society.

2.2.2 Cultural Ecology Theory

This theory studies human acclimatization to social and physical environments. Acclimatization here refers to the biotic and cultural processes that see to the survival and reproduction of society inside of a particular or ever-changing environment. The driving principle of cultural ecology is

that whether fully or in part, the survival of a society is closely tied to its environment (Joralemon, 2010). The theory analyzes the relationship between a culture and its environment and is rooted in the late 1930s work of Julian Steward (Sutton and Anderson, 2010). He felt that the disparity in some facets of culture could be clarified in each society and its environmental modification (Eriksen, 2001). Tucker (2013) opined that ecology is the term for the interaction of organisms; with other organisms and their environment. From this definition, he submitted that the core cultural ecology theory is an effort at explaining common features and diversity in culture from the purview of the environment. Cultural ecology also emphasizes that there should be a connection between material culture and the main subsistence of organisms occupying an environment. This is because both the physical and social environment, affects the development of cultural traits; in that “individuals or populations behaving in certain different ways have different degrees of success in survival and reproduction and, consequently, in the transmission of their ways of behaving from generation to generation” (Eriksen, 2001). In the understanding of cultural ecology there are two schools of thoughts - environmental determinism and environmental possibilism both of which are further looked into:

2.2.2.1 Environmental Determinism

This theory according to Sutton and Anderson (2010) is also known as environmentalism and is said to be the first theory to study the interface of culture and the environment. The underlying idea is that the environment perfunctorily determines the adaptation of a culture. With the inclusion of some weather conditions like wetness and dryness, as vital to the adaptation of humans to their environment’ environmentalism was promoted by Huntington in 1945. It is the belief of some that the environment of an area dictates the culture of the people; for instance, those that are closely knitted with nature. Environmental determinism is also perceived to be

appealing because of its easiness in explaining nature and culture. Because culture and man do not exist in a vacuum, man is forced to interact with his environment for survival, from where he gets his food resources and safety mechanism. In essence environmental determinism is saying that without the provision of nature there is no culture.

2.2.2.2 Environmental Possibilism

This other school of thought is of the view that the environment is just the provider of opportunities but man's ability to recognize the opportunity and then take action (cognition) makes him a survivor (Sutton and Anderson, 2010). That is, the free will of man is vital in the subject matter; he can decide to make use of the opportunity provided by the environment or not (Bourdeau, 2003). Possibilism in the opinion of Steward, humanity should explore diverse possible ways in their adaptation to the environment (Sutton and Anderson, 2010). The proponent of this paradigm sees flexibility in the relationship between man and his environment not like the determinists who are rigid and perceive humans as a robot and slaves in the hands of nature.

2.3 Culture History Theory

The unfolding of culture history theory began in the 19th century as an answer to the growing knowledge of geographical variations in the archaeological record at a time when cultural evolution was challenged in the west and central Europe. The theory was adopted by archaeologists from anthropological and historical theories to help them cope with the numerous archaeological data amassed by the antiquarians in the 19th and 20th centuries (Hirst, 2019; Baumanová, 2016). Antiquarians as collectors and archaeologists came to know of the geographical distribution of artefacts from intensive study of their collections and thus a shift from cultural evolution to culture history (Baumanová, 2016).

Hirst (2019) posited that the fundamental principle of culture history theory was to establish a chronological sequence of significant events and cultural differences in places that do not have documentation of their life-ways. For Ashmore and Sharer (2010) culture history approach employs the use of norms in its reconstruction of the past. This normative model views culture as comprising of a set of laid down rules transmitted from one generation to the other albeit with a certain level of change. Also, culture history takes into cognizance the vital factors of time and space dimension on which it lays much emphasis.

2.4 Theoretical Orientation

The theories adjudged suitable for this research are environmental possibilism and functionalism. Environmental possibilism is used here because; the environment does not necessarily dictate or determine the culture of the people. Rather, it provides them the opportunity to choose from its wide array of resources. For instance, that the people who produce soap are not anchored on the fact that they have an abundance of cocoa pods but rather, on their ability to substitute the cocoa pods when not available with palm kernel husk thereby continuing production all year round. Furthermore, the use of pottery has gone into extinction not because the people no longer have clay to produce but because they now have the option of substituting earthenware with the plastic ones. They however still find earthen wares more durable and still manage very well the surviving ones. Also, environmental possibilism has seen to it that instead of the people disposing the ash from their hearth in a communal midden, they used it in the preservation of their split firewoods from the action of termites. In the same vein, the climate and vegetation of the area affect their dietary patterns. The people do not have to starve during alternating seasons as they would make use of food resources peculiar to each season.

Considering an insider perspective, the functionalist theory is crucial to understanding the role of and how materials are used in a community. Though the function of an object may have changed over time it can be said that the use of objects might be the same based on the fact that the people are linked and the use of objects similar. For instance, the deities and indigenous technology studied still perform the belief and subsistence function they were known to perform in time past. Although, how the deities were worshiped may have changed due to modernity. Also, to the indigenous technology, the black soap making industry has deviated into the use of palm kernel husk as a substitute for cocoa pod which was strictly used in the past. However, both still perform the soap making function which in turn provides the people with a means of livelihood. The African orchard still retains its function of a communal landscape for meeting and other functions of the village. Another very good example of functionalism in the study area is the role of the forest grove as a sacred landscape. To the people of the village where it was found, because their forebears marked out the place as a forbidden land, there is the need for it to continue to perform its sacred functions. The people's belief and worship of their deities also functions as a pact between them and the gods and goddesses who bless them with an abundant harvest.

CHAPTER THREE

BACKGROUND INFORMATION

3.1 Geographical Location

Lagelu North Local Council Development Area [LCDA] was part of what used to be the old *Lagelu* Local Government (figure 1) Area of Oyo State, Nigeria (figure 1 inset). The LCDA is from the Northern part the entrance to Oyo State. The LCDA with its headquarters in Oyedeji was created following the 2017 Local Government Reform of Governor Abiola Ajimobi (Oyo State Government [OYSG], 2018). With this development, the present *Lagelu* is made of people who are united under the broad umbrella of *Igbo elerin*. The area lies on 7.4846° N, 4.0491° E and is bounded to the North by Iwo Local Government in Osun State, *Lagelu* West Local Council Development Area to the South, Akinyele South in the West and *Lagelu* Central in the Eastern part (OYSG, 2018). The villages studied are thus found in *Igbo elerin* district of *Lagelu* North Local Council Development Area.

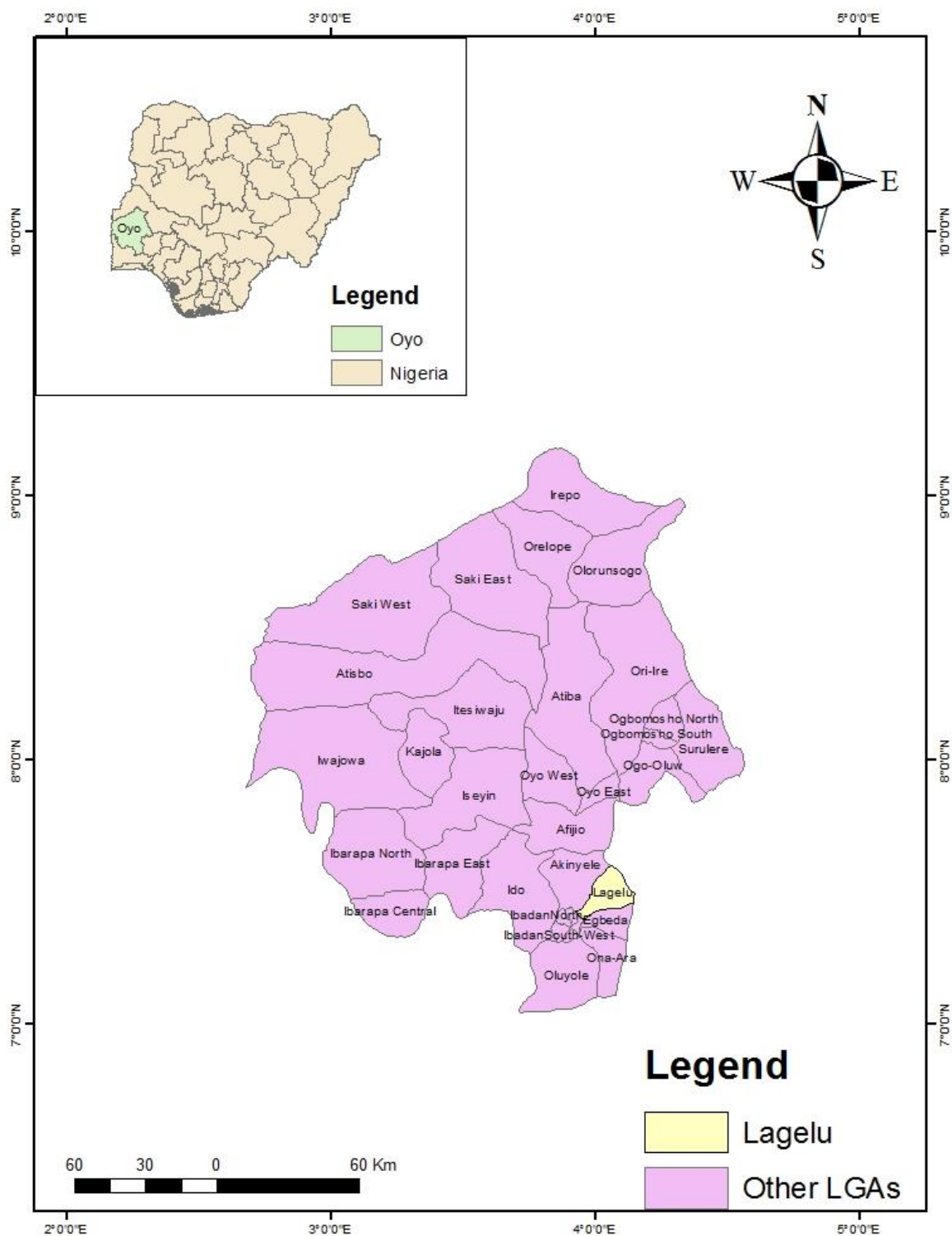


Figure 1: Map of Oyo State showing Lagelu with map of Nigeria showing Oyo State inset.
Source: Modified from Borokini, 2013.

3.2 Geology and Soil

Geologically, the rocks of *Lagelu* North LCDA as with the entire Ibadan, are predominantly metamorphic rocks that can be grouped into major and minor. The major ones are quartzite and migmatites while the minor ones are quartz, aplite, dolorites, xenoliths, pegamatites, and amphibolites. All of these rocks belong to the Precambrian age, though there are some obtrusions of granites and porphyries from the Jurassic age (Onwuemele, 2012).

Ogundele (2014) submitted that the environmental setting of an area which includes climate, soil and vegetation provides the enablement for the culture of a group to be thoroughly and carefully examined, valued and comprehended. Hence, soils are vital parts of archaeological investigation; as it is in them that artefacts are preserved. Soils also provide us with vital information about the environmental conditions (climate, plant and animal lives) of the past. Hence, the soil of the area is made from the basement formation of the aforementioned Precambrian rocks. The soils which are characteristically iron-based are formed under wet semi-deciduous forest cover (Onwuemele, 2012).

3.3 Climate and Vegetation

Climate is described as the average or variations in weather conditions of a place over a given period and it has profound effects on vegetation and animal life, including humans (Wetterdienst, 2016). The climate and subsequent vegetation of the study area are discussed below:

3.3.1 Climate

Based on Köppen classification *Aw*, *Lagelu* North LCDA has a tropical wet and dry climate with an extended rainy season of at least eight months; that is, from March through October. The mean total rainfall is 1420.06 mm, falling in an approximated period of 109 days, climaxing in June and September. There is a break in precipitation during the month of August (August

break). This break in precipitation splits the rainy season into two- March to July (the longest) and September through October (the shortest). The rains dwindle significantly after the two splits with heavy downpours at night and then a complete stop. The temperature of the area is moderately persistent all through the year, with the mean maximum and minimum temperature put at 26.46°C and 21.24°C respectively. The dry season is experienced yearly between November to February. This dry season is characterized by harmattan which brings with it an extremely dry dusty wind blowing from the Sahara to the coast of West Africa by the northeast trade wind is experienced (Wetterdienst, 2016). The availability of the fine climate has in a broadway given room for the cultivation of arable and cash crops.

3.3.2 Vegetation

The vegetation of *Lagelu* North LCDA as dictated by its climate is a rain forest. The vegetation allows for the makeup of trees such as *Milicia excels* (Iroko), *Khaya grandifolia* (African Mahogany), *Gmelina arborea* (Pulpwood), *Terminalia superb* (Afara), *Symphonia globulifera* (Ogolo), *Entandrophragma cylindricum* (Saapele), *Triplochiton scleroxylon* (Obeche), and *Tectna grandis* (Teak) amongst other species of trees in the area. These trees are attributively enormous, tall and crowned while also having shrubby undergrowth. The abundance of these trees gives room for heavy lumbering in *Igbo elerin* and the vegetation is constantly sustained by the high annual precipitation and moisture (Online Nigeria, 2003).

3.4 Historical Background

The Ibadan people of *Igbo-elerin* have similar historical trends. For *Apatere*, oral tradition has it that *Obokun* in present-day *Ilesha*, *Osun* State was their home. Their progenitor a hunter on expedition hunted from his home base towards *Apatere Oniyangi* and then to *Oluwere* in a place close to *Ogidi* (the location of both of which are lost to time and space). On getting there, he

settled to continue his expedition as the place yielded more games. On settling, the hunter cultivated the habit of hunting and sharing his games with people. By so doing, he began to be addressed as *A peran tore*; a name which later metamorphose to *Apatere* and of late *Patere*. *Apatere* is a contraction of “*A peran tore*” which can be literarily translated to mean one who hunts and gives his games as a gift. The first place of settlement was marked out by a large *Milicia excelsa* (Iroko) tree *Oluwere* as it is being called locally. But the activity of lumbering in the area has seen to the falling of the tree though it was said that the logger who carried out the activity lost his life and that of his first child in the process. *Oluwere* is however still revered in *Apatere* till today (S.Adekunle, O. Alawaye, F. Araomo and R.A. Fatoye, pers com Sept 8, 2018).

Oral tradition of *Oyedeji* revealed that the village is named after the founding father. He was said to be a migrant from *Offa ile* who on arrival in Ibadan, first settled at *Oja Oba* and later *Oja Igbo* (which is their compound home in Ibadan). From *Oja Igbo*, *Oyedeji* stayed briefly at *Baashorun and olorunda-Oyedeji* before fhe finally settled at the present day *Oyedeji*. The progenitor gave birth to six children who have their compounds and descendants in the village (M.D. Owolabi, and S. Oyelakin, pers com Sept 8, 2018).

For *Adeyipo* village, the founding father of the town was a migrant warrior from Awo in the present-day Osun state. It was said that in the days of the tribal war that ravaged the entire Yoruba land, warriors migrated to Ibadan from all over the land to fight alongside other renowned warriors. These warriors advertise their strength in war and in association with one another and after fighting, they establish villages. The founder of *Adeyipo* was thus one of the ancient Ibadan warriors and he founded five villages (*Adeyipo Olomoyoyo*, *Adeyipo Kute*, *Adeyipo Olosude*, *Adeyipo Olojuoro* and *Adeyipo Igbo elerin*) all named after him. These

villages are culturally, socially and historically tied and maintain a strong link with the people of Awo. It should, however, be noted that the *Adeyipo* under study is the one in *Igbo elerin* (B. Adebowale, and G. Edun, pers com, Jan 24, 2019).

There are two versions to the historical background of *Alape* but both versions point at internal migrations within settlements. The first version has it that they are from a place called *Obinde* whose location is lost to time. Though, the place is believed to still be within the *Igbo-elerin* district. The second version has it that the people are migrants from *Apatere*. Before now, their present settlement was their farm. In the course of coming to the place to farm, they built hamlets (*ahere*) where they could stay when night falls and they are unable to return home which was quite a distance. It was from the staying and building of hamlets that they decided to finally migrate and stay close to their farms. Despite the variance in history as made known by the informants, both versions of the story, however, agreed that they are from a common progenitor whose name was *Alape*. *Alape* is a short form for *Alape ni won oka/ofa*; which can be literarily translated to mean one with a pot of food enough to feed everyone present or one with a pot of herbs for arrows. History claimed that the man *Alape* has a magical clay pot with which he cooks his food and boils his hunting arrows in herbs. It was stated that no matter the number of people to be fed, the pot takes care of them all (L. Ladunni, M. Fabunmi, and A. Olarinde, pers com, Sept 8, 2018).

From the oral tradition of *Ajipa* which can be said to mean “one who wakes up to kill.” History has it that the founder of the village was a hunter from *Ijaye* a place in *Akinyele* Local Government Area of Oyo state whose expedition took him to the present site of *Ajipa*. It was stated that on migrating from *Ijaye*, he first stayed at *Apatere*, before moving to his settlement. The small and insufficient quantity of the games in the first location he settled made him

abandon the place and continued his journey until he found *Ajipa*. On getting to the present *Ajipa*, he noticed that the games were much and bigger and thus, he settled got married and gave birth to his children (O. Ogunjobi, M. Ogunjobi, and S. Liadi, pers com, Sept 8, 2018).

For the people of *Isero*, their founder was a migrant from *Isero ile* around *Iwo* in *Osun* State. These founder alongside his family migrated to *Ibadan* as a result of the Yoruba internecine war that broke out in their home base. On getting to *Ibadan*, the then *Olubadan* gave them a portion to stay at *Isale Ijebu* and *Ile Agbede* which today are their compound homes in *Ibadan*. On settling, the people of *Isero* as smiths continued their smiting and could no longer go back to war to reclaim their lands. As they settled permanently in *Isero*, they began to grow and increase in population. With increased population, they needed more space in which the *Olubadan* obliged them and the lace they were given is what is there settlement (E. Omosanya, and T. Owoseni, pers com, Sept 8, 2018).

Finally, *Ogunbode* was founded by a hunter and warrior from whom the village got its name. The hunter was said to have migrated from an area within the *Igbo elerin* community. The reason for migration could have been as a result of feuds generating from the struggle for superiority. The founder was cut up in power tussle and had to move out to establish his village (A. Babalola, and M. Lakunle pers com, Sept 8, 2018).

3.5 Socioeconomic Activities

The people of the area studied are predominantly farmers. They grow food and cash crop in large quantities for both subsistence and commercial purposes. The crops grown are *Manihot esculenta* (cassava), *Colocasia esculenta* (cocoyam), *Zea mays* (Maize), *Elaeis guineensis* (Palm fruit), *Theobroma cacao* (cocoa), *Kola acuminata* and *Kola nitida* (Kolanut), *Lycopersicon esculentum* (Tomato), *Musa paradisiaca* (banana), *Musa acuminata* (plantain), *Citrus sinensis*

(Orange), *Carica papaya* (pawpaw), *Mangifera indica* (mango), *Irvingia gabonensis* (bush mango), *Citrus tangerina* (tangerine), *Citrus limon* (lemon), *Citrus aurantifolia* (lime) and *Chrysophyllum albidum* (African star apple). Apart from plant life, the animal reared in the area as livestock is *Gallus gallus domesticus* (chicken), *Anas platyrhynchos* (ducks), *susscorfa domesticus* (pigs), *Bos Taurus* (cow), *Ovis aries* (sheep), and *Capra aegagrus hircus* (goat). Other socioeconomic activities found in the study area are blacksmithing, basketry, broom making, basket weaving, palm oil processing, and black soap production. They also engage in traditional bone setting and rain control.

3.6 Sociopolitical Structure

Socio-politically, each of the villages in the study area is governed by a traditional head known as the *Baale*. These village heads see to the administration of the people and their welfare and are assisted by a council of chiefs with whom they meet from time to time as stipulated to decide how the villages are run. There is also the committee of *Baales* headed by an elected *Baale*. These committees of *Baale* are made up of all the *Baales* in the area and it is expected that they meet once in a month to discuss issues that mutually concern them. Also, all these *Baales* are answerable to the *Olubadan* who sits atop the traditional governing council of the whole of Ibadan land and they meet at least once in three months to discuss issues that jointly concern them. The affairs of the women in the village is coordinated by the *Iyalode* while the *Iyaloja* or *Babalaja* depending on which one a village has sees to the running of the village markets. The *Oluode* sees to the affairs of the village hunters and also n active participant in *Ogun* festival as the god is believed to be their patron deity.

3.7 Socio-cultural Activities

Socio-culturally, before the advent of foreign religion, the people of the villages studied practiced and still practice African Traditional Religion (ATR). The practice of ATR is evidenced in the shrines of deities such as *Ogun*, *Sango*, and *Obatala* found in the area. The ATR also include festivals for celebrating the gods. These festivals are both culturally and religiously significant. Hence, there is the *Ogun* festival, *Sango* festival and *Obatala* festival. All of which are done annually according to worshippers agreed days and months. *Ogun* festival usually lasts for three days; the shrines are traditionally decorated with palm fronds, with dogs prepared for sacrifice. The festival is heralded with a vigil (*ilagun*), libation is poured, prayers are offered to the god, and a ritual of drumming and dancing is held around the shrine.

Sango festival is celebrated for seven days in the month of November. It features procession of worshippers, musical performance and praise singing of the rulers of the villages from time immemorial. There is usually a performer who acts like the god by speaking in what is attributed to be the god's voice, spitting fire and brandishing his staff (*Ose Sango*). *Obatala* festival is celebrated based on the dictate of the god as made known to the people by the oracle. It is a festival with much pomp and pageantry and the worshippers are clad in white clothing throughout the period.

The festivals for the celebration of the different masquerades (*odun egungun*) which are the masked ancestors of the people is done annually in the month of November as part of the peoples, religious and belief systems. These masquerades are celebrated in festivals and with customary rituals. The head of the masquerades (*Alagbaa*) presides over the festivals and ensures it orderliness while the priest (*Alapinni*) offers ancestral rites and invokes the spirit of the ancestors to bring them out of their various places. The invocation is accompanied with a lot of

traditional songs eulogizing the dead ancestors, drums, and dances. Some of the masquerades make use of whips to perform cleansing activities while prayers are offered for and sundry by the priest. Oro festival (*odun oro*) is patriarchal and is done annually in the month of October and except for few exemptions like when a king joins his ancestors, *Oro* only appears during its festival. During the period of the festival, women, non-initiates and non-indigenes are obliged to stay indoors while the men parade the streets, whirling the bull-roarer, with drums, songs and dance.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

This chapter presents the data collected for the research and did a descriptive analysis of it. At the end of the archaeological and ethnographic data, the map of the sites studied was presented (figure 2)

4.1 Traditions of Origin

The studied villages have variances in their historical backgrounds. But basically, there are consensus in the variations. This consensus is that the villages were either founded by warriors or hunters. Also, despite the variations, the histories regarding the origin of the villages have not been entirely lost as the people still have memory of their origin as passed down through oral tradition. From the synthesis of the oral traditions of origin, the founders of the villages were either migrant hunters or migrant warriors. However, there is an exception to this view in the case of *Oyedeji* where the profession of their progenitor was not known and in *Isero* where the founder was a blacksmith that was forced out of his home because of war. Thus, it can be said that the Ibadan people of *Igbo-elerin* were immigrants who either left their previous places as a result of wars or who on hunting escapades decided to settle in places with abundant games. The rich vegetation cover, availability of arable land and water could have been possible factors that pulled them to settle in the area. These resources as provided by the environment were manipulated to meet their settlement and subsistence needs.

4.2 Archaeological Data

The location and recording of sites and features are part of what constitutes the discipline of archaeology. Though there is no single way to accomplish this task, the method used for the

collection of archaeological and ethnographic resources for this research was through reconnaissance or survey. The researcher with the aid of an assistant and village guide(s) surveyed the selected villages and the findings are presented below.

4.2.1 Refuse Dump or Rubbish Heap

This midden found in *Apatere* is an imprint of the past and it is expected that further exploration of the area will reveal more about the extinct society. This is because the refuse dump is no longer used, but the area stands out and is marked with the luxuriant growth of trees and shrubs. Plants, for example, *Nicotiana tabacum* (tobacco which is locally called *taba*) growing on the dumpsite appear very green with broad leaves and could be a result of the nutrient supplied to the soil by the various wastes that might have been dumped on the site (plate 1). The refuse dump was brought about by the infilling of pits as a result of mining clay for pottery production as the past inhabitants practiced the craft of pottery for subsistence. Hence, the villagers agreed to cover the hole with the refuse generated from individual household thereby, turning the clay pits into a refuse dump. Over time, the pits were filled with waste and became a midden.



Plate 1: Refuse dump.

Source: Researcher's fieldwork 2018.

4.2.2 Defense Wall (*Orodi*)

The defense wall (plate 2) was built from mud mixed with water and plastered on top of each other in a systematic way and without space to make it impregnable and to form a perimeter. The present height of the ditch created by the building of this fortification is 178 centimeters while the length is 878 centimeters. The defense wall which according to oral tradition collected has greatly reduced from its original size was built for defense during the war of the *Egbas* and *Ibadans*. The *Ibadan* warriors camped around *Apatere* in *Igbo elerin* and they built a defense wall around their camp to protect them from invasion. This happened when *Yoruba* land was ravaged with internecine wars and *Ibadan* was oftentimes at the forefront of many of these wars as its founder *Lagelu* was a true generalissimo.



Plate 2: The Defense wall.

Source: Researcher's Fieldwork 2018.

4.2.3 Old Blacksmithing Workshop

Archaeological finds in *Ajipa* revealed an old blacksmithing workshop. Observable features at the smithy are its mud wall at 8feet high, a long wooden pole with forks that might have served as a pillar to hold the roof, a stone anvil and a pile of potsherds stacked in a drum. These sherds

may have belonged to pottery wares probably used for fetching water for the cooling of the objects produced (plate 3). Information gathered revealed that the smithy belonged to a famous blacksmith who specialized in the production of farming and hunting implements for the people of the village and its neighbours. However, the demise of the smith brought an end to the craft in the village as no member of his family tolled the line; thus causing the extinction of blacksmithing in the village.



Plate 3: The stone anvil.
Source: Researcher's fieldwork, 2018.

4.2.4 Ash Mound

In *Apatere* and *Adeyipo* are ash mounds resulting from the production of black soap (*ose dudu*). These ash mounds are residues of the ash leached for potash which are the active ingredients used in black soap production. As part of their subsistence, the people from time immemorial produce black soap in large quantities. The raw materials for the production of the soap are ash from either burnt cocoa pod or palm kernel husk. The ash is soaked in water to extract potash and once the extraction is complete, the residue is discarded in a place. This method of discard

has caused the ash to accumulate over time and has become a tell sign in the form of a mound (plate 4).



Plate 4: Ash mound.

Source: Researcher's fieldwork, 2018.

4.2.5 Abandoned Settlement

Observable evidence in the abandoned settlements found in the study areas are remains of pottery wares used in cooking and storing water. Shriveled food items in what is likely to be the storage part of the kitchen, charcoals, cooking hearth with ash scattered around, tripod for cooking and logs of wood, grinding stones, water pots for storing water and for collecting runoff waters from the roof during the rainy season. Abandoned settlements are peculiar features in all the villages and these settlements have greatly dilapidated. These houses which are either bungalows or a storey building were built from mud; plastered or not plastered with cement and roofed with corrugated iron sheets. The reason for the abandonment of these settlements was traced to rural-urban migrations. This migration from information elicited from informants results from the movement of young adults and youths of the villages to the city in search of greener pastures. The old people left behind in the village grow old and die with time and since

people no longer reside in the houses, they gradually succumb to environmental caprices and consequently collapse (plate 5).



Plate 5: Abandoned settlement.

Source: Researcher's fieldwork, 2018.

4.2.6 Old soap making site

This site used to be the communal area for the production of black soap. Found around this site were surface scatters of pottery wares in whole, fragments, and sherds. Also, are tripods around the cooking hearth, low mud walls, and ash mounds. These finds are a result of black soap making which has through time and space formed part of the subsistence of a large number of households in some of the villages studied. Black soap was said to be in time past carried out on a larger scale and in a communal space. With time and development, the trade dwindled and instead of the common centre for production, craftswomen retired to their houses from where they now produced soap. However, the space used and some of the items of the trade are still evident in the landscape.

4.2.7 Abandoned Mud Storey Buildings

At *Isero* were storey buildings (plate 6) that dates to many decades past and are mostly abandoned as a result of rural-urban migration. The buildings put in place by some dead inhabitant of the villages are built from mud blocks and the decking, staircases, doors, and windows made from wood. The buildings are covered with corrugated iron sheets, while some are plastered, some are not. The interior of the buildings, the sitting room is to the left or right depending on choice and contains wooden seats for visitors and household members and a reclining wooden seat for the head of the house. The rooms have wooden hangers on which their clothes would have been hung and a flat wooden surface that serves as a stand for their lanterns (*atupa*) nailed to the wall. The fanlight (*aterigba*) is a rectangular box on top of the window and it is here they are said to keep kolanut, money and other things. The cooking area is the last room within the house and observable features of the kitchen are water pots behind the doors, hearths, earthenwares that may have been used to boil herbs for concoction, dried remains of food and kitchen stool hewed from lumbered trees. The makeshift bathroom constructed from wood or bamboos are located outside and are either behind or beside the house. These bathrooms are covered with corrugated iron sheets or bamboo splints on three sides whilst the fourth is the opening which is covered with wrapper when it is to be used. Big stones are placed on the inside of the bathrooms and it is on them the people stand to bathe. There was no visible evidence of toilets in the house and around it which means their defecation could have been done in the many bushes around them. Large tall trees are planted at the front of the house to form a canopy under which events and relaxation could be done. The action of termite is noticeable around the houses as they are found to be eating some wooden items in the buildings. It was also revealed that there

were more storey buildings in the village than can be seen now but they have either been reduced to rubble or broken down to become bungalows when confronted with dilapidation.



Plate 6: Abandoned storey building.
Source: Researcher's fieldwork 2018.

4.2.8 Shrines

Shrines as sacred places dedicated to the worship of a specific deity and containing relics associated with such deities were found in the villages studied. Some of the villages like *Apatere*, and *Ajipa* worship *Sango* but the shrine peculiar to all the villages studied is that of *Ogun* the god of iron. The identified shrines are:

4.2.8.1 *Ogun* shrine

The shrines of *Ogun* in the studied area are located in open places. It could either be in front, beside or behind a house and could also be mounted on a tree (as observed in *Isero*). Artefacts associated with the shrines are iron implements (such as knives, cutlasses, and rods) and lithics. These objects are stuck to the ground or the tree. Other observations made were visible evidence of what could have been remnants of sacrificial items such as palm oil and drinks (used for libation) on the irons and ground of the shrine with dried kolanut that must have been used for

divination. *Ogun* in the villages studied is of two types- the one which is communally worshipped [*Ogun ajobo*] (plate 7a) and that which is worshipped personally in individual compounds [*Ogun adani*] (plate 7b).

Information collected further revealed that *Ogun* is a deity worshipped generally by all and sundry irrespective of religious affinity. The deity has been in existence for long and it is associated with anything made from iron. The sacrificial items for the worship of *Ogun* are Kolanut (*obi*), oil palm (*epo*), Dog (*aja*), beans (*ewa*), roasted yam (*isu sisun*), salt (*iyo*), local fowl (*adire*), snail (*igbin*), tortoise (*alabahun*) and palm wine (*emu*). It was also gathered that though dog appears to be the most important sacrificial item known by non-initiate, it is not of necessity that one uses it. It can be exempted based on the deity request. Again, it was gathered that the blood of the dog used in sacrifice is sprinkled at the shrine of *Ogun* but it is not the deity that accepts this but another deity *Esu* (the servant of *Ogun*) who does.



Plate 7a: Communal shrine of *Ogun*.
Source: Researcher's fieldwork 2018.



Plate 7b: A personal *Ogun* shrine.
Source: Researcher's fieldwork 2018.

4.2.8.2 *Obatala* Shrine

Apatere is home to worshippers of *Obatala* the chief of all Yoruba deities also called *Olori orisa* or *Orisanla* in local parlance. This shrine is a rectangular mud house of four rooms with the doors and windows blinded with white (the colour forms part of the god's insignia) cloths. The ground is covered with very soft sand like that which is found on seashores. A room is allocated to the many wooden effigies of the god (plate 8a) while the passage is the ritual spot (plate 8b). The wooden effigies of the god are sculptured as both male and female as an indication of the asexuality of the god. The house is also home to a large number of bats that flutters noisily on entering. Other artefacts within the shrines are bottles of gin, ritual pots, calabash, and a big clay pot

From the information collected, this deity is regarded as the foremost messenger of the almighty God known as *Olodumare*. It is this deity that is credited with assisting God in the creation of mortals by forming their heads and also a witness to the individual choice of destiny. At some

point, he was given a chance to create the earth and God equipped him for this task by giving him the plan with detailed instruction and needed resources. These resources were a handful of sand, a chain (to suspend him from the heavens while he performs the task before descending on completion), and a fowl with five toes. However, *Orisanla* could not accomplish this vital task because, on his way, he stumbled on other gods having a party, joined them to party and had a great deal of palm wine that left him in a stupor. His younger brother *Oduduwa* seeing this shortfall grabbed the chance, stole the plan and equipment from *Obatala* and carried out the task. *Oduduwa* sought the help of a chameleon, lowered the chain from heaven, climbed down, threw the sand on the sea and let go of the fowl which completed the task by spreading the sand all over the surface of the sea with its toes till a substantial part of the sea was covered with earth. Despite *Obatala's* shortcoming, he remained the chief deity and revered as a god of purity. It is for this reason that his shrine and worshippers are dressed in white. The sacrificial items in the worship of *Obatala* are kolanut (*obi*), white ram (*agbo funfun*), white pigeon (*eyele funfun*), shea butter (*ori*), snails (*igbin*).



Plate 8a: Obatala shrine with its statuettes.
Source: Researchers fieldwork 2018.



Plate 8b: The ritual spot

Source: Researchers fieldwork 2018.

4.2.8.3 Sango Shrine

The shrine of *Sango* in *Ajipa* is at a corner within the house of the chief priest. Artefacts found in the shrine are a tray of sand on top of which the thunderstone (*edun ara*) is kept, mortar (*odo*), a handy axe with two blades (*ose Sango*), clay pot (*ikoko*), a rattle made from gourd with beads inside (*seere*) and a horn (*iwo*) which stands for his wife *Oya* (plate 9). According to the informants, *Sango* is the Yoruba god of thunder and lightning famed to spit fire when angry. *Sango* was said to be human and an *alaafin* of Oyo. *Olukoso*, as he is otherwise called, was said to be a fierce and ruthless warlord and artful magician. He fought several wars to free his people of Oyo from slavery and at conquest; many of the neighbouring towns and villages became subject to the leadership of the Oyo Empire. There are two versions to the death and subsequent deification of *Sango*- the first of which believed that he hanged himself because he was forced to abdicate the throne. The second version of his death story believed that he hung because he lost all his property and family in an inferno which he caused during one of his anger bouts. However, in Yoruba land, suicide is a taboo and thus, the people of Oyo

where *Sango* originated from as well as his followers covered up his mode of death which is shameful and choose to say he did not hang culminating in his appellation *oba koso* or *olu koso* meaning the King or lord did not hang. Not minding his suicide act, *Sango* was deified at death and he is worshipped all over Yoruba land and beyond. As made known by the informants, honesty, and morality are part of the god's distinguishing characteristics and therefore, he is used to challenging peoples' sense of right and wrong. Guilty persons are often struck dead by thunder when *Sango* is invoked in a criminal case. However, it is said that if a guilty party takes refuge in *Ogun's* shrine or a blacksmith shop; *Sango* will not harm him or her there. Sacrificial items include bitter kola (*orogbo*), yam flour (*amala*), and beans soup (*gbegiri*).



Plate 9: Sango shrine.

Source: Researcher's fieldwork 2018.

4.2.9 Sacred Forest

In the village of *Adeyipo* is a sacred forest called *Igbo Igbale* (plate 10). This dense forest is covered with few trees and many shrubs; it is located in the heart of the village and dates back to the founding of the village. Inside the forest is also a sacred stream- *Ojutu* that the informants claimed no mortal has ever fetched from because it is seen as the property of the spirits. The

forest was and is still believed to be inhabited by a spirit and it was said that in time past no child could go to the nearby rock to spread cassava flour without the company of an adult. Today, anyone can freely pass to the rock but no one dares to enter into the grove.



Plate 10: The sacred forest *Igbale*.

Source: Researcher's fieldwork 2019

4.2.10 Old Pottery Production Site

Bearing evidence of the once-thriving craft are the standing walls of the pottery shops, pottery wares and scatters of sherds and fragmented pots some of which are partly buried. In time past, the people of *Apatere* and *Ogunbode* were pottery makers. The indigenous technology of pottery production was passed down through generations and was practiced until about forty or more years ago. However, today, pottery is no longer produced in the area. The raw material for producing pottery was sourced from the area and the production was a joint venture of potters. The firing of pottery was done on common ground and their sale was also done in togetherness. Though pottery production is no longer in practice in the area, the use of traditional ceramic wares is still dominant as there is hardly a household that does not make use of it. When questioned, the majority of them said the pottery wares were from those produced within the area

in time past and the wares have been found to outlive the plastic wares that displaced pottery production.

The pottery wares found in the area are used for cooking and storage and come in different sizes.

The following are the identified pottery wares in the villages:

The storage vessels: These are usually made big, without neck and are of two types- the one with a wide rim (*ikoko*) and the one with a small rim (*amu*). The one with the wide rim is used for industrial and domestic purposes such as the fermentation of cassava, the leaching of potash for soap and the production of oil as well as for collecting runoff water from the roof during rainfall. The one with the small rim on the other hand is basically used in storing drinking and cooking water and it is more often than not placed behind a door. The circumference of the mouth of the wide rim storage vessels ranges between 143 to 170cm; while the circumference of the body is between 160 to 168cm and a height of 70 to 78cm. The circumference of the small rim storage vessel is between 82 to 85 cm while the circumference of the body and the height is between 168 to 179cm and 70 to 79cm respectively.

The cooking pots (*ape* and *isasun*): Two types of cooking pots were identified in the study areas and they are the ones used for making solid food like the yam, cassava flour, garri and the one used in making soup.

4.3 Ethnographic Data

4.3.1 Oil Palm (*epo pupa*) Processing

The processing of oil palm starts with the harvesting of palm fruits from the tree *Elaeis guineensis jacq.* In the villages studied, the harvested bunches of fruits [*oodi eyin*] are first stored in a place locally called *bawo*. The choice of the storage area is dictated by proximity to the farm. The main reason why a place of temporal storage is used is rooted in the peoples' belief

which sees it as a taboo to take harvested bunches of palm fruit, to the village. This is because it is believed that the entrance of palm fruits bunches into the village spells disasters such as the death of young adults and youths and subsequent abandonment of the village.

After bringing in all harvested bunches into the storage area, axes are used to break loose the husks (*soso*) from bunches. These husks are then covered with palm fronds and kept for two to three days for easy removal of the fruits from the husks. On the third day, the fruits are hand-picked by women and children; collected in baskets and taken to the processing ground (*ebu*).

At the processing ground, drum or drums (*goro*) are placed on the tripod and the palm fruits are turned into these drums. Water is added to the palm fruits inside the drum and then cooked for almost two to three hours with firewood, fiber (*iha*), palm kernel shell (*esan*) and *oguso* acting as the fuel. After which two methods of separation are used:

1. **Pounding:** This is the traditional method used in separation. After the palm fruits have been cooked, they are pound bit-by-bit in a mortal with pestles and then transferred into smaller drums containing water for separation of fibers and palm nuts from the filtrate.
2. **Grinding:** In recent times, the use of grinding with machines has taken over from pounding which according to the informants is strenuous. The cooked palm fruits are transferred into the machine instead of pounding in mortal. The machine grinds the palm fruits into a dugout (*eku*) and separates fibers and nuts from the solution.

However, no matter the method of separation adopted, the same result is got. The solution is then transferred back into another bigger drum already on a tripod and heated for several minutes until the oil starts floating. Once the oil starts floating, some embers are removed from within the tripod on which the bigger drum is set. On these embers, a smaller drum is set. Then, a small basket covered with fibers to act as a sieve is placed on the smaller drum. The oil from the bigger

drum is gradually scooped (*jija*) into the smaller drum. The purpose of scooping into and cooking in a smaller drum is to ensure that the oil is well cooked. Once the oil is well cooked, it is allowed to simmer and cool before it is transferred into gallons. The bigger drum is left on the tripod till the next day because a small quantity of oil can still be scooped before the residue is transferred.

The fibers are used to make a big circle in which the residue from the bigger drum is transferred. This is left there for two to three days before it is moulded and plastered on the walls and allowed to dry to produce the combustible materials called *oguso* (plate 11). Other end products of the oil palm processing are palm nuts (*ekuro*), and palm kernel shell (*esan*)



Plate 11: *Oguso* plastered to a wall.

Source: Researcher's fieldwork, 2018

4.3.2 Blacksmithing

Blacksmithing as a craft is practiced in one of the villages studied and it follows a caste system that sees to it that only members of a particular household belong to the smithy. The smith workshop is made from several long wooden poles arranged vertically by the sides to form a rectangle and covered with corrugated iron sheets and about four to eight horizontal ones to form

the pillars. The roof of the shop is covered with corrugated iron sheets and within the shop is a bench for the customers to sit. The stone anvil is found in the centre of the shop where it is easily accessed by the smith. On a side of the anvil where customers can be interacted with whilst carrying out his duties sits the smith on a small stool hewed from lumbered tree to carry out his duties. The smith's seat is strategically positioned for easy access to all that will be required. In a sack to the smith's back is a bag of charcoal which is the fuel used for the forge. The metal scraps from which tools are forged are stacked in a corner of the shop. There is also a pot of water used in cooling the objects forged. The tools used in the production process are neatly arranged on a shelf behind the smith where it can be easily reached. Some wooden handles for hafting products that require such are kept in a corner. Products that are ready for the market are displayed in front of the shed where passers-by and potential buyers can catch a glimpse of them. In time past, the raw material used for smiting is the bloom got from the blasting of iron ore. This bloom is what the smith works on to produce desired tools, but there is however no known or observed evidence of bloomery in all the villages studied. Today, the raw materials used in the production of tools are metal scraps bought from the markets or scavengers. In the cause of forging, a smith requires some tools chief of which is the stone anvil [*Ogun agbede*]. The anvil used by the smith is a boulder stone which is usually referred to as the chief or principal tool of the blacksmith. It is on this stone that the smith hand forges, or shapes, a piece of iron using a hammer and chisel to cut and beat the hot iron to shape.

The forge is the fireplace or hearth. All objects to be forged are first subjected to heating from the forge and they become malleable after heating. Tuyéré is a clay nozzle found under the forge from which air is pumped into the hearth. Bellows (*ewiri*) is a double cylindrical metal ware covered with tubes having two long rods. The bellow, when worked with the two rods, supplies

the forge with the constantly required air pumped through the tuyéré and sustains the heat from the charcoal. Hammers (*Owu*), is of different types and sizes. Some are heavy with a rounded head (*iya owu*) and are used for working metals into desired shapes. The sledgehammer is used for cutting light metal scraps and metals that have been heated. There is another hammer (*omo owu*) used for flattening and for smoothening the surface of metals. The weight of the hammer should be fashioned to suit the smith; the hafting must also be strong, long and balanced.

Chisel is a cutting tool and like the hammer, it comes in different shapes and sizes. It is of two types- hot and cold chisel. The hot chisel is characteristically thinner and longer and used for cutting heated metals while the cold chisels are by nature comparatively short and thick, and used for cutting cold and light metals. Fire Stirrer (*iwana*) shaped like a spade, handy and light; is used to intermittently stir the hearth to push the ashes down and allow the charcoal to stay on top. It is also used to gather back to the forge embers which may have been scattered when air is pumped into the hearth. Tongs shaped like pliers but longer, *emu*, as tongs are called, are made from mild metals and have different lengths, sizes, and weight. The tong is used for holding, turning and placing hot metals on the anvil. They are also used to hold metals in place when joining or when cutting them with the chisel. A tong must firmly hold the object to stop it from slipping.

Punches (*oolu*) as the name implies are used to bore holes into a metal object. Punches come in different shape some of which could be round, or square or any other shape required for a piece. The designs of punches are made to chip out the needed hole or shape. Punches should be long enough to keep hands away from reflected heat and large ones can be fitted with handles. Punches are also used in boring holes into woods that are designed for hafting metal objects like hoe and axe heads. Drifts (*akanmole*), as drifts are called, are sturdy. They come in varying

shapes of either round, hexagonal, or octagonal. They are hammered through the work to fine-tune a hole to size and shape while the metal is only at a dull red heat. Files are used to sharpen the edges of objects like cutlass after production. Water pot could either be pottery or plastic ware and, is meant to hold water for the cooling of objects

To the smiting process; in forging an object or tool, the right metal is selected from the pile of scrap and measured to see if it will be sufficient enough to produce the desired tool. The forge is prepared by arranging charcoals in it and ignited. The forge is then worked by pumping air into it through the tuyéré using the bellows. When the forge becomes hot, the metal is placed inside and allowed to heat to a point where it becomes malleable. Once it reaches a certain temperature, it is removed with a tong and placed on the anvil where it is worked to shape. The process is repeated until the desired object or tool is achieved. The product is dipped in water to cool. The smith in the study area fashions several tools ranging from the one for household use to those used for agricultural; hunting; and fishing items. Forged in the smith's shop includes hoes (*oko*), cutlass (*ada*), traps (*pakute or taku*), shovels, rakes, diggers (*diga*). axes (*ake*), knives (*obe*).

4.3.3 Black Soap (*ose dudu*) Making

Black soap making is one of the local industries in the villages studied. The people produce black soap for both domestic and commercial purposes thus, forming part of their subsistence. The saponification process of making black soap starts with the gathering of the needed materials. The making of black soap is tasking and energy-sapping and follows some steps. The first step is the collection of ingredients to be used. These ingredients are cocoa pods (*padi koko*), palm kernel husk (*soso eyin*), and palm kernel oil [PKO] (*adi*). Once these ingredients have been collected, the cocoa pods and palm kernel husk are sundried and burnt to ash (plate 12a and b) to produce what is locally called *eru padi koko* and *eru padi eyin* respectively.



Plate 12a: The burning of palm kernel husk.
Source: Researcher's fieldwork, 2018.



Plate 12b: Ash from the husk.
Source: Researcher's fieldwork, 2018.

The second step in the production of black soap is the preparation of potash (*aro*) and palm kernel oil (*adi*). The potash is got through leaching- the ash from the cocoa pod or palm kernel husk is turned into a pot that has been perforated under and water is added to the ash to form a

mixture. A fragmented pot is placed under the big one containing the mixture and it is into this pot that the filtrate; that is the potash drips (plate 13). Palm kernel oil (PKO) on the other hand was in time past obtained by pounding and squeezing oil from palm nuts. This squeezing of oil is said to be very tedious and thus, a shift to the use of factory-produced PKO.



Plate 13: Leaching of potash.

Source: Researcher's fieldwork, 2018.

Once there is enough potash to be used, a cooking drum (*goro*) is set on a tripod fueled by firewood and other combustible materials. The potash (*aro*) and palm kernel oil are both measured into the pot and allow to boil while stirring continuously to ensure that it does not stick to the bottom of the drum. After about forty-five (45) minutes to one (1) hour of boiling, the mixture starts to solidify marking the beginning of the result.

The solidifying of the soap is locally called *eta* and it is of two types -the soft and the hard. If in solidifying, the soap is soft, it requires that more potash be added to it and if it is hard then it requires more palm kernel oil. The process of adding potash and/or oil is repeated at least three times before the soap is sampled to know if it is ready. Once it is ready, it is put in a mortar and

pounded with a pestle to remove lumps and to further soften. The process ends with the dry frying of the soap in aluminum pots and then sampled to be sure of the result.

It should, however, be noted that though the soap is generally known as black soap (*ose dudu*) it does not necessarily mean that the colour has to be black but rather as it could be jet brown, white or brown. The name may have stemmed from the nomenclature given to all locally produced soap.

4.3.4 Basketry (*agbon/ apeere hihun*)

As part of subsistence, the people of the villages studied eke out a living from basketry. This they do by weaving the pliable material got from the branches of palm trees. The part of the branches used is frond (*owa*). These fronds are cut into pieces with a knife to give different parts such as the hard part or the back (*afonyin*), the soft part or the inside of the frond (*abonu*), and the mid-rib used to form the base (*esin igbon*). The tools used are cutlass- for cutting the branches down from the palm tree; knives- for cutting, shaving, shaping, trimming of the fronds. Slasher (*ojaagba*): for creating spaces between the interwoven fronds, and stick: for beating the leftover waft into the basket.

The making of the basket starts with laying out the different parts of the fronds; the weaving begins with the base which involves locating the middle of the front where three of the inside of the fronds are set out vertically and two of the back are set horizontally. After forming the base, a division is made of the twelve strands of palm fronds to produce the thirteenth strand which stops the other ones from going through the same path thus completing the first round. Force is applied to the strands that do not form part of the base to give it the u-shape which the basket takes while weaving continues with the strands linked into each other in an interlocking form until the desired height is achieved.

At the desired height, the weaver inserts a new twig made of four or more strands weaved together to form the mouth of the basket. A knife is used to trim out the sticking edges of the fronds which are passed back into the basket and the basket is beaten to shape. Baskets produced include:

Basket for carrying farm produce (agbon eru): This is usually made big and used to carry all types of farm produce.

Display baskets (apere oja): This is of three types- one is made big and wide and used to display wares such as cassava flour (*elubo lafun*), maize gruel (*eko*) and fufu in the market. The second one is of medium size and use to display fruits for sales while the third one which is made small is used to display pepper, tomatoes, okra, and other condiments.

Palm oil processing baskets (apere iwa eku): These types of baskets are used when processing palm oil.

Chicken roost: This is used to house fowls in individual compounds

4.3.5 Masquerade (*Egungun*)

Masquerading as the act by which the people are connected to their ancestors in worship and reverence. The shrines of the masquerade in the villages studied (except *sokoti*) are usually within the houses of the carriers. A room is set aside for these masquerades and it is within this room that all sacrifices are offered. Observable features in the rooms are food and drink items that have been offered to the spirit of the masquerades, palm oil dripping from the staff and dried kolanuts. Also, are scatters of earthenwares used for ritual purposes. The masquerades themselves are masks and large masses of shredded clothing of different colours. These masquerades have individual distinctive features but have common sacrificial items which include *Kola acuminata* and *Kola nitida* (Kolanut), beans pudding (*moimoi or ole*), local fowl,

salt and oil palm. The activities of the masquerades are controlled by their chief who is locally called *Alagbaa*. The masquerades identified in the villages studied are:

Ajagunmogiri: This masquerade is said to possess the power of prophesy and prowess in dancing. In the course of singing and dancing, the masquerade enters into a trance and begins to prophesy. Apart from other sacrificial items, this masquerade that performs religious and entertainment function is constantly fed with palm oil (plate 14).



Plate 14: *Ajagunmogiri* masquerade.

Source: Researcher's fieldwork 2018.

Orebe: This masquerade is noted for its ritualistic activity. The help of the masquerade is solicited when there is a need to perform a sacrifice. It helps to perform sacrifices for people in need of a cure for different ailments, those looking for fruits of the womb amongst other things which may be the reason why it comes out at night. It can thus be categorized as a masquerade that strictly performs ritualistic religious functions.

Fopomoyo: The name of this masquerade can be said to mean mix salt with oil palm in a disorganized way. Hence, this masquerade has the attribute of wickedness, disorderliness, and destructiveness and it is made to serve security functions.

Egbo: Egbo as a masquerade shares the characteristics of destructiveness with *fopomoyo* and also performs security functions.

Awodegbo: The literary translation of the name of this masquerade is look till you get injured. This masquerade is said to be beautiful to behold and again, its displays are usually catchy. Therefore, it is difficult to look at it without getting injured. Hence, it is said to be an entertainer with its beautiful displays.

Iponriku Ojelade: This masquerade is said to be brought from *Ayede Olugbo* by a man who became childless after losing all his eight children at birth. This man on consulting the oracle was told to go to his mother's village to bring, and perform rituals with a masquerade. In compliance, history had it that the man later had children and grandchildren and until today, the masquerade remains in his house with his descendants. The descendants of this man who are actively involved in the worship of this masquerade claimed that they have in time past abandoned this belief. However, as troubles and calamities will not let them be, they were advised to return to their roots. They claimed that since the restoration of the masquerade, they have experienced peace and satisfaction (plate 15).



Plate 15: *Iponriku Ojelade masquerade.*

Source: Researcher's fieldwork 2018

Soroko: The name *soroko* means “dangerous to encounter” implies an encounter with this masquerade could be brutal and deadly. As a result of the dangerous nature of this masquerade, it serves security functions.

Tasan: This masquerade uses a cane as its weapon and it usually comes out from the bush and has a multitude of people as entourage. It oftentimes performs security functions.

Apenti: This masquerade is noted for its unique dance steps. Its dancing attributes qualify this masquerade for entertainment function.

Sokoti: Is yet another masquerade that serves security functions and one distinguishing feature of its masquerade is that its paraphernalia is kept in an anthill.

Arodeyo: *Arodeyo* is the name of the only remaining masquerade of the village of *Ajipa* after the paraphernalia of the second one was stolen. This entertaining masquerade according to the informants dates back to a very long time which they cannot tell. The name *Arodeyo* can be literally translated to mean happy at the notice of an occasion or event. This masquerade usually makes an appearance during the annual masquerade festival held at the end of each planting and

harvest seasons where there is little or no farm work to do. Also, the spirit of the masquerade can be invoked when special needs arise.

Oro: This is another special kind of masquerade that can also be said to be a cult and a religion. It is by nature unique for being patriarchal meaning that everything about this masquerade is masculine and anti-women. Women are not allowed anywhere around their vicinity during rituals and they are forbidden from membership. The forbiddance of women from seeing this masquerade could be because it is believed that it comes out unclad. However, informants refuted this but refuse to divulge the secrets behind the *oro* cult. It was also gathered that any woman who sees this masquerade dies as a consequence and the outing of this masquerade is during its annual festival known as *odun oro* which is celebrated in the month of October. Usually, the coming of *Oro* is heralded by a roaring, screeching and whirring sound which is said to be produced from bamboo tied with a thread. In the preparing of rituals for the worship of *oro*, the items used are local fowl (*adire*) yam porridge (*asaro*) cooked with oil palm, ram (*agbo*) or goat (*ewure*).

4.3.6 Osun stream

Flowing through the village of *Alape* is a stream called *Osun* (plate 16a) which is said to have served the people of the village from time immemorial. The stream flows through a sparse forest of tall trees, shrubs and disperses *Elaeis guineensis*. It serves the dual purpose of being the major source of water before they had a borehole and also, a symbol of their belief system. This is because the people strongly believe in the goddess of the stream and the majority of them are devotees. Individual devotees of *Osun* have in their house earthenware which contains the water from the stream and smooth pebbles (*omo Osun*) which are believed to replicate in the water

(plate 16b). It is from this pot that they give their children water to drink and informants claimed that children nursed with this water are not prone to sickness.



Plate 16a: *Osun stream.*

Source: Researcher's fieldwork 2018.



Plate 16b: *Osun in a pot*

Source: Researcher's fieldwork 2018.

4.3.7 African Talking Drum (*Ayan-Agalu*) Museum

Adeyipo is famed to be the cultural headquarters of *Igbo elerin* district and a family of traditional drummers. Hence, the *Ayan-agalu* talking drum museum. *Ayan-agalu* can be literarily said to mean the spirit of African drums. The talking drum shaped like an hourglass; it has its twin-face covered with goatskin or slunk skin and connected with leather cords that supply its tension. It is associated with a loquacious spirit with which the drummer can communicate. The African talking drum museum in *Adeyipo* aims at preserving the various cultural, social and academic engagements of the African talking drum. This it does by keeping and maintaining records of the language and history of the talking drum, conducting interviews with drummers and collecting significant audio and video cassettes which are of importance to the knowledge of the African drum. The museum oftentimes invokes this spirit of the taking drum to amuse and educate its guests.

4.3.8 Sacred Tree *Akoko* (*Newbouldia laevis*)

This tall tree (plate 17) which is said to be about a hundred or more years old was planted by the founding father of the village of *Ajipa*. The *Newbouldia laevis* leaves is very symbolic in the Yoruba tradition because the leaves are used in title taking. When a person is to be crowned king or chief anywhere in Yoruba land, the leaves are plucked and put into his cap to show they have officially become traditional title holders. It is from this that it is now said that “*o jawe oye*” which can be roughly translated to mean he or she plucked the leaf of title taking.



Plate 17: *Newbouldia laevis* tree
Source: Researcher's fieldwork 2018.

4.3.9 Village Square (Gbagede)

The village square is surrounded with mango and almond trees forming a canopy under which visitors and guests, as well as the villagers of *Adeyipo*, gather for recreation. The serene atmosphere provided by this orchard makes it a suitable place for relaxation for the people of the village and their neighbours. After the day's job, the people retire under the orchard to play a hollow board game called *ayo olopon*, drink palm wine, sing, and dance to music, tell stories and read local newspapers. The village square is also a meeting point of other creative activities such as artistes meeting, traditional poets and storytellers. Guests to the village are also entertained with cultural dances, acrobatic display and chanting of *rara* and *Ijala* (forms of local music) within the orchard.

4.3.10 Medicinal Herbs Garden (*Tewetegbo*)

Part of the vision of the AHRLC is to domesticate medicinal roots and herbs to boost peoples' access to alternative medicine. Medicinal plants found in the garden include *Moringa oleifera* (moringa- ewe ile), *Azadirachta indica* (neem - dogoyaro), *Cassia senna* (Cassia –

asuran), *Achyranthes aspers* (*efinrin oso*), *Lawsonia inermis* (*henna- laali*), *Brachystegia eurycoma* (*ewe eku*), *Gossypium species* (cotton leaf - *ewe owu*), *Basella Alba* [African spinach - *Amunututu*] and *Aloe vera* (*ahon erin*).

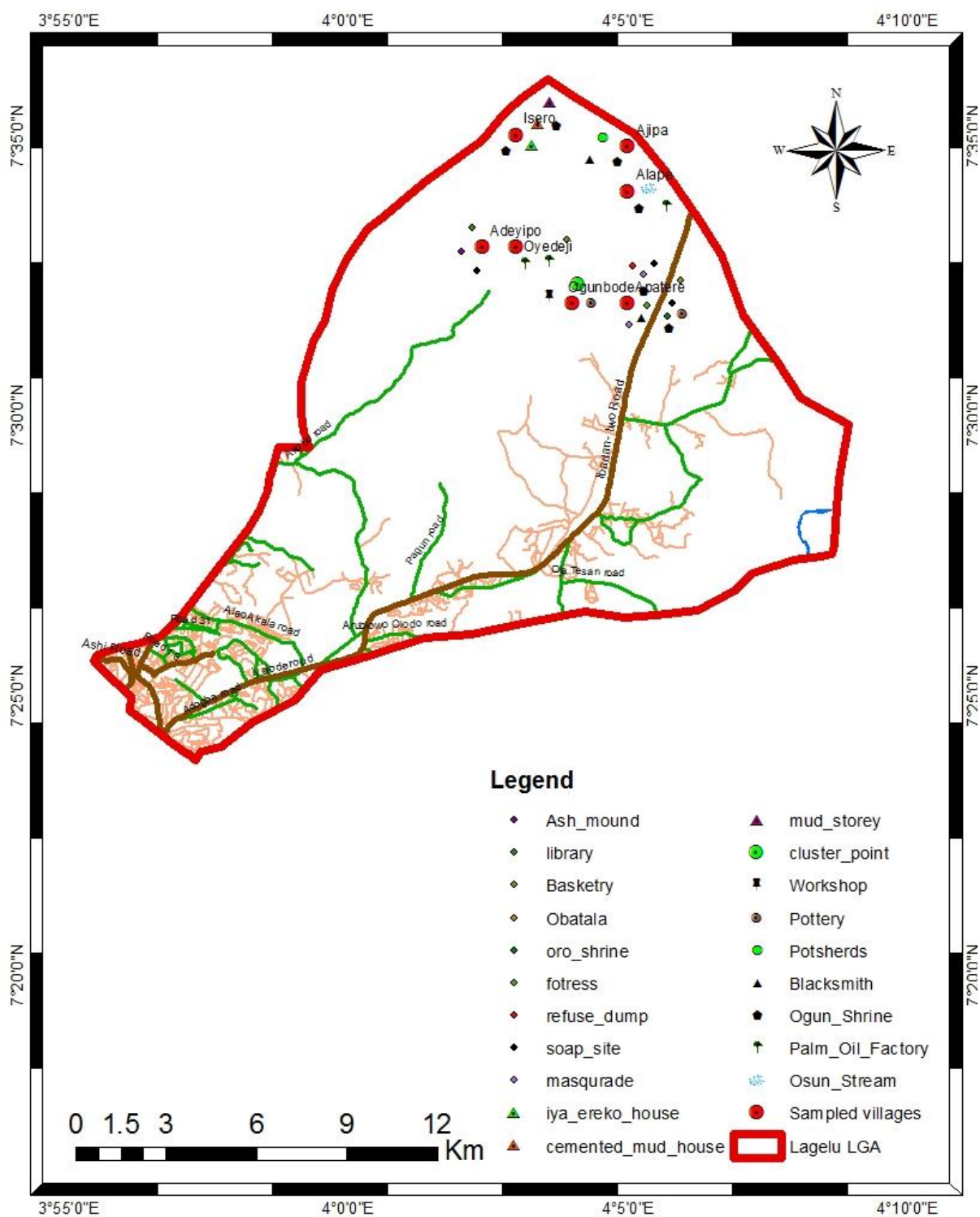


Figure 2: Map of Lagelu North showing the Villages and Sites studied.
Source: Researcher's fieldwork, 2019

4.3.11 Bone setting (*Egun Tito*)

As part of traditional health care systems, bonesetting is still active in some of the villages studied. The traditional bone setting makes use of herbs (*ewe*), roots (*egbo igi*), and animal materials in the treatment of fractures and dislocation of any part of the human skeletal system. The act of bone setting thrives amongst the people because of its easy accessibility, cheapness and cultural belief majority of the patients being motorcyclists and their passengers. The cultural belief sees to it that the treatment of patients includes incantations, incisions, and sacrifice if need be. The materials used in the bone setting are herbs such as *Boerhavia diffusa* (etipon ola), *ewe tasan*, *ewe soro*; roots like *atogun*, water, bamboo splint (*oparun*), sheabutter (*ori*), pieces of cloths or bandages and local fowl (*adire*).

To the method used; the herbs and root are ground and mixed with shea butter, the affected body part of the patient is broken in the local fowl (for male patients, cocks are used while for females hens are used). The affected body part of the patient and the fowl is first massaged with warm water after which the mixture of herbs, root, and shea butter is rubbed on the area. Bamboo splints are used to form a cast around the fractured or dislocated part and then it is tied with pieces of cloths or bandage for a period of between 3 to 7 days depending on the severity of the injury. If at the end of the 7 days, the fracture fails to heal or appears to be unresponsive to treatment, advanced treatments of making incisions smeared with concoctions and utter incantations on the fracture whilst supplementing it with sacrifices if need be is applied.

4.3.12 Traditional Rain Control (*Ojo wiwo*)

As part of the indigenous knowledge systems in the villages studied, the people practice the art of modifying the weather by withholding rain or pushing the rain to another place or location. The history of this act is traced to *Orunmila* who in Yoruba mythology is the second in

command to God (*Olodumare*). History has it that *Orunmila* wanted to host a party for the 401 (*okanlenirinwo*) spirit beings and when his enemies heard of the plan, they vowed the party would not hold as they would employ the service of rain (*aji* or *ojo*) to put an end to the party and frustrate *Orunmila*'s effort if he insists on hosting the party. On hearing what the enemies planned, *Orunmila* insists that he is going ahead with the party and nothing can put a stop to it. So on the day of the party, *Orunmila* gathered some materials which include sulphur (*imi ojo*), shea butter (*ori*) and the divination tray (*opon ifa*).

He ground the sulphur and spread it on the divination tray, made an impression of two verses of *ifa* (*otura* and *ika*) and put the shea butter in between these two verses. He carried this concoction (*ipese*) outside the courtyard and held it in a position facing the sky and started muttering the following incantations:

<i>Amo roro loruko ti an pe ojo;</i>	<i>Crystal clear is the name by which we call the day</i>
<i>E da girigiri wo ja loruko ti a npe ojo;</i>	<i>The disorderly rush into the market is what we call rain</i>
<i>A di fa fun Orunmila lo jo ti Orunmila</i>	<i>This gave rise to Orunmila to consult the Ifa oracle on</i>
<i>fe she ina wo fun awon onkanlenirinwo irunmole;</i>	<i>The day he was to host a feast for the 401 spirit beings</i>
<i>Awon ota orunmila ni inawo re ko ni she se;</i>	<i>His enemies said his feast will not take place</i>
<i>Won ni to ba she se eji ni won a fi ba Orunmila ni yo she she;</i>	<i>That if it does, they would disrupt it with rain</i>
<i>O ni amo roro ti she ojo ore mi ni she;</i>	<i>Orunmila said the party would hold because</i>
<i>E da girigiri wo ja ti she oja ore mi ni she;</i>	<i>Crystal clear which is the day is my friend</i>
	<i>The disorderly rush into the market which is rain my friend</i>
<i>A mo roro iwo ni mo pe loni o;</i>	<i>I call you today the clear as crystal day</i>
<i>E da girigiri wo ojo emi o pe o loni;</i>	<i>I do not call on the disorderly rush into the market called rain</i>
<i>Imi ojo ni aburo orun;</i>	<i>Sulphur is the sun's younger sibling</i>
<i>Ni ojo ti ori ba yo kan imi ojo;</i>	<i>When shea butter melts and gets in contact with sulphur</i>
<i>Ni ojo na ni orun ran;</i>	<i>That is the day the sun shines</i>
<i>Ni ojo ti orun ba raan ni ori n yo;</i>	<i>The day the sun shines, ashea butter melts</i>
<i>Ela gborun, iwo ni mo pe lo ni o (3 times);</i>	<i>The bright sun (3 times) I call on you today</i>
<i>E da girigiri wo oja mi o pe o loni o;</i>	<i>Disorderly rush I do not call on you</i>

<i>Ki iwo ojo ki o re ma ro si igbo ati iju;</i>	<i>You rain; go and rain in the forest and the thick bush</i>
<i>Ki o re ma ro si ibomirin;</i>	<i>I beseech you to rain elsewhere</i>
<i>O tu ra ika, wa lo re ka ojo ni le loni;</i>	<i>The one who spreads the rain, take off the rain today</i>
<i>Ko tu ka, ko ma lo re ro si igbo ko ma lo re ro si ju</i>	<i>Make it spread and go rain in the forest and the thick bush.</i>

(R.A. Fatoye, pers com, January 24, 2019).

After the incantation, he placed the sacrifice on a roof and made it face heaven. Thus, from time immemorial to date, the process is being followed when there is a need to alter the weather. Other methods of controlling the rain from a place where it is not needed include the following:

- The use of a traditional command tool (*afose* or *olugbohun*). This command tool carries much power and potency that whatsoever is said whilst holding it and touching it with the tip of the tongue happens. Thus, amongst the many functions of this tool, it can be used to request that it does not rain in a place for as long as the bearer wants it.
- Also, to stop rain from falling in a place, traditionalist makes use of- a bunch of brooms, *Aframomum melegueta* (alligator pepper- *ataare*), an empty Schnapp bottle and water. The bottle is filled with water and an alligator pepper is put inside it, the head of the bunch of brooms is slapped with the palm and a broomstick is removed from the bunch. The broomstick is inserted head down into the bottle containing water and alligator pepper. These items are placed in an open space facing the sky and for as long as it is there, it will not rain in the area.
- Another method used is that of corn pudding (*eko*) and *Garcinia kola* (bitter kola- *orogbo*); the corn pudding is opened, the bitter kola is inserted into it and both are buried in a dugout. Fire is set on the hole and its content and as long as the fire does not go out, there will be no rain in the area.

4.4 Pottery Analysis

Potsherds are artefactual materials that are ubiquitous in almost all archaeological sites. The villages of *Apatere* and *Ogunbode* use to be potters until the decline and eventual demise of the craft. From the reconnaissance of the sites, Fifty-threerepresentative samples were handpicked from the surface for classification, analysis, and reconstruction with more of the sherds coming from the site in Ogunbode. Apart from potsherds, also observed in *Ogunbode* pottery site were fragmented pots.

4.4.1 Classification of potsherds

In classifying the pottery collected, three attributes- parts, forms, and decoration where used. The vessel part attributes of the pottery; grouped the collected potsherds according to the part of the pot they belong to; such that there were rim and body sherds. The forms of the pottery look into the vessel (pots) they belong to. Whilst the decoration viewed the motifs on the sherds and the techniques used to achieve the motifs.

Parts: The pottery parts collected are of three types' the rim, body, and neck. Of the 53 sherds collected from the sites, 37 at 70% were body sherds. These body sherds (plate 18) are the middle of the vessel. The rims (plate 19) which form the upper part of the vessels numbered 13, representing 25% and the remaining 3 at 5% are necks which are the part below the rim. Some of the rim and body sherds collected were reconstructed (plates 20 – 21).

Forms: In the analysis of the pottery forms, this deals with the rims. From the 13 rims that contribute to the finds, 8 belong to the vessels with a wide mouth (*ikoko*) while the remaining 5 belong to the small-mouthed vessels (*amu*) with rims mainly everted.

Decoration: The technique of decoration was mainly incisions with the motif horizontal, vertical or diagonal incisions.



Plate 18: Body sherds
Source: Researcher's fieldwork, 2018



Plate 19: Rim sherds
Source: Researcher's fieldwork, 2018

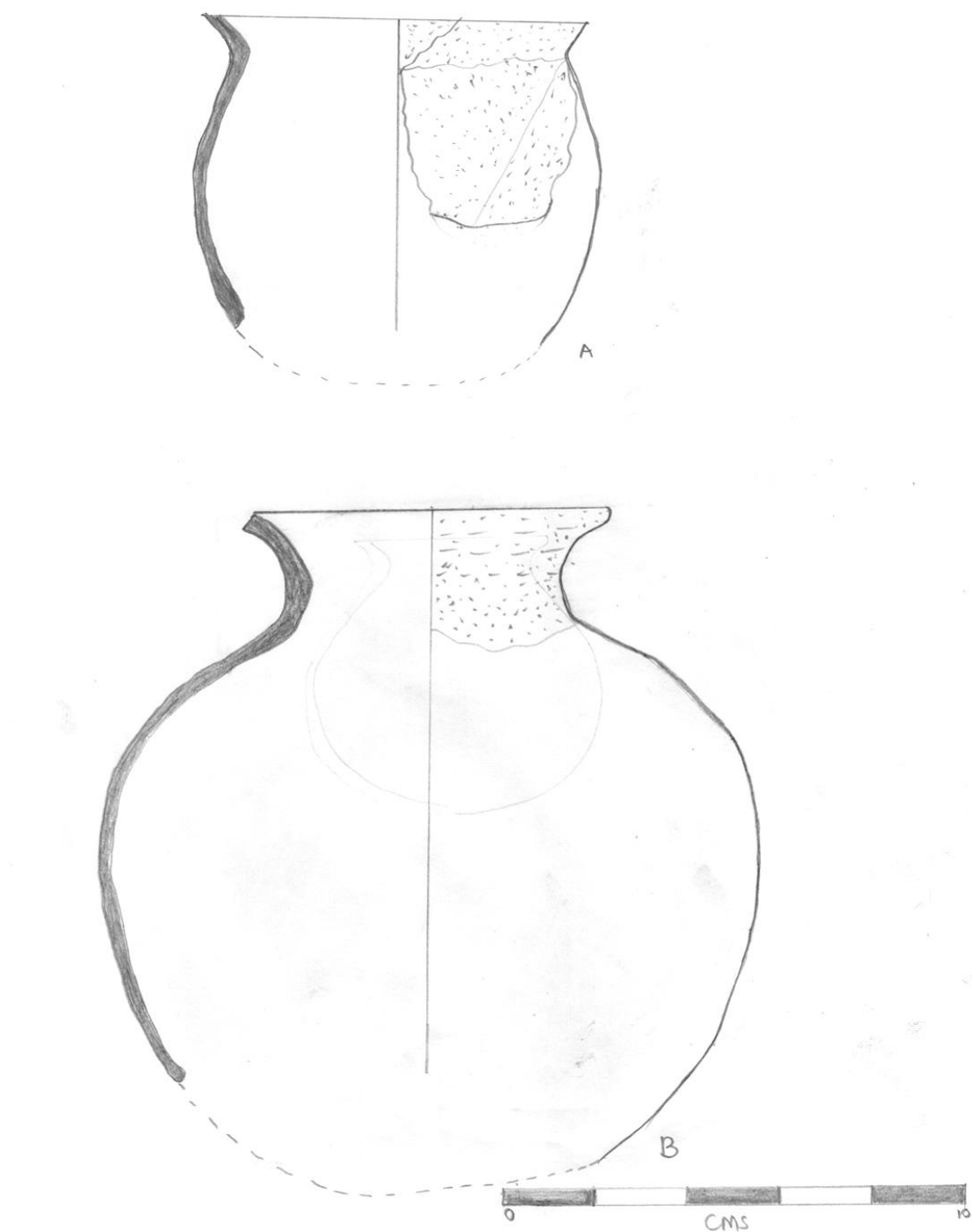


Plate 20a: Reconstructed rim sherds
Source: Researcher's fieldwork, 2018.

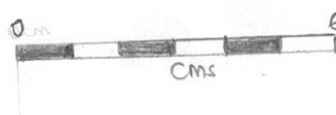
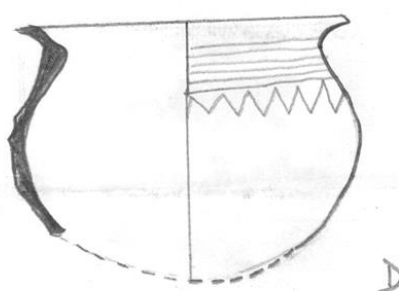
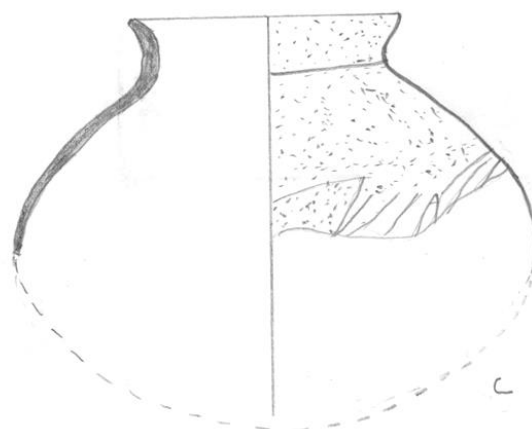


Plate 20a: Reconstructed rim sherds
Source: Researcher's fieldwork, 2018.

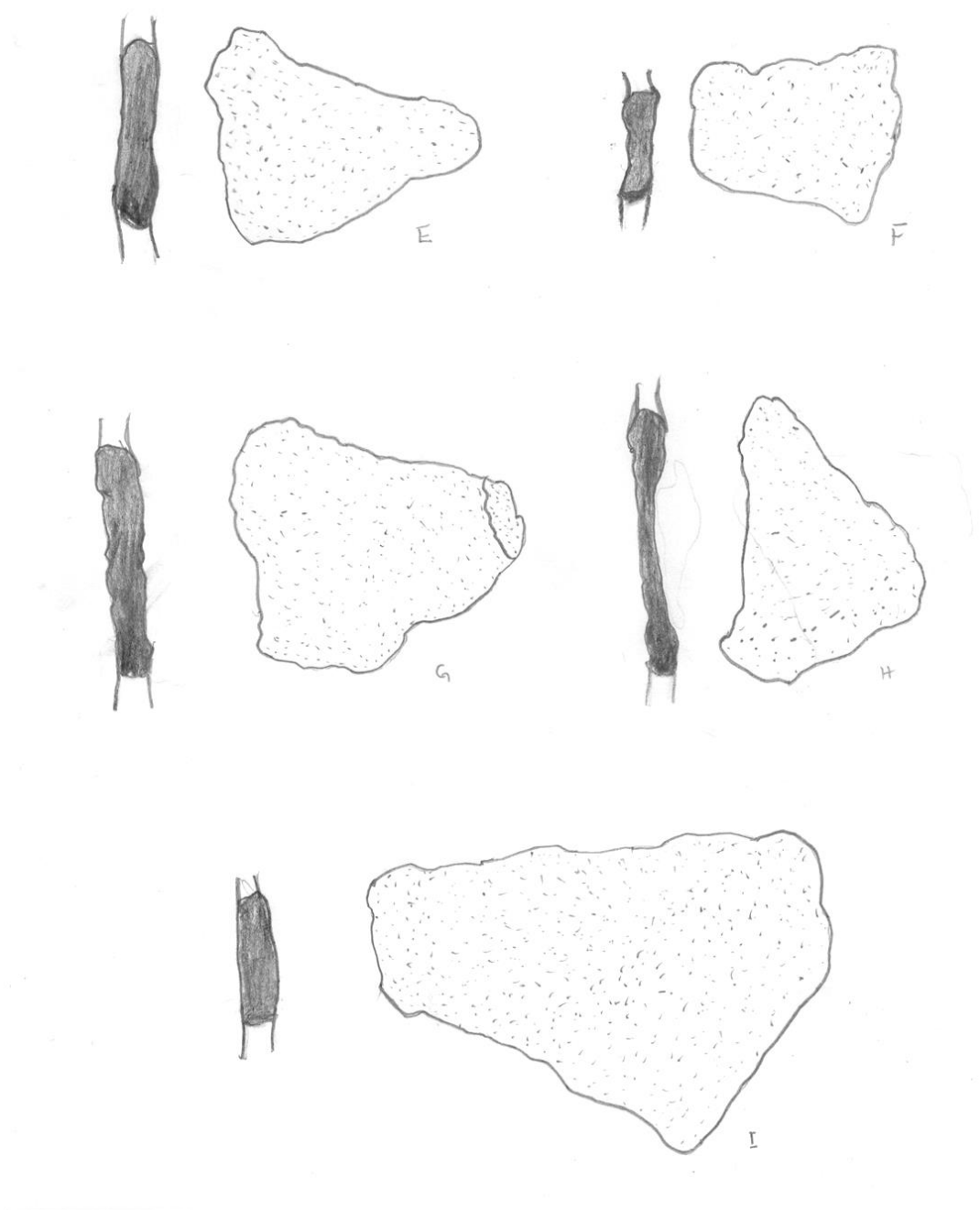


Plate 20a: Reconstructed rim sherds
Source: Researcher's fieldwork, 2018.

CHAPTER FIVE

DISCUSSION OF FINDS, SUMMARY AND CONCLUSION

5.1 DISCUSSION OF FINDS

Research Objective 1: To collect the tradition of origin of the inhabitants.

The first research objective aimed to collect the tradition of origin of the inhabitants. This was achieved by synthesizing the oral history of the people as collected by people (elders, chiefs, griots) who are knowledgeable in this regard. This oral history points to the fact that majority of the people of *Igbo-elerin* were migrants from places around the region before they became autochthons. These migrations were as a result of wars of the 18th and 19th century Yoruba wars which resulted in people leaving an area to populate another and also for subsistence as seen in the villages whose founders were hunters. The claim that migration was as a result of war could be buttressed by the evidence of the rampart or defense wall. Raw materials of which were made possible by environmental resources. It could thus be said that migration is a vital factor that dominated the emergence of the villages in *Igbo-elerin*. In addition, despite the variance in the tradition of origin of the people of the studied area, they show a high degree of similarities in their culture. This could be as a result of their long interaction and intermingling with each other that has led to shared exploitation of resources, indigenous technology and intermarriages. The economic migration (hunting) theory of the people can be solidified if further archaeological dig is carried out in the area. If the dig provides evidence of wild animal then it could be established that environmental possibilism came to play by providing wild animals which were hunted for subsistence. The implication of which could be that economic migration might have caused them to leave their previous settlements.

Research Objective 2: To document and study the archaeological and ethnographic sites and features in the area.

The archaeological reconnaissance of the study area revealed refuse dump, old blacksmithing shop, ash mounds, an abandoned settlement, old soap making site, features, shrines, and sacred forest. The refuse dump resulted from the infilling of clay pits. Today, the present inhabitants of the village do not dispose of their refuse on the midden or in some other places. They burn it in individual compounds or dispose of them in drainages when it rains so that it can be washed off by the water. Also, the ash from the hearth of the present-day inhabitant of the village is used in preserving their firewood from the actions of termites. Hence, further archaeological investigation on the midden will shed more light on past life-ways. This is because; middens are repositories and good preserver of organic substances of the diverse cultural pattern. Holding in-stock remnants of foods, used and discarded pottery wares and utensils as well as charcoals that can be radiocarbon dated to establish a chronology. The midden could also help in the reconstruction of the behavioural pattern (wealth, diet, subsistence, and statuses) of the people of the past (Hirst, 2019). Whilst also throwing light on the changes in climate through time (Daggers, Plew, Edwards, Evans, 2018)

The defense wall or rampart built to protect the inhabitants during the time of war is an indication that the people of the past understood the need for a protection system. This need was met by environmental and technological factors. The former provided them with resources which is the clay with which the fortification was built while the latter supplied the needed manpower. The defense wall helped them to attack their enemies from within the enclosure whilst also protecting them from getting hit by reprisal attacks. According to Odunbaku & Alabi (2010)

defenses as obstructive action against attack from outside are a vital part of the settlement which played key roles during the internecine wars.

Although Ogundele (1996) posited that there was a vacuum in settlement archaeology till the 20th century. The past inhabitant of the study area built for themselves what could be termed befitting edifices of their own time. These buildings are today relics that portray ancient settlement patterns as they differ from modern-day houses. These buildings are however going to ruins for lack of preservation. Shrines as places of cultural and religious importance were found in the study areas. They contain relics of their individually venerated gods and are a vital part of the peoples' belief systems and functions as the gateway to the god they believe in. The shrines of the archeological past are what is still used in the ethnographic present but devotion has reduced in the present as a result of modernity and foreign religion. These shrines are usually associated with ritual activities. The scared forest is evidence of the people's belief in spiritual beings. This forest was greatly revered by the archeological past and ethnographic present still maintains the agreed pact between the humans and spirits.

The ethnographic data gathered are masquerades, the African talking drum museum, and music of Africa auditorium, *Newbouldia laevis* tree, African orchard, and medicinal herbs garden. Others are *Osun* stream, African Heritage Research Library, and Cultural Center, oil palm processing, blacksmithing, black soap making, basketry, broom making, bone setting, and traditional rain control. The appearance of masquerades in the study areas is during rituals or the annual masquerade festival. Masquerading is handed down from one generation to the next and stems from their culture and heritage and an indication of their constant link with their ancestors. The masquerades paraphernalia (masks, clothing, leg covers) are the same over time; they are totems and scared such that any act to replace them is regarded as sacrilegious. They are

however well maintained and preserved such that the masquerades in the archeological records are observed in the present.

There are different types of drums; the one specifically talked about in this research is the talking drum. The talking drum is mainly used for entertainment, merriment and a means of spurring people to dance. It is so named for its ability to produce musical notes from the Yoruba language as manipulated by the drummers'. The interpretation of the notes is only understood by the drummers and those who know its rhythms. The drummers are very skilled in their art and understand their culture and tradition. The hourglass shape of the drum and other properties of the drums, as well as its functions, are still the same from the past till the present. The museum, therefore, functions as the repository of all that concerns the talking drum to avoid loss through time and space.

Also, drums are a significant part of the cultural identity of the people studied. Drummers and their drums are storehouses of the cultural heritage of the people; storing and passing down through generations' vital pieces of information such as the history, happenings, and panegyric (*oriki*) of the people. The art of drumming also follows a caste system in which only members of a particular family (ies) are drummers. These families are usually identified with the prefix "Ayan" attached to their names. These drums are used to entertain people as well as to communicate well-coded words that are understood only by those who know the language of the drums.

Drummers help in resolving conflicts through the beats of the drum. This they do by ensuring that in cases of conflicts, warning notes are communicated to ease tension, make known the dangers and aftermath of wars and the need to give peace a place. Also, drummers help to cheer warriors in times of war by singing their praises and by so doing; they are charged, battle-ready

and subsequently, fight to win. The music of the Africa auditorium is also a means of preserving the musical heritage of the past and present for this generation and the one to come.

Newbouldia laevis tree has overtime maintained its functions of being used as the mark of traditional chieftaincy. The ritual of title taking is only complete when the leaves of this tree have been stuck to the holders' cap. This village square (*gbagede*) surrounded by an array of trees is the location of all personal and communal activities and events.

Medicinal herbs garden seeks to bring closer to people who are interested in alternative medicine the needed herbs and roots. In time past, most of these herbs and roots could only be found in the wild and therefore difficult to access. Not that they cannot be reached, but their plucking for medicinal purposes follows a strict timing. This timing has to do with the people's belief that plants also sleep and are not useful when asleep. Hence, with the medicinal garden, this shortfall can be removed. The *Osun* stream serves religious functions as well as the people's source of water. These two functions are what it has been doing from time past and still maintained in the present. The goddess of the stream gives children with the water also possessing healing powers. The peoples' major economic activity overtime included pottery production which has demised but pottery wares are still very much in use. These pottery wares are put to different domestic and industrial use and in the face of destruction, they are given curative conservation. This conservation involves the use of cement to rebuild any broken part. From the observations of pottery wares in the ethnographic present and the analyses of surface collection of potsherds, it was found out that there is uniformity in production technology. The potters adopted a similar technique of decoration which was smoothening with coconut shell and grooving with a broom which leaves incisions as motifs.

Apart from pottery production, other local crafts or industries that form the peoples' economic activity through time are oil palm (*epo pupa*) processing, blacksmithing, black soap (*ose dudu*) making, and basketry. For the oil palm processing, the only observed changes in the past and present way of extracting oil were the use of machines in the ethnographic present which is in contrast with the pounding method of the past. The reason for this is because the pounding of palm fruits is strenuous and time-consuming. Blacksmithing as a craft follows a caste system that sees to it that only members of a particular household form the smithy. It forms a major part of subsistence and gives substantial information about the heritage of the people. Blacksmithing is an evidence of the indigenous technology of the people of the area and a reflection of their innovation and the material aspect of their culture. The source of raw materials used in the past could not be ascertained but in the present, metal scraps are used. However, the religious functions of blacksmithing are still exhibited albeit with touches of modernity.

To the black soap making industry, the craft of making black soap is hereditary; though it can also be learned. The difference in the soap production of the archeological past and the ethnographic present is the raw materials. In time past, ash from the burnt cocoa pod and locally processed palm kernel oil were used in the making of the soap. Presently, ash from burnt palm kernel husk is used to augment that of cocoa pods as made possible by the environment. Besides, locally processed palm kernel oil has been substituted with factory processed one. However, the same end products are achieved and a means of subsistence through time. Aside from the subsistence functions of black soap through large scale sales; its other function is its medicinal aspect. Black soap is believed to help fight against bacteria and fungi infections curing skin diseases like eczema, zits, boils, and psoriasis. It is also believed to exfoliate the skin, cure malaria, and ease stress. This claim of the medicinal functions of the black soap is supported by

works that have researched on the phytochemicals, microbial and metal complexes of the African black soap. These claims revealed that the major ingredients (cocoa pod and palm kernel husk) in the production include bioactive compounds such as alkaloids, flavonoids, essential oils, antioxidants vitamins A and E which are useful antibacterial, antifungal and anti-inflammatory properties (Olajuyigbe, Adeoye-Isijola, and Adedayo, 2017; Ikotun, Olalere, Adekunle and Dawodu, 2017, Ikotun, Ogundele, Kayode, and Ajaelu, 2017; Jonathan, Efunshile, Olawuyi, Babalola, Efuntoye and Dixon, 2013). All of the finds performs one function of the other in the areas where they were found as discussed and are enveloped within the theoretical framework of functionalism while environmental possibilism provided man in the area opportunities to choose from its array of resources.

Research Objective 3: To document the indigenous knowledge systems of the people such as local crafts with the hope of understanding artefact symbols, values and belief systems that mark the peoples' identity.

Indigenous knowledge plays a significant role in the way of life of the people and reflects their values and belief systems. Bone setting as an indigenous knowledge observed amongst the people of the area studied functions as part of their subsistence and a means of providing solutions to bone problems with ease, it is relatively cheap and easily accessible. It is mostly hereditary and does not in any way include orthodox medicine as the treatment and dressing are herbal based. Traditional rain control as practiced by the people is an indigenous technological effort at manipulating the weather. It was practiced by people of the past and still actively used by those in the present. Rain control is ritualistic and involves invoking the gods to stop imminent rain.

Aside from the common use of the artefacts observed; some bear symbolic representations and reflect the peoples' values and belief systems. The stone anvil in a blacksmith shop symbolizes *Ogun* the god of iron, the patron deity of the craft and a god of justice and creativity. The people believe that before the start of smiting, libation must as a matter of necessity be poured on this stone to ensure the smooth operations of all fashioning activities carried out in the smithy. The people also believe that the water used in cooling forged objects has the power to cure ailments and an efficient oath-taking substance and anyone that goes against an oath sworn using this water will have the deity to contend with.

Also, from information gathered, the blacksmith shop is a fortress for a person who has incurred the wrath of *Sango* the god of thunder. Once he or she seeks refuge in the smithy and as long as he stays in there no attack from *Sango* can harm him/her. As part of their value and belief systems, the deity can be invoked for various reasons and as such, it is expected that his followers live a life of accountability because the deity punishes all wrongdoings. Besides, to the people, metallic objects are not just a tool, as they have a socio-cultural significance of power, justice, creativity, and truthfulness.

The oil palm symbolizes all that is good, but a bit of it on a white cloth means something is tinted or is not as it should be. For instance, if a drop of oil on white cloth is sent to the family of a bride from her husband's family it is an indication that she was not found to be a virgin. Also, palm oil can symbolically be used to refer to women's monthly cycle. Potsherds sent to the family of a bride symbolizes that the woman was not a virgin. A basket according to the peoples' belief can be used to offer prayers of prosperity because of its use to bring in the harvest. However, aside from its good use, it symbolizes wastefulness when empty and also baskets or a

basket without its base is an indication of emptiness and a symbol of a deflowered maid or barren woman.

The fronds of a palm tree on objects are used to transmit warning messages that things on which it is placed should not be touched by a person who does not have the owner's permission to do so. The palm frond is also used to communicate death. It is also used by the occult who put it in their mouth when carrying out their dealings. The use of fowl in the bone setting is rooted in the belief system of the people; they are of the opinion that a telepathic relationship exists between the bird and the patient, and the bonesetter administers all the treatment given to the patient on the bird also and if the bird heals, the patients does too and once it starts making use of the fractured part, the patient becomes heal enough to use the affected body part too. If however, the bird does not heal, the patient will not heal too.

5.2 Summary

This research is an archaeological reconnaissance of selected villages in *Igbo-elerin, Lagelu* North local council development area of Oyo state. The research which is a pioneer work is borne out of a paucity of archeological investigation in the studied areas. The aims of the research are conducting archeological reconnaissance of the study area with a view to identifying sites and features relevant to the field of archaeology; documenting the local crafts or industries for insights into their subsistence through time and to document the indigenous knowledge systems of the people for an understanding of artefact symbols, values and belief systems which mark the peoples' identity. The methods of data collection used are oral tradition, archeological reconnaissance, mapping and ethnography with photographs used to make pictorial illustrations.

A general overview of the study area was given in the geographical background, climate, and vegetation while also exploring the historical background, sociopolitical structure, socio-cultural and socio-economic activities. Both archeological and ethnographic data such as refuse dump, old blacksmithing shop, ash mounds, an abandoned settlement, old soap making site, features, shrines sacred forest. masquerades, the African talking drum museum, and music of Africa auditorium, *Newbouldia laevis* tree, African orchard, and medicinal herbs garden, *Osun* stream, African Heritage Research Library, and Cultural Center, oil palm processing, blacksmithing, black soap making, basketry, broom making, bone setting, and traditional rain control.

These archeological and ethnographic data meet the first aim of the research work whilst identified and documented local crafts or industries such as pottery making (extinct), blacksmithing, oil palm production, back soap making, basketry and broom making. All of these with the exemption of pottery that has demised from the peoples' subsistence over time and give answers to the research's second aim. The identified and documented indigenous knowledge of the people was the traditional medicine practice of bone setting and traditional rain control. The data were analyzed after each outline. Further discussions were done on the finds for an understanding of artefacts symbols, values and belief systems that mark the peoples' identity.

5.3 Conclusion

The study of cultural process and history as well as the reconstruction of past lifeways through material culture remains the goals of archaeological investigation. Archeological reconnaissance is thus an important means by which these goals can be achieved. This is because it provides the basis on which analogical description, explanation and ultimately interpretation of archaeological records can be done using ethnographic data. Oral tradition, archeological reconnaissance,

ethnographic survey as used in this work has helped in the identification and documentation of archeological and ethnographic resources of the studied area.

From the data gathered, analyzed and interpreted, it can be said that the past and present inhabitants are culturally linked with the latter still occupying the former's geographical space and whilst also retaining a significant proportion of their culture. Though, it is expected that future archeological research that will include excavations will further throw light on this. Finally, the study has been able to achieve its set aim, produce an archaeological map of the studied area and has become a reference material for future studies as it has succeeded in adding to the body of existing knowledge.

5.4 Suggestion for Further Studies

The recent study focused on collecting the tradition of origin of some selected villages in *Igbo-elerin*, studying and documenting the archaeological and ethnographic data of the area as well as the indigenous knowledge systems of the people such as local crafts with the hope of understanding artefact symbols, values and belief systems that mark the peoples' identity. It is thus expected to provide impetus for further research in the area in order to support the migration claims of the people. It is also expected that this research will result into further archaeological exploration of some sites like the pottery production sites and the refuse dump. This will shed more light on human imprints of the past and peradventure, bones form part of the finds, it could be examined to know if it belongs to animals from the wild or domesticated ones. Bones from wild animals will buttress the migration for hunting of some of the villages.

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APPENDIX ONE: TABULATION OF SITES

Site Number	Name	Location		Description
		Latitude (Northing)	Longitude (Easting)	
1	Ogunbode	7.5334°	4.0667°	Village
2	Apatere	7.5333°	4.0833°	Village
3	Alape	7.5667°	4.0833°	Village
4	Ajipa	7.5833°	4.0833°	Village
5	Isero	7.5833°	4.0500°	Village
6	Oyedeji	7.5500°	4.0500°	Village
7	Adeyipo	7.5500°	4.0457°	Village
8	Midden	0618780°	0832665°	Refuse Dump
9	Local craft	0618744°	0832683°	Black soap
10	Fortification	069355°	0832520°	Ifa temple
11	Shrine	0618661°	0832862°	Oro shrine
12	Shrine	0618724°	0832895°	Ogun shrine
13	Shrine	0618716°	0832913°	Masquerade
14	Local craft	0618686°	0832943°	Blacksmithing
15	Shrine	0649350°	0832521°	Obatala shrine
16	Feature	0615842°	0837368°	Mud storey building
20	Feature	0615769°	0837312o	Plastered mud storey building

21	Shrine	0615774°	0837313o	Masquerade
22	Local craft	0618781°	0832795o	Black soap
23	Shrine	0618762°	0832795o	Ogun shrine
24	Indigenous technology	0618838°	0832698o	Old pottery site
25	Water body	0618550°	0837221o	Osun stream
26	Indigenous technology	0618860°	0836978o	Oil pam production
27	Shrine	06187969°	0836935°	Ogun shrine
28	Shrine	0618186°	0807846°	Ogun shrine
29	Indigenous technology	0619196°	0807811°	Old blacksmithing site
30	Indigenous technology	0617258°	0832853°	Old pottery site
31	Indigenous technology	0617746°	0830285°	Workhop wall at Old pottery site 1
32	Indigenous technology	0617748°	0832846°	Cluster of potsherds
33	Indigenous technology	0617736°	0832839°	Workhop wall at Old pottery site 2

APPENDIX TWO: LIST OF INFORMANTS

S/N	Name	Occupation	Age	Village	Year of interview
1	Dr Bayo Adebawale	Retiree	75	Adeyipo	2019
2	Mrs Akilimali Funua Olade	Librarian	70	Adeyipo	2019
3	Chief M. D Owolabi	Retiree/Baale	72	Oyedeji	2018
4	Elder R.A. Fatoye	Retiree/Chief	68	Apatere	2018
5	Mr Araomo	Retiree/Chief	68	Apatere	2018
6	Chief M.O. Ogunsakin	Civil Servant/Baale	59	Dagbolu	2018/2019
7	Chief Samson Adekunle	Farmer/Chief	52	Apatere	2018/2019
8	Mrs Ladunni	Farmer/Chief	80	Alape	2018
9	Mrs Mosunmola Fabunmi	Farmer/Chief	67	Alape	2018
10	Mrs Adio Olarinde	Farmer	55	Alape	2018
11	Mrs Adebisi	Farmer	59	Alape	2018
12	Mr Ojo Alawaye	Farmer	45	Apatere	2018
13	Mrs Gbemisola Edun	Librarian	38	Adeyipo	2019
14	Chief Ezekiel Omosanya	Farmer/Baale	80	Isero	2018
15	Mr Owoseni	Farmer	61	Isero	2018
16	Mrs Larinde	Craft woman	60	Ogunbode	2018
17	Mrs Babalola	Craft woman	59	Ogunbode	2018
18	Mr Olalere Ogunjobi	Hunter/ Chief	70	Ajipa	2018

19	Mrs Ogunjobi	Priestess	60	Ajipa	2018
20	Mrs Liadi	Craft woman	50	Ajipa	2018
21	Mr Lisabi	Craft woman	48	Alape	2018
22	Mr Muri Liasu	Craft man	50	Alape	2018
23	Mr Ogunwole Azeem	Blacksmith	48	Apatere	2018
24	Mr Ayantunde Sunday	Craft man	38	Adeyipo	2018/2019
25	Mrs Ayantunde Ayanwunmi	Craft woman	63	Adeyipo	2018/2019
26	Mr Hamzat Ilori	Retiree	62	Ajipa	2018
27	Mr Onakanmi Oyetunde	Civil servant	58	Isero	2018
28	Mrs Fawole Olabisi	Trader	65	Alape	2018
29	Mrs Ogunrinu Sussana	Retiree	65	Apatere	2018/2019
30	Mrs Ayandiran Mulikat	Craft woman/ Trader	44	Apatere	2018/2019
31	Mr Fayemi	Priest	72	Apatere	2018/2019
32	Mr Obalola Fakunle	Priest	70	Ajipa	2018/2019
33	Mrs Fawunmi Molere	Priestess/Trader	66	Alape	2018
34	Mrs Balogun Kehinde	Crafts woman	58	Ogunbode	2018
35	Mr Iletunde Yekeen	Priest	54	Isero	2018
36	Mrs Ariwoola Busayo	Craft woman	59	Apatere	2018/2019
37	Mr Busari Waliyi	Craft man	48	Ogunbode	2018
38	Mr Balogun Waheed	Farmer/Hunter	52	Ogunbode	2018
39	Mr Fatunmbi Samuel	Farmer/Hunter	63	Ogunbode	2018
40	Mr Atilola Bamidele	Farmer/Hunter	67	Apatere	2018/2019
41	Mr Oyetoro Muibi	Farmer/Hunter	51	Apatere	2018/2019

42	Mr Ayoola Abdulkadiri	Farmer/Hunter	58	Isero	2018
43	Mr Ikuseru Oladele	Farmer/Hunter	59	Oyedeji	2018
44	Mr Labiran Adebisi	Farmer/Hunter	48	Isero	2018
45	Mr Igbaroola Makinde	Farmer	57	Alape	2018
46	Mr Ayodele Matthew	Chief	79	Alape	2018
47	Mrs Olakanmi Idowu	Trader/Chief	49	Ogunbode	2018
48	Mrs Atilola Aishat	Trader/Chief	77	Oyedeji	2018
49	Yeye Makinde	Trader/Chief	59	Apatere	2018/2019
50	Yeye Oguntuase	Civil servant/Chief	51	Ajipa	2018
51	Mrs Daramola Kafayat	Civil servant/Chief	53	Isero	2018
52	Mr Adedipe Dotun	Hunter/Chief	55	Ajipa	2018
53	Mr Muili Adediran	Hunter	63	Alape	2018
54	Mr Ogundele Jacob	Farmer	50	Alape	2018
55	Mr Bamdele Adebisi	Retiree/Chief	69	Isero	2018
56	Mr Alamu Sunday	Baale	67	Apatere	2018/2019
57	Mr Babalola Akinola	Baale	72	Ogunbode	2018
58	Mr Ogunremi Musefiu	Priest	59	Apatere	2019