

A Comparative Analysis of Olojo Festival under the Late Adesoji Aderemi and the Late Okunade Sijuwade Olubuse II

by

Akinyemi Yetunde Blessing
akinyemiyetunde2@yahoo.com
Institute of African Studies,
University of Ibadan, Oyo state, Nigeria

Abstract

In this paper an attempt is made to see various changes Ilé-Ifè has witnessed in socio-religious and political structures under the regimes of the late Oba Adèsojí Adèrè mí and the late Oba Okùnádé Síjúwádé II. The changes in Olojo festival were due to various policies of the traditional rulers engineering shifts in the paradigm of the old tradition. The dynamics were as a result of bringing together different value systems to create a new terrain with non-restrictive religious space. The non-restrictive spaces accommodate all of the religious traditions in Ilé-Ifè, and affect ritual process.

This paper also examines the continuity and changes in Olojo festival under the late Oba *Adèsojí Adèrè mí* and the late Oba *Síjúwádé Okùnádé Olúbùsè II*. It examines the changes and offers the reasons for those changes and as well reveals the various implications of kingship institution on ritual process, and this paper looks at Olojo songs as part of the ritual rites. The study shows the similarities and differences in the ritual rites of Olojo festival under the two epochs in the study.

Keywords: Olojo, Ooni, Ritual, Myth, Politics

Introduction

Special days are set aside by the community to remind the people of the existence of the sacred figures, the importance of examining their backgrounds, and the people's traditions and beliefs, calling attention to the importance of the rites in establishing public order. Awolalu and Dopamu opined that:

Most festivals are associated with specific divinities, spirits or ancestors and they are therefore religious in outlook. Among the Yorùbá, for example, each divinity has an annual festival associated with him or her and this is called "Odún" (festival). "Odún" also means year, and when used in relation to festivals it means "annual festival". This means that major festivals among the Yorùbá come up once every year.¹

Festivals that are celebrated in Ilé-Ifè, a town described by J. K. *Olupona* as the city of 201 gods,² include *Edi* festival, *Qbàtálá* festival, *Qbameri* festival, *Qsàrà* festival, *Qrànmiyàn* festival, and *Qlojor*. *Qlojor* festival is the most prominent of all the festivals. It demands the participation of a reigning king, the major chiefs in the town and the "Ìsòrò" (priests of deities in Ilé-Ifè).

The interest in this study begins with the absence of the *Qoni* in leading the procession to *Òkè-Mògún*, the principal and main shrine during the *Qlojor* festival, from 2009-2013 as one of his spiritual duties. The royal walk involves the *Qoni* of Ifè who leads procession to *Òkè-Mògún* shrine with *Arè* crown and offers prayer on behalf of the people to the deity. Yet, in the absence of the king doing the most important sacred duty *Qlojor* festival continues to create a good relationship among the people. Indeed, it re-enacts the mutuality of the people with the past hero "*Ògún*", the pathfinder of the society.

There are sacred enchantments and song that often prelude the commencement of *Olojo* festival as part of the ritual of the celebration, as women from *Eredumi* compound enter into *Ile oduduwa* to herald the arrival of *Olojo* festival, which is the *pourri* festival of all deities in the ancient city of *Ile-Ife*, such as "Gbajure! Gbajure! Gbajure [an interlude that indicates the arrival of the festival]!"

The ritual is characterized by formalism, sacred symbols and performance.³ Songs and praise are part of the special performance that creates a theatrical-like frame around the activities, symbols and events that shape the participant's experiences and cognitive order.⁴ As Barbara Myerhoff puts it, "not only seeing is believing, but doing is believing."⁵ It is very clear that the diction of songs and the praise connote a deeper meaning in the mind of the adherent. It also conforms the people to a long-lasting mood.

We shall identify the most popular songs among the Ifè people during Qlojor festival for analysis. The songs give a detailed background and some specific characters of the town. Here are some songs that have cultural and religious meanings to the devotees and social and cultural meanings to the non-devotees. When the devotees hear the songs, they put them in a long lasting and conforming mood from the social to the spiritual.

Popular Songs during the Festival

1. <i>Ilé-Ifè ni orí'run ayé</i>	Ilé-Ifè, the cradle of the earth
<i>Ìlú Oòduà baba Yorùbá</i> <i>Èdùmàrè tó dá wa sí'fè</i>	The town of Oduduwa, father of the Yorùbá The God of that created us to Ile-Ife
<i>Kó máse ba 'Fe jé mó wa l'órí</i>	Will not spoil Ile-Ife for us
<i>K'Olúwa kó maa ràn wá se.</i>	Help us oh God
<i>Ifè Oòyè, E jí gírì</i>	Ifè people, wake up
<i>E jí gírì, k'e gbé Ifè ga</i>	Wake up for the betterment of Ifè
<i>Olórí aye ni'fè Oòyè</i>	Ilé-Ifè, the cradle of the earth
<i>K'á múra láti tè s'íwájú</i>	We should be ready to move forward
<i>Òránfè On'ílé iná</i>	Oramfe, whose house was built with fire
<i>Oòduà a wèriri jagun</i>	Oduduwa who fought endlessly
<i>Òkànlén'írún irúnmolè</i>	The two hundred and one gods
<i>E gbé 'Fè lé'kě 'isòro gbogbo</i>	Make Ifè above all problems

2. <i>Ilé-Ifè b'ojúmó ti mó wá</i>	Ilé-Ifè where the sun set
<i>Ìlú àsà on ìlú èsìn</i>	The town of culture and his religion
<i>Gbogbo Yorùbá e káre 'fè</i>	All Yorùbá, let's go to Ifè
<i>Ká lo w'ohun àdáyé bá t'ó jo'jú</i>	To behold the precious ancient artifact
<i>Ilé Oòduà Ifè ló wà</i>	House of Oduduwa is located in Ifè
<i>Opá Òràn'yàn; Ilé-Ifè ni</i>	The staff of Oramiyan is in Ifè
<i>Boji Morèmi Ilé-Ifè ni</i>	The grave of Morèmi is in Ile-Ifè
<i>Ará, e káre 'fè Oòdáyé.</i>	People, let's go to Ilé-Ifè, the ancient kingdom

This anthem creates the fundamental truth about identity. It is the traditional Ifè anthem. It serves as an exposure to the historical event of the city. It exposes the truth about Ifè being the cradle of the Yorùbá race. Other related songs include awareness songs sung at the beginning of the festival and during the ritual procession.

<i>Ojú mo ti mo</i>	It is early morning
<i>Omọ Akọgún</i>	The son of Akọgún
<i>Ijo Ogùn l'a p' Qrànmiyàn</i>	We call Qrànmiyàn in time of war <i>Omọ</i>
<i>Olomi męta Akọgún</i>	The son of three waters of Akọgún
<i>Chorus: kẹ̀rẹ̀ kẹ̀rẹ̀ bẹ̀bẹ̀ ojúmo ti mo⁶</i>	Gradually! Gradually! it is early morning

Another song, an awareness song, which announces the movement of the Qoni to Òkè-Mògún with the Are crown, run thus:

<i>Òde tó o!</i>	It is time to go
<i>Òde tó o!</i>	It is time to go

<i>Gbàjúre Gbàjúre</i>	Gbàjúre! Gbàjúre!
<i>Onlé nlá</i>	Owner of the big empire
<i>A s' Qlọjọ Ilé-Ifè</i>	We celebrate Qlọjọ of Ifè
<i>Oba nlá borí oba</i>	Powerful king who conquers other king
<i>O tó jọba lo lọba</i>	A worthy King
<i>O j' onilé</i>	He resembles the owner of the house
<i>O fi ojó fún Qlọjọ</i>	He dedicates the day to the owner
<i>Bi mi o ba puró</i>	If I won't lie
<i>Qgá ni n'lé Ketu</i>	He is recognised as a warrior in Ketu land
<i>Qmọ Eleredùmí Ilé-Ifè.⁷</i>	The son of Eredùmí of Ifè-Ilè
<i>Gbàjúre</i>	Gbajure
<i>Qrànmiyàn, akin ni ile, aki láko</i>	Oràmíyàn the brave man at home and in the village
<i>Qkùnrin kakaki t'otoju ogún delé</i>	Strong man who came home from war
<i>Gbàjúre</i>	Gbajure
<i>Opà ara ido ògbà ido</i>	He killed and as well saved the Ido people
<i>Gbàjúre</i>	Gbàjúre

Adèrémí's and Síjúwadé's Influences on Qlọjọ Festival

Qlọjọ ritual space consisted of a sacred arena, *Òkè-Mògún*, where adherents observe the ritual of cosmos revival and affirmation of the king's power on his society. In comparing the ritual space under the two kings, some questions were asked, principal of which was, and how sacred was the ritual space?

Under the late *Adèsojí Adèrè mí*, the Qlòjò ritual space was not for public use. The Qlòjò shrine was located at the centre of the town, *Enu-Owa*, surrounded by a thick forest. The late *Oba Síjùwadé Olúbùse II*'s era represented the transformation of that space, opening it more to the wider world of politics and plurality. The ritual space wore a new look with erection of a fence around the shrine that kept it away from the public use, but then diverse groups and visitors were admitted into the space as evidence.

Also, residential houses were erected on both sides of the shrine, between 2000 and 2013. It became accessible to where people lived and conducted their daily business.⁸ Various religious traditions like Christianity and Islam contest at the Palace of the *Ọ̀ṣ̀ni* of Ifè. The royal court permitted the erection of a Christian chapel within the palace, when the *Olorì* (wife) of the *Ọ̀ṣ̀ni Síjùwadé* declared that she had become a Christian. The kind of interaction among the three religions (Christianity, Islam, and African Traditional Religion) was termed as religious pluralism.⁹ The noticeable changes in the ritual of Qlòjò are due to the kings' personality and exposure to western culture. Economic development during late *Oba Adèrè mí*'s reign was less, while it was more pronounced during the reign of the late *Oba Okùnadé Síjùwadé Olúbùse II* who spent more time in Britain leaning and doing business.

The myth of Qlòjò festival averred that the specific ritual time of Qlòjò was in the middle of the night when *ilàgún* (Vigil) was observed. However, ten years after the reign of *Oba Adèrè mí* as the king, the community witnessed a change in the time of *ilàgún* to late afternoon. King *Adèrè mí* changed the ritual time to clear the air about the rumour cumulating that the festival is for human sacrifices. The timing of the *ilàgún* thus changed, but the ritual rites still continue.

In 2013, the dating of the annual festival was postponed from October to the 29th of November to the 1st of December instead of the month of October. The death of the calendar keeper of Qlòjò festival, chief *Eredùmí*, one of the *Isòrò* (priest), caused the change since the rite required the presence of *Eredùmí*. The festival date was not announced until the new *Eredùmí* was installed.

Scholars also suggested other reasons for the change in the ritual time. It was assumed that the change in administrative platform of Yorùbá society during *Oba Adèrè mí*'s regime caused most of the changes in the festival. Shortly after the 1960 independence celebration, and with partisan politics more intense, *Fani Kayode*, a prominent son of Ifè, left Action Group and joined NCNC (National Council of Nigeria and the Cameroons). That political step brought serious division among the politicians in Ilé-Ifè, causing lawlessness and disorder in the society.¹⁰ The security of the society was threatened and the atmosphere was no longer safe for *Oba Adèrè mí* to come out and observe Qlòjò rite in the middle of the night, for as the Yorùbá saying goes, '*Òru kò mọ̀ ènì owo*' (the night does not know respectable personalities). *Ọ̀ṣ̀ni Síjùwadé* adopted the change and continued with the ritual time made by *Oba Adèrè mí* during his tenure, which was late in the afternoon instead of midnight.

The ritual specialists at Ọlọjọ festival were important personalities during the festival. The advent of the Christianity introduced an exclusive ideology into the community. During the time of Adèrémí, one of the ritual specialists, Ọbajio, who was supposed to smash the head of the dog with the club, was said to be absent during his call by Oṣògún. The club man designated another boy to act for him. This action was the result of his conversion to Christianity. The club man wanted to be devoted to his new religious doctrine.

A similar occurrence was seen during Ọlọjọ festival of 2012. When it was the time for Oṣògún to come and perform his ritual role at Òkè-Mògún he was nowhere to be found, both on the first visit and the second visit to Òkè-Mògún shrine. He was not fit on health grounds to perform the ritual rites. Also, in 2012, Ọṣni Sijúwadé did not leave his palace to perform his royal duty at Òkè-Mògún with the ancient 'Are' (crown). In 2013, Ọṣni Sijúwadé Olúbùse II did not perform the pilgrimage to Òkè-Mògún shrine with the Are crown at the Ọlọjọ festival. A probe into the absence of the ritual specialists at Òkè-Mògún shrine revealed that they were aged and lacked health fitness. They could not withstand the pressure of such ritual activities.¹¹ When Oṣògún Chief *Akinyemi Olaoye* was not medically fit, he was assisted by a woman who sat in front of the shrine and would not grant an interview when contacted.

Ilé-Ifè kingship ideology created a unique belief in the king. The king is both the political and spiritual head of the society. He is well respected by his subjects to be referred as '*Aláse igba keji òriṣà*' (the second companion of god). Traditions of Ilé-Ifè allow for a sense of individuality. Many kings left the throne with memories of being a reformer, controller, conqueror, motivator, business tycoon and politician or contributor in history.

The reign of Oba *Adèsojì Adèrémí* represented the true African celebration of the vicegerent of the gods as a promoter of tradition and cultural heritage. *Oba Adèrémí* was reported as always personally attending to and appreciating early in the morning the traditional drummers that were at the palace to grace and welcome the king to the brightness of the new day with their traditional drums. Drumming was used in celebrating the popularity and messaging the ego of the king.¹² A unique feature of the reign of Ọṣni Adèrémí was the promotion of African respect of traditional deities and ancestors. He did not allow the sacred kingship institution and òriṣà tradition to be replaced with the ideologies of the so-called world religions.

In addition, the sacred space of Olojo was in a way defiled by Adesoji Aderemi. He took his only daughter *Tejumade* to the Ogun shrine. Although, from the inception of Olojo festival, women are not allowed to enter the Ogun shrine or participate in the ritual process, their roles are limited to performing only domestic duties which include the cleansing of the palace in the early hours of the day. But Aderemi's ideology exposed the women to participation in the ritual process during his reign.

Traditional kingship institution also went through a critical time under Oba Sijuwade, from 1981 to 2013. The kingship ideology and the change in the religious climate of Olojo were partly due to the influence of Oba Sijuwade's wife, Olori Morisola Sijuwade, in the palace. She claimed to use her Christian dedication and commitment as a 'prophetess' in the palace. This was demonstrated in 1986, when Olori Morisola Sijuwade thought about construction a royal chapel in the palace. The project eventually came into fulfillment but changed the King's attitude towards the indigenous religion in Ile-Ife. It also sparked off an ideological row in the sacred space, which brought religious pluralism and contestation for space in the ancient palace.

The distinguishing praise and celebration of the king as the *Oluayé* (head of the world) was removed from the appellation of the king, as Oba Okùnádé Síjúwádé exalted the Christian God as the *Oluayé*. He asserted that he cannot and would not contest sovereignty with Jesus Christ and thereby caused the removal of the official *Oluayé* plate number from his official car. It was in line with king *Síjúwádé* changing the tradition at Ilé-Ifè. He acknowledged the God of heaven as the owner of the universe and rejected his own supreme position, which the previous *Ọṣoni* adored. *Ọṣoni Síjúwádé Olúbùsè II* also rejected the supreme status, which the *Emese* (palace emissaries) called him – 'Alase' (the authority), from his appellations. To him 'God is the true owner of the universe'. In furtherance of his move to subordinate his status to that of the almighty, *Ọṣoni Síjúwádé* made it clear at a Synod session of the Anglican Church Kogi diocese that "people should desist from referring to traditional kings as idol worshipper because they represented the tradition that they belonged."¹³ But, in spite of the rejection of the supreme role, the Yorùbá still refer to *Ọṣoni Síjúwádé* as god, the only speaking Yorùbá *Òriṣà* among Yorùbá deities. For instance, the popular juju musician King Sanny Ade referred to *Ọṣoni Síjúwádé* as "Eborá tí n gbé Inu Aafín" (deity that lives inside the palace).¹⁴ The two kings examined in this paper professed Christian faith, but the people they govern still make them answerable to their local deities directly or indirectly through their reverence and expectations.

In the political arena of Nigeria, the title *Ọṣoni* is regarded as significant to the political order. The status as one of the first class Obas, and the influence of the *Ọṣoni*, actually spread across the country through his involvement in politics. King Adèsojí Adèrè mí was influential in local and national politics. He played a prominent role in *Egbé omo Ibile Ifè* that brought local revenue collection to Ilé-Ifè and provided a source of funds for the renovation of the king's palace. Adèrè mí was able to reign successfully in the midst of the many troubles in the society, in spite of the criticism from S.L. Akintola, who criticised the king inside a *Daily Comet* edition in 1949.¹⁵

Egbe Omo Oduduwa came up after the failure of *Egbe Omo ibile Ifè*, a non-partisan party, as a national and unofficial movement. Membership consisted of Yorùbá men, chiefs and traditional rulers. *Ọṣoni Adèrè mí* was one of the good promoters of *Egbe Omo Oduduwa*. The club was formed in order to promote peace and unity. Ilé-Ifè was made the centre of the club in 1948.

Egbe Omo Oduduwa made a considerable impact on the society by organising educative seminars. Though Adèrémí was one of the founding fathers of the club, some critics thought he was using his position as the king to play a leadership role. Good leadership traits gave Adèrémí an edge over others in politics. He was appointed a member of the Privy Council of the Queen of England in 1954, in which capacity he could give the Queen of England advice on certain state issues.

Adèrémí's influences spread across the country. He served as president of the Western House of Chiefs and the Legislative Council of Nigeria. He also served as governor of the Western region from 1960-1967.¹⁶ As a nationalist, he was part of those who fought for freedom for Nigeria, along with late Awolowo.¹⁷ He equally played a vital role during the division of Nigeria into regions. When he was appointed to be a member of the Western Regional House of Assembly in 1946, he was able to influence private opinions; in fact, he moved the motion for Nigeria's independence.¹⁸ He became the chairman of the council of Oba, not because of his title as the Oṣoni but because of his personal prestige and integrity in the Yorùbá society.¹⁹ With his political influence, he was able to transform Ilé-Ifè using his network to secure public infrastructures and joined the political class in creating a road map for Nigeria's independence and self-governance. Indeed, he was a 'rare breed of monarch'.²⁰

In the same vein, the influences of *Oṣoni Okùnadé Síjúwadé Olúbùse II* cannot be overlooked in the entire politics of the country. In 2009, Oṣoni Síjúwadé was concerned about *Afenifère* taking partisan positions in politics. He attended a meeting of *Atéyése* pan-Yorùbá group in 2010, where he called for true federalism and regional autonomy.²¹ In 2010, he conferred chieftaincy titles on some politicians and their wives, including the former president of Nigeria, *Olusegun Obasanjo*, *Aliyu Babangida*, former governor of Niger state, Peter Obi, former governor of Anambra state, the late *Stella Obasanjo*, the wife of the former president of Nigeria, and a host of others. In the same year, he mediated in the ownership dispute between Òyó and Osun over Ladoke Akintola University; the meeting was duly²² attended by the then Governor *Olagunsoye Oyinlola* and Governor *Alao Akala* as well as the Permanent Secretary of Ministry of Education Prof. Oladapo Afolabi.

Oṣoni *Okùnadé Síjúwadé*, like his predecessor in office, is a statesman who is indirectly involved in politics, seeking the peace of the community. He affirmed the necessity for peace in his address to the council of Oba in Osun State when he declared that 'when our country was upside down, it was the traditional rulers in this country that saved the situation. If we left the country as politicians did, there would have been no state for the leaders of APC [All Progressives Congress] to rule when they came'.²³ Comparing these two kings, there is clear political blood in them, and both have significant influences in the political arena and are businessmen and statesmen.

The major difference would be that Adèsojí Adèrè mí was directly involved in Government policies and Oṣni Síjúwadé was not. However, both were willing to serve humanity. Overall, the political influences of Oba Adèsojí Adèrè mí did not affect his royal rites and ritual performances during traditional festivals like Qlọjọ festival. However, the indirect participation by Oba Okùnádé, in the political and spiritual arena, is made more visible in his reduced participation in ritual practices.

Conclusion

Qlọjọ festival has been noted to have changed in time and space due to several factors. This study addressed some of the reasons for changes in Qlọjọ festival. The various reasons for changes include the introduction of new religious, political, and kingship ideologies to fit into the new social structure. The ideology of the kings is seen as being capable of changing the zeal towards the celebration of the traditional festivals. Change in leadership of the political administration in the kingship institution and the ideology of the new king is capable of creating dynamics, continuity and recreation in religious festivals. Also, the political involvement of the kings and how they were able to merge the political mind with their sacred duties is very significant to the continuity of the sacred traditional religion.

Qlọjọ festival is the civil religion of Ifè people; it reveals the continuity of the Òriṣà tradition in the society. It provides a central role to the Oṣni as the social and spiritual leader of the community. The late Oṣni Adèrè mí, with his influence on local and national politics, was able to combine his political role with his sacred function even amidst unrest in the community. He was a nationalist leader, a radical, and a lover of culture and religion. Oṣni Adèrè mí remained a traditional king till his death in 1980.

Oṣni Síjúwadé remained a lover of business and politics. He represents modernity and a new era; his reign witnessed more religious pluralism in the town. Olúbùse II linked the local Qlọjọ festival to national, global, economic interests. Qlọjọ festival in his time allowed ethnic cooperation and religious tolerance among different classes regardless of their beliefs or political groups. He used the festival as platform of national unity, particularly through procession to Ògún shrine. The involvements of Oṣni *Síjúwadé* might have shaken the continuity of indigenous festival in Ilé-Ifè, but he still performed his social function.

Adèrè mí was very influential and was able to command respect of other Yorùbá Obas. The Late Oṣni *Síjúwadé* was also influential and commands respect among other Yorùbá Obas. This has been reflected in Qlọjọ festival, when various Yorùbá Obas usually visited Oṣni Síjúwadé to honor and celebrate with him during Qlọjọ festival. Apart from serving as a unifying event, it also serves as the only sacred identity among the people of Ilé-Ifè.

The ancient *Are* crown, which serves as the sacred identity and which at the gaze move the people to respect the Oba's sacred role and receive his sacred blessing, has not been witnessed for some years. The continuity of the ritual performance of Qlojor festival depends on the active participation of the Qoni in the royal ritual; if the Qoni refuses to perform his kingship function, the sacredness in the festival disappears, and the festival turns into a mere tourist attraction, for the ritual activities are gradually being changed.

References

Interview with Titus Aworele, The Logun of Akogun Compound, Aged 65, December, 2013

Personal Observation of Olojo Festival in 2012 and 2013.

Interview with Adereti, Head of drummers in Ile-Ife, Aged 63 April, 2013

Ademakinwa, A. *Statesmanship on the Throne*, Vol. 1 (Nigeria: Ife Business School, 2012) p.105

Awolalu, J.O. and Dopamu, P.A. *West African Traditional Religion* (Ibadan: Macmillan, 2005) p. 153.

Barbara, G. M *Secular Ritual* (Amsterdam: Van Gorcum, 1997) p. 223

Catherine Bell, *Ritual: Perspective and Dimensions* (New York: Oxford University Press, 1997) p. 138-169

Dele Ogunyemi, "Nigeria: We Want Regional Autonomy Now, Says Yoruba Group", *Daily Champion*, 15 January 2010.

Durojaye Aremu, Orisun Fm Station Ile-Ife , 27-11-2013

Ige, O. and Ogunesen, T. "Qoni to Tinubu: We Stayed with our People When You Ran Away", *Tribune*, 16 May, 2014

Kolawole, Y. "Nigeria, Qoni Wade into LAUTECH Crisis", *This Day*, 2 August 2010

King Sanny Ade, Juju Artist, during his performance during the wedding Ceremony of Qoni Okunade Sijuwade's daughter Oluwaseyi and Olarewaju Odeyemi on 11th March, 2014

Mbiti, J. S. *African Religions and Philosophy* (London, Heinemann Publisher, 1992) p.264

Olupona, J. K. *City of 201 Gods: Ilé-Ifè in Time, Space and Imagination* (Berkeley: University of California Press, 2011), pp. 111-223.

Richardson, D. *Nigeria in Transition: Biography of Sir Adèsojì Adèrèmi the Oṣoni of Ifè 1930-1980* (London: Witherby Publication, 2003) p.215

Richardson, D. *Nigeria in Transition: Biography of Sir Adèsojì Adèrèmi the Oṣoni of Ifè 1930-1980* (Nigeria: El-shaddai, 2013) p.102

Speech Delivered By Obafemi Awolowo at an Open Air Memorial Service at Enuwa Square Ilé-Ifè , on Saturday, July 11, 1980. [Http:// ObaAdèsojìAdèrèmi.Blogspot.com](http://ObaAdèsojìAdèrèmi.Blogspot.com) Accessed June 6, 2014

Vaughan, O *Nigerian Chiefs: Traditional Power in Modern Politics, 1980s-1990s*, (University of Rochester Press, 2006) p.204

Notes

¹ J. O. Awolalu and P. A. Dopamu, *West African Traditional Religion* (Ibadan: Macmillan, 2005) p. 153.

² J. K. Olupona, *City of 201 Gods: Ilé-Ifè in Time, Space and Imagination* (Berkeley: University of California Press, 2011), pp. 111-223.

³ Catherine Bell, *Ritual: Perspective and Dimensions* (New York: Oxford University Press, 1997) p. 138-169

⁴ Ibid. p.57

⁵ G. M.Barbara, *Secular Ritual* (Amsterdam: Van Gorcum, 1997) p. 223

⁶ Durojaye Aremu, Orisun Fm Station Ilé-Ifè, 27-11-2013

⁷ Ibid.

⁸ Interview with Titus Aworele, The Logún of Akògún Compound, Aged 65, December, 2013

⁹ J. S. Mbiti, *African Religions and Philosophy* (London, Heinemann Publisher, 1992) p.264

¹⁰ D. Richardson, *Nigeria in Transition: Biography of Sir Adèsojí Adèrèmi the Ọ̀ṣ̀ni of Ifè 1930-1980* (London: Witherby Publication, 2003) p.215

¹¹ Personal Observation of Olojo Festival in 2012 and 2013.

¹² Interview with Adereti, Head of drummers in Ilé-Ifè , Aged 63 April, 2013

¹³ A. Ademakinwa , *Statesmanship on the Throne*, Vol. 1,(Nigeria: Ifè Business School, 2012) p.105

¹⁴ King sanny Ade, Juju Artist, during his performance during the wedding Ceremony of Ọ̀ṣ̀ni Okùnádé Síjúwádé's daughter Oluwaseyi and Olarewaju Odeyemi on 11th March, 2014

¹⁵ D. Richardson, *Nigeria in Transition: Biography of Sir Adèsojí Adèrèmi the Ọ̀ṣ̀ni of Ifè 1930-1980* (Nigeria: El-shaddai, 2013) p.102

¹⁶ Ibid., p.157

¹⁷ Ibid., p.185

¹⁸ Ibid., p.199

¹⁹ O. Vaughan, *Nigerian Chiefs: Traditional Power in Modern Politics, 1980s-1990s*, (University of Rochester Press, 2006) p.204

²⁰ Speech Delivered By Obafemi Awolowo at an Open Air Memorial Service at Enuwa Square Ilé-Ifè, on Saturday, July 11, 1980. [Http:// ObaAdèsojíAdèrèmi.Blogspot.com](http://ObaAdèsojíAdèrèmi.Blogspot.com) Accessed June, 6 2014

²¹ Dele Ògúnyemi, “Nigeria: We Want Regional Autonomy Now, Says Yoruba Group”, *Daily Champion*, 15 January 2010.

²² Y. Kolawole, “Nigeria, Ọ̀ṣ̀ni Wade into LAUTECH Crisis”, *ThisDay*, 2 August, 2010

²³ O. Ige and T. Ògúnesen, “Ọ̀ṣ̀ni to Tinubu: We Stayed with our People When You Ran Away”, *Tribune*, 16 May, 2014.