

# Manifesting intent using Adinkra Symbols

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## Introduction

For a brief account of what Adinkra symbols are, I invite the reader to see the introduction to a previous paper entitled *A Mathematical Analysis of Akan Adinkra Symmetry*.

The idea behind this paper is to present a system I have been working on based on the practice of using Adinkra symbols in a spiritual way. It will not be the first time these symbols have been used in a spiritual way. Rattray in *Religion and Art in Ashanti* under the chapter "Stamped Cloths" describes how two Adinkra symbols have been used by the Asantehene (the King of the Ashanti) in the past. One of the symbols called Musuyidie ("evil remover) was used by an Asantehene to ward off evil. Rattray (1927, p. 266) says, "*Musuyidie*, lit. something to remove evil; a cloth with this design stamped upon it lay beside the sleeping couch of the King of Ashanti and every morning when he rose he placed his left foot upon it three times". This is "practical seal/sigil magic" on the part of the Asantehene, that is, the Adinkra symbol called Musuyidie was used as a seal in a talismanic way.

On the same page in Rattray's book but this time in reference to another Adinkra symbol, Rattray also says, "*Nyame, biribi wo soro, ma no me ka me nsa*," (translated by Rattray to mean): 'Oh God, everything which is above, permit my hand to touch it.' This pattern was stamped on paper and hung above the lintel of a door in the palace. The King of Ashanti used to touch this lintel, then his forehead, then his breast, repeating these words three times." Again we see the ritual and talismanic use of an Adinkra symbol.

What this tells us is that there is already a history of having Adinkra symbols being used as talismans based on the meanings ascribed to a symbol. If the Asantehene has done it, what then stops us from exploring this possibility?

What I intend to present in this paper is a way to use Adinkra symbols to manifest particular intentions. The system is based on the top-down orientation observed in Akan libation prayers, starting from the Creator Force(s) (Ɔdomankoma Ɔboadeε), down to the Earth Planetary Spirit (Asase Yaa), then to the Nature Spirit entities and finally to the Ancestors. In Akan libation prayers, all of this is done before one presents the reasons for making the prayer. This is a top-down orientation.

I intend to show one possible way Adinkra symbols can be used to draw elemental energies from the infinite source, down to our level, while manifesting thought forms into physical reality based on vibration: number, colour and corresponding Adinkra symbol meaning. This is "Akan Kabbala" in action.

As much as this paper maybe intellectually interesting, it also deals with some deep esoteric subjects. The ideas presented in this paper have to my knowledge not been presented in this manner in earlier publications by other researchers and spiritualists. These are new and powerful ways to use symbols that are the heritage of the Akan people.

## Overview of how it works

The idea is to use the meanings already associated with particular Adinkra symbols in a spiritual way. Akan prayer occurs in a top-down fashion. The call starts from  $\text{Odomankoma}$  (Divine Providence), down to the  $\text{Asaase Yaa}$  (Earth Planetary Spirit) then to the  $\text{Abosom}$  (Nature Spirits), the  $\text{Nananom}$  (Ancestors) and finally the individual offering the prayer outlines why they are praying. During this form of prayer, drink (and sometimes food) gets offered to the Nature Spirits and to the Ancestors as an offering to thank them for their help. See Appendix B for an example of an Akan prayer (libation) for protection.

The form of spirituality to be suggested in this paper is also top-down however it uses a slightly different approach. Calling upon the universal principle of vibration that manifests in colour, number and tone, the individual making use of Adinkra symbols in a spiritual way embeds the intent of the prayer in the sequence of symbols and uses the meanings and qualities of these symbols to transmit intent into the realm of manifestation.

The user of this system is also required to be able to visualize the symbols to be used.

### An Example

Say you want to manifest protection for yourself (or it could be something else more tangible). Since we seek to draw power from the infinite into the finite, we start with infinity. The thought-focus is on protection. A strong feeling has to be generated desiring this outcome. While maintaining this thought and this feeling, one visualizes the Adinkra symbol that represents 'zero' or 'the infinite',  $\text{Puru}$  (dark purple, zero) in its associated colour. Next are the visualizations of the Adinkra symbols ' $\text{Abode Santan}$ ' (red, one), ' $\text{Biribi wo soro}$ ' (blue, two), ' $\text{Odomankoma}$ ' (green, three) and ' $\text{Musuyideε}$ ' (yellow, four). While visualizing these Adinkra symbols, one may choose to also recite the meanings associated with the symbols.

In the case where an individual is adept at visualization, all five symbols can be visualized at the same time in their respective colours and held in one's mind (i.e. rather than reciting them sequentially) while the proverbs/sayings are recited.

## Element, number/symmetry, colour, force and tone

In order to use this application of the Adinkra symbols, the user will have to understand something about colour, tone, number/symmetry and force.

### Element

Before the elements become differentiated into fire, air, water and earth they exist in unity. We shall ascribe unity the number zero (0). Zero can also be seen as infinity. For simplicity sake, we shall say that the infinite continuum contains the element 'ether' which is the unity of all the elements. Out of this unity, the first element to emerge is fire. This is given the number 1. The next element is air. This is given the number 2. Then next element is water. This is given the number 3 and the next element is earth, which is given the number 4.

### Number/Symmetry

As far as symmetry goes, the 5 Adinkra symbols used in this paper each has the same number for its reflection and rotational symmetries. This ensures that each number truly represents the symmetry of the symbol

### Colour

The colour scheme used to represent each element is in line with colour associations from the first card of the Tarot shown in Franz Bardon's book *Initiation into Hermetics*. In this regard, fire is associated with red, air with blue, water with green and earth with yellow. Notice that the first three colours are the basic colours, RGB.

### Force

For the four elements, we have the following associations: fire: electric; air: electric-magnetic; water: magnetic; earth: electromagnetic. Each of these associations shows which fluid (electric or magnetic) predominates in each element. Electric-magnetic has both fluids represented while electromagnetic (earth) has the other 3 elements unified and incorporated.

### Tone

For tone, we do not use Eastern or Western 'mantras' rather we use the Akan proverbs associated with the Adinkra symbol which encapsulate the meaning of the symbol.

**Table 1: Number/symmetry, force, colour and element**

Symbol Name	Shape	Number	Symmetry (Rotation/- Reflection)	Force	Colour	Element
Puru		0	$\infty$ -/ $-\infty$	potentiality	dark purple	ether
Abode Santann		1	1-/-1	electric	red	fire
Biribi wo soro		2	2-/-2	electric-magnetic	blue	air
Odomankoma		3	3-/-3	magnetic	green	water
Musuyidee		4	4-/-4	electromagnetic	yellow	earth

**NOTE:** I would like to draw particular attention to the fourth symbol, Musuyidee. This is the same symbol as a balanced cross drawn inside a circle. It has been seen in the shamanic traditions of various indigenous people such as the Celts, the Native Indians and the Siberians. This symbol represents a balance of electric and magnetic forces. It is tetra-polar in nature, it has an electromagnetic quality. Other than yellow, this symbol can also be used in 'gold' colour for a number of applications. In fact this symbol can be used by itself for manifesting intentions.

### Colours in Twi

Purple - Beredum  
 Red - Kɔkɔ  
 Blue - Bibire  
 Green - Ahabammono  
 Yellow - Akokɔsradee

**Table 2 - Symbol meanings associated with each shape**

Symbol Name	Shape	Associated Proverb
Puru		Ɔbɔadeɛ na onim n'ahyeaseɛ ne n'awieɛɛ (it is the Creator that knows its beginning and its end)
Abɔde Santann		Ɔdomankoma ɔɔɔ adeɛ, ɔɔɔ awia, ɔsrane ne nsoromma, ɔɔɔ nsuo ne mframa, ɔɔɔ nkwa, ɔɔɔ nipa, ɔte ase daa  (Divine-Providence created (all) things, Created the Sun, Moon and Stars, Created water and air, Created the "Divine Spark" Created man Divine-Providence lives forever)
Biribi ɔɔ soro		Ɔdomankoma, biribi ɔɔ soro na ma emmɛka me nsa  (Divine-Providence, there is something up high so let it come (down) to touch my hand)
Ɔdomankoma		Ɔdomankoma a ɔɔɔ adeɛ ɔno na nsem nyinara fi no  (Divine-Providence who created all things is the one from which all things come)
Musuyideɛ		Kerapa ye Ɔdomankoma ahoboa  (Goodwill is Divine-Providence's help)

\* These says have been taken from G. F. K. Arthur's book Cloth as Metaphor

## Application: Long and short approaches

The long approach will visualize each Adinkra symbol in its associated colour and speak out the proverbs below as incantations while focusing on the intent one wishes to manifest. The short approach is to make the visualizations without these words.

### PROVERBS AS INCANTATION

Ɔbɔadeɛ na onim n'ahyeaseɛ ne n'awieɛ  
Ɔdomankoma ɔɔ adeɛ,  
Ɔɔɔ Awia,  
Ɔsrane ne nsoromma,  
Ɔɔɔ Nsuo ne Mframa,  
Ɔɔɔ Nkwa,  
Ɔɔɔ Nipa,  
ɔte ase daa  
Ɔdomankoma, biribi ɔ soro na ma emmɛka me nsa  
Ɔdomankoma a ɔɔɔ adeɛ ɔno na nsem nyinara fi no  
Kerapa ye Ɔdomankoma ahoboa  
Soro ne fom  
Asaase ne Awiamu  
Enim ne Ekyire  
Eho ne eho  
Ɔdomankoma te ase daa  
Kokroko, ye da wo ase!

### ENGLISH TRANSLATION

It is Divine-Providence that knows the beginning and the end  
Divine-Providence made things  
Created the Sun  
Moon and Stars  
Created Water and Air  
Created Life  
Created Human beings  
Divine-Providence lives forever  
Divine-Providence, something is up high so let me touch it  
It is from Divine-Providence who created all things that all things come  
Goodwill is Divine-Providence's help  
Heaven and Earth  
Earth and Sky  
Front and back  
Left and right  
(i.e. the four directions, plus up and down)  
Divine-Providence lives always  
Supreme one, we thank you

The verbalization of each line above is not necessarily done aloud but can be whispered.

## Discussion – Important points to note

Manifestation occurs in a top-down fashion. First comes an idea/thought fashioned by the individual. This idea/thought resides in the mental sphere. The idea/thought, which is mental nature, is then 'clothed' in emotional energies from the astral sphere. As the manifestation of the idea/thought proceeds, it is then clothed with the energies of the elements in order to finally manifest in the physical realm.

What I have provided in this paper is a pipeline or vortex for the final portion of the manifestation, a means by which already manifesting thoughts can be “brought down” into the realm of the physical, using a sequence of geometric symbols with particular symmetries and colours that have meaning in the physical-etheric realm.

Few individuals are adept at 'instant manifestation' because although they may think and feel strongly about something, they are not adept at using elemental energies. So their manifesting thoughts take longer to come into physical reality, as once the thought reaches this stage it follows a 'natural route' that could be long or short. Nothing wrong with this at all – it is the normal way.

There is the potential for manifestation to be hastened to a high degree with the method presented in this paper. The manifesting process is a natural one which follows this sequence anyway, however it is not always done consciously. One can learn to take charge of the process.

In order to effectively use the ideas presented in this paper, one has to first clearly outline that which one wants to manifest. One then needs to apply strong emotion toward this manifestation. The emotion put into the process is an integral part of the manifestation sequence. The part where this paper comes into play is to help hasten the manifestation of the idea/thought as it enters the physical realm. A structure is provided to provide the idea/thought (already clothed in emotion) with elemental energies.

For example, imagine you want to manifest something you desire. You can have a powerful thought coupled with strong emotion and then you use this method. Then you don't have to wait for 'god' (the devic energies) to do the rest in their own time. You can use your own spiritual abilities to get the job done, since you are the Creator as well. If you become very good, it can be instantaneous.

So whatever one is hoping to achieve, the thought and the feeling both have to be held strongly while doing the visualization of the Adinkra symbols in their respective colours. The symbols can be visualized as quickly and as strongly as possible. The quick or long method can be used.

Some may need prior magical training before being able to do intensive magical work of this nature. For that, I would recommend using Franz Bardon's book *Initiation into Hermetics* to train your mental and psychic faculties. It may be helpful to be quite familiar with or even master the first three stages of the training (out of ten stages), especially the mental training exercises of stage three to become fairly comfortable with mental and psychic manipulations.

## REFERENCES

G. F. K. Arthur, *Cloth as Metaphor: (Re)-reading the Adinkra Cloth Symbols of the Akan of Ghana*, Af-oaks Printing Press: 1999

F. Bardon, *Initiation into Hermetics*, Merkur Publishing, Inc:2001)

J. B. Danquah, *Akan Doctrine of God*, Frank Cass and Company Limited, London:1968

R. S. Rattray, *Religion and Art in Ashanti*, Clarendon Press, Oxford:1927

-K-, *A Mathematical Analysis of Akan Adinkra Symmetry*: 2010  
[www.theakan.com/Adinkra-Symbol-Symmetries.html](http://www.theakan.com/Adinkra-Symbol-Symmetries.html)

## **Appendix A - J. B. Danquah on Adinkra** (from his book *Akan Doctrine of God [ADG]*)

### NOTE ON THE ADINKRA ILLUSTRATIONS (ADG, 1964, p. xxxvii)

The Adinkra symbols are stamped in Adinkra mourning cloths worn only on the occasion of a funeral ceremony, and then only during the day. The name Adinkra is spelt variously. In "Religion and Art in Ashanti" (p. 264), Rattray uses the intensive Ashanti form, Adinkira, but Christaller in his Dictionary (p. 85), uses the correct forms Adinkara and Adinkra. The word is clearly made up of *di*, to make use of, to employ and *nkra*, message, the substantive being derived from the combination of these two by the subjunctive of the Akan prefix for an abstract noun or the infinitive, "A." *Di nkra* means to part, to be separated, to leave one another, to say goodbye.

The word "*nkra*" or "*nkara*" as shown in the text (Section IV) means message, intelligence and where human destiny or the life span is concerned, it refers particularly to the intelligence or message which each soul takes with him from God upon his obtaining leave to depart to Earth. The "soul" itself is called "*okra*" or "*okara*", that is to say, the *nous*, of a person. According to Akan belief, only human beings have the opportunity of saying goodbye to God upon their departure to Earth, and only human beings therefore have souls on this Earth.

Clearly, use of the Adinkra cloth and symbols is intended to mark the link forged between the living and the dead, the present and the future, the affairs of the now and the affairs of the hereafter, and may therefore be called the "present-and-future" cloth, or simply the "future" or "futurist" cloth, using the English word "futurist" as near as possible to its original theological sense of one believing that the prophecies of the Apocalypse are still to be fulfilled, that this is to say, in the sense that there is a future beyond the grave which continues with the present in the living, and waiting to be made good. In modern art, "futurist" or "futurism" refers to a movement marked by violent departure from traditional methods and by the use of arbitrary symbols in the expression of emotion. The Akan Adinkra symbols may be said to express a certain measure of emotion upon reflection on the here and the hereafter, but one must go warily in insisting that they represent a "departure" from "traditional" methods, or that they are merely "arbitrary." We know as yet very little of the motif of Akan art to be able to say much on that score.

Rattray tries to say that the Akan "merely borrowed these patterns...amulet signs or symbols introduced by the Mohammedans from the North." This may be so, and there will be no point in disputing the assertion as to its truth. All art is imitation and borrowing, either from Nature, or from our fellow-men. It is the motive for borrowing a particular type and not another, as well as the meaning put into it and the use made of it when so borrowed, which matters, for it indicates for us and helps us to understand and appreciate a nation's or race's "side" in nature. It may be curious that the Mohammedans themselves do not seem to know many of these symbols and the names and uses for them among the Akan are entirely un-Mohammedan. At any rate no cloths stamped with the Adinkra symbols are met with among the Mohammedans, and the Adinkra system of mourning is unknown to them. We may safely conclude that there is something intensely native in these symbols interpretative of Akan faith and tradition.

## **Appendix B: Akan Libation**

### ODOMANKOMA PRAYER FOR PROTECTION (by -K-)

Ɔdomankoma Bɔrebɔre  
Wo ne Soronko  
Sɛ anyinam twa awia mu a  
Sɛ aprana bɔ mu a  
Eɛ wo tumi na yɛ hu

Wo tumi wɔ awia mu  
Wo tumi wɔ mframa mu  
Wo tumi wɔ epo na nsu biara mu  
Wo tumi wɔ asase no mu  
Kokroko, nsa

Asase Yaa, yɛ Maame, nsa  
ɔbaatan pa, nsa  
Nna asaase yi so Abosom pa  
Ne Asaman pa nyinara  
Mo mbɛgye nsa nnom

Afei nso yɛ tow nsa frɛ mpanyimfo  
Kaan fo, Nananom a wɔn edi kan  
Enya Maa, Yaa Boadua  
Adjoa Asabea na Boahemaa  
Mo nyinara mbɛgye nsa nom

Mpanyimfo nna Abosom pa  
Yɛfrɛɛ mo a, ɛnnyɛ bɔne  
Yɛsɛrɛ mo nkwa nne ahɔɔden  
Bɔ yɛ ho ɛne yɛ mba so ho ban  
Kokroko, yɛ da wo ase!

\* This prayer I created is a formula in and of itself. It contains 5 stanzas each with 5 lines, and exactly 125 words ( $125 = 5 \times 5 \times 5 = 5^3$ . 3 represents the three aspects cardina-fixed-mutable of each element. The number 5 is a reference to the 5 elements. The elements are also referred to in the prayer)

\* The four ancestors I name in this prayer (Enya Maa, Yaa Boadua, Adjoa Asabea and Boahemaa) are my actual ancestors on my mother's side, starting from my grandmother, Boahemaa to my great-great-greatgrandmother, Enya Maa. As stated in earlier writings, the Akan are matrilineal in orientation. If another Akan person or any other person selects to use the prayer above they can use the names of their own ancestors.

\* 3-aspects; 4-ancestors; 5-elements.

\* This libation prayer has to be done a strong alcoholic 'spirit' like gin or vodka.

## ENGLISH TRANSLATION

Divine-Providence Creator  
You are the Highest one  
When lightning crosses the sky  
When thunder claps  
It is your power that we see

Your power is in the Sun  
Your power is in the air  
Your power is in the water  
Your power is in the ground  
Supreme one, drink

Earth, our mother, drink  
Good mother, drink  
And all the good deities of the Earth  
And all the good spirits  
Come and get drink

Now we also call onto elders  
Earlier ones who have taken the lead  
Enya Maa, Yaa Boadua  
Adjoa Asabea and Boahemaa  
All of you come and get drink

Ancestors and good deities  
If we called you, it is not for anything bad  
We beg from you like and strength  
Protect us and our children  
Supreme one, we thank you!