

Contemporary Yorùbá Heroes in Public Sculpture

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Abstract

From ancient times, the Yorùbá people held in high esteem people who occupied reputable positions in their society. As such, at the departure of such people, they are immortalized in sculptural forms by the living. Examples of this is Ako figures among the *Ọ̀wọ̀* people, bronze figures representing past Ooni and Sango symbol which is represented in a carved double axe wand. This tradition continues in the contemporary time whereby some Yorùbá heroes are also rendered in sculptural images adorning selected open spaces. The paper thus, aims at examining some selected Yorùbá figures in public sculpture with a view to classifying and providing information about their life, contributions and philosophy that serve as good examples to the public. In achieving this, formal and contextual analytical methods are used.

Keywords: Contemporary, Heroes, immortality, Yorùbá, Sculpture

Introduction

*Ojò a bá kú là á dèrè,
Èniyàn ò sunwòn láàyè.*

The day we die is when we become beautiful sculpture
A living human is an ugly being.

When death occurs, the following questions are asked: Who is the person? Why did he die? Where did he die? Answering these questions is very germane in revealing the characteristic of the deceased while alive (Sobowale (2017), and of course, the present study on contemporary Yorùbá heroes examines the heroes whose images were erected to adorn selected open spaces among the Yorùbá people and why.

The Yorùbá people have developed advanced traditional religion and social-political system which used monarchical system of government and a glamorous way of honoring their loved ones (ancestors) during their burial and after their departure to the life beyond (*pa ipò dǎ*¹). Those who lived a life worthy of emulation were giving special celebrated burial passage without which the departed soul would not be considered as ancestor. Hence, with their visual and creative skills, such heroes were being documented in various sculptural media such as terracotta, stone, bronze, and wood carvings.

In the primal era, a portrait that supposed to represent past Ọ̀ni of Ile-Ife (see Plate 1 below) was made in terracotta and bronze for second burial purposes. Also, images were made using hard stone (granite) to represent a departed powerful person after his demise to convince the people around them that, the person did not die but rather turned to stone (*ó di ọ̀ta*) as observed by Lawal (2001:515). As such, the visual image becomes a revered object that was dear to the living family members and relatives. A good example of this is the Ẹ̀dèná stone figure from Ile-Ife in (Plate 2) now at the National Commission for Museum and Monuments, Lagos, and the Oranmiyan staff (in Plate 3) located at Arubidi area of Ile-Ife where it was believed Oranmiyan entered the ground and not dead. Till this moment, the granite cenotaph in his memory adorns the grove dedicated to him at Ile-Ife.

Oranmiyan was the last son of Oduduwa, a powerful, knowledgeable individual, whose military strength had no equal. He was the father of Aja-ka-Oko and Sango (who later became king in Oyo). Oranmiyan made history, as the only individual who ruled in three different communities: Bini, Oyo and

1 The dead are only considered to have transitioned from this world to another.



Plate 1: Portrait of Ooni
Source: Roland Abiodun



Plate 2: Opa Oranmiyan.
Photograph: Kehinde Adepegba (2022)



Plate 3. Idena
Source: jstor.ogr

Ile-Ife. Also, some Yorùbá heroes are being represented and documented using iconographic symbol. Sango a deified Yorùbá king (the third ancient ruler of Old Oyo) with extra-ordinary and unusual power that emitted fire when he spoke, feared and revered by his subjects. In appreciation of his guidance, he became a deity and iconographical represented with a double-headed axe (*àáké olójú-méjì*), known as *osé* Sango (Sango's wand). Sango is attributed to as the god of lightening (Carroll 1967:25), the *osé* (in plate 4) is being used by Sango worshipers as part of their worship symbol and costume props.

In *Òwò*, carved wooden image crudely executed are made to represent a departed person during the second burial known as *òkó*. The *òkó* figure at the initial point need not be in semblance of the represented deceased person, hence, the carver attempts to figure out the face without painstaking efforts at reflecting any semblance of the deceased persons for which the second burial is performed. Other parts of the body are represented with jointed logs of wood to suggest the torso, hands and the legs, usually covered under the garment/clothe which the person represented was known with when alive. According to Lawal (2001) and Poynor (1987) *òkó* are mostly executed in a sitting position as shown in plate 5. The reason for not being able to represent *òkó* image realistically is that the image is done about two to three years after the demise of the represented deceased person with no photography record that could be used as guide when executing the image.



Plate 4: Ose Sango. 2019
Source: Adebisi Adebayo (artist)

This, therefore, limits the carver to rely on *àròyà* (conceptual imagery) because it is done from memory or by relying on looking at any of the deceased family members who share close semblance with the celebrated departed person. Hence, this gives a reason why, why *àkó* figure done in this circumstance, looks much younger than an actual person being represented at the time of death as observed by Lawal (2001:500). Though, coincidentally, young facial (physical) representation is synonymous with the Yorùbá wood carving in which the figures are depicted in their prime of life. This approach often does not give room for the family to reject the idealized carved *àkó* figure.

The *Òwò* *àkó* effigies in the 20th century as reported by Willett (1966:38) in Poynor (1987:62) are the wooden images that are of recent development which was created to replace an older type made of straw that was less naturalistic because of the medium used. He further stated that the recent naturalism of the *àkó* wooden forms could be because of European influence who introduced photography to Nigerians. Corroborating this, Lawal (2001:504) assert that families now relied in the use of photograph from which the commissioned artist translate into second burial effigy by *àwòyà* (copying the physical self/nature).



Plate 5 (a) Unclothed second-burial effigy and (b) dressed representing the chief of a village near Owo

Source: Justine Cordwell 1949, cited in Babatunde Lawal (2001)

This, therefore, helps in capturing a recognizable likeness of the subject in the finished figure that brings forth *àyàjọra* (portraying the physical self) in the figure executed by the artist. Unlike before the use of photographs, the family of the deceased person now has the right to complain and reject *òkó* figure on the ground that the artist failed to capture enough pleasing idealization as seen in the second burial image of the late Queen Ameri Olasubude of *Ọ̀wò* in plate 6 executed by Lamuren in 1944 (Lawal 2001:505).



Plate 6. Late Queen Ameri Olasubude, 1944

Source: Robin Poynor (1973)

Unlike the usual tradition of burying, throwing away, or destroying after the function, *òkó* second burial figure, executed in representing Queen Ameri Olasubude and the one done for the mother of *Sàséré* of *Ọ̀wò* was retained and preserved at *Ọ̀wò* museum according to Willett (1966:37) in Poynor 1987: 62). This recent practice may be because of the seeming semblance later achieved on such a figure for reference purpose most especially as it got the families attachment good feelings to it. This attachment accorded the families the interest to preserve it unlike the previous ones thrown away after the ceremony. This again may be a reason, among others, while in contemporary times; such images in the likeness of deceased persons commonly seen in various media and techniques in the open spaces.

The emergence of Contemporary Memorial Images in Yorubaland

Western contact aside from their introduction of photography has documented and aided the execution of *òkó* figure to facial-like semblance, contributing in numerous ways to the making of creative art in the African continent.

Among ways reflected in our art is the introduction of new materials that are not easily prone to damage when exposed to our weathering conditions such as cement, and fiberglass added to existing media in figural representation. This, however, has helped in the change and continuity from the ancient art tradition in this contemporary era. Also, the scope of art patronage has increased beyond the kings and the nobles as well as the essence from religious purposes to aesthetic and informative/ educative functions. Hence, this has sprung up many others in art profession, which is highly upheld among the Yorùbá people of Southwestern Nigeria.

The new order, therefore, ushers in what is today refers to as contemporary art which continue to flourish alongside the ancient ones. According to Akintonde (2009), and Akintonde and Kalilu (2013) many sculptures were made in the first decades of the 19th Century of which the earliest known among these images is Elerede in plate 7 is a female figure erected in a private home at Idi-Agbata, Alagbaka area of Akure in 1905. While that of the first public sculpture being the Ogedengbe Staff in plate 8 erected at Ilesha was done in 1934. The Obelisk, according to Oyekanmi Ogedengbe, the Obanla of Ijesha land in 2006 as reported by Akintonde and Kalilu (2013) was directed to be built in Ijesha by the British home Government in honor of the veteran Ijesa warlord (Ogedengbe) for his role in the Ekiti-parapò wars.

Figural public sculpture according to Odiboh (1987) was first imported to Nigeria as memorial statue in honored of Nigerian soldiers who participated and lost their lives in the second world war. This statue of two soldiers is popularly refers to as *Sójà Ìdúmòtà* due to the site location at Idumota area of Èkó (Lagos), Lagos State in plate 9. The *Sójà Ìdúmòtà* has since been taking to unknown destination and replaced by the Eyo in Plate 10. This idea also generates the idea of having such image in every state across Nigeria and are called the “Unknown Soldier” probably because the image was not that of an identified person. From this period on, according to Akintonde and Kalilu (2013), notable outdoor sculptures were done by indigenous artist such as Ben Enwonwu who executed the bronze image of Queen Elizabeth II erected in front of the then House of Representative, Lagos in 1955. Also, he was commissioned again in 1960 to execute the Sango statue in front of Electric Corporation of Nigeria (E. C. N.) which was the then head quarter of electricity supply in Nigeria before it becomes privatized in under various company.



Plate 7. Elerede (cement),
Ile Asamo, Idi Agata, Akure
Source: Akintonde Moses,
2005



Plate 8. Ogedengbe Staff, 1934,
(cement and ceramic tiles)
Source: Akintonde Moses, 2007



Plate 9. Sójà Ìdúmòtà Cenotaph one of the earliest
sculptures in Lagos before Nigerian independence.
bronzer 1948 in honor of fallen soldiers
Source: www.delcamp.net (2017)

Scholarly studies on contemporary public sculpture in Yoruba land include Adeyanju (2004). Akintonde and Kalilu (2013), Kalilu and Akintonde (2013a and 2013b), Kalilu and Oladugbagbe (2013), Ademuleya, Adeyanju and Ijisakin (2015) and Odiboh (1987) whose master's degree dissertation became a platform (an eye opener) on the subject in literature that examines the origin, style and uses of outdoor sculpture in the Lagos Metropolis. Adeyanju (2004) focuses on the abuse of environmental sculpture in Nigeria with emphasis on Southwestern Nigeria and concluded that since 1960, sculptural forms in the open space generates much indigenous pride which sprang up cultural rebirth among the people.

Akintonde (2004) gives a brief discussion on public sculpture in some cities of Osun State (now renamed as State of Osun under the Governorship of Ogbeni Rauf Aregbesola). While Akintonde (2009) doctoral dissertation focuses on outdoor sculpture in Southwestern Nigeria. In the research is a survey of outdoor sculpture in Yorubaland which critically investigates the general attitudes in the practice of art and analyses the works. Ademuleya, Adeyanju and Ijisakin (2015) examined how public art is perceived by the people and its impact on them, using Ibadan as example. While Adekoya (2015) work on outdoor sculptures in ijèbú and Rémo highlights the social significances and cultural relevance of the images in relations to the people. These studies, though are rich in content, however omitted the aspect focus on the present work which seeks to study contemporary Yorùbá Heroes in public sculpture with a view to classifying and put the sculptures into appropriate position in contemporary Nigerian art. It is worthy of note that the scope of the study does not cover images in private home, cemetery, or corporate building as well as those at religious places. Hence, this study focuses on those at public open spaces commissioned by the government in strategic locations in Yorubaland.

Classification of Contemporary Yorùbá Heroes in Public Sculpture

For better understanding of the study, it is pertinent to categorize the Yorùbá Heroes in Public sculpture. This is necessary in other to clearly bring to the fore the associated role played by each of the selected hero during their lifetime. A hero is someone who possesses great bravery and carries out extraordinary deeds. According to Wehmeier (2000:561) hero is a person, especially a man, who is admire by many people for doing something brave or good. It is good to note that such act of bravery is admittedly done without a self-centered interest but to the community benefit. The selected figures in this study, fit in the above description of a hero and as such enjoy the benefits of their heroic acts to Yorùbá nation by being documented and immortalized

in public sculpture to serve occurrence referencing point to the generation yet unborn. On this note, the selected Yorùbá heroes for this study will be categorized for a better understanding into: Political Legend, Educational Columnist, and Nationalist; Of Loyalty and Trust; Socio-Political Critics/Activists; and Political Martyr.



Plate 10. *Eyo Statue* that replaced *Unknown Soldier*.
Photograph: Tolulope Sobowale, 2022

Political Legend, Educational Columnist, and Nationalist

Agitations for self-rule became necessary by the Nigerian citizens, particularly from the few elites who had Western education and exposure. Chief Jeremiah Oyèníyì Obáfèmi Awólówò is one of the nationalists who through his education and knowledge pressed the British colonialist to surrender power to Nigerian citizens to take over the mantle of leadership of the country in 1960. As a prominent 20th century Nigerian, he was a leader, politician, economist, lawyer, and friend of the masses who was highly revered during and after his death among Yorùbá people. Awolowo again led some trusted Yorùbá to form *Egbé Omo Odùduwà* which later metamorphosed into a political party-the Action Group (AG). Through the platform, he became the Premier of South-western Nigeria.

As premier, Awolowo succeeded in implementing some programs and projects, which have become part of his legacy to date. Among such is the construction of the Liberty Stadium, the first television station in Nigeria, implementation of free education from primary to secondary level. In appreciation of his exemplary Yorùbá leadership and contribution, he was a celebrated person among his people. In respect of this, the public standing sculpture of his image was erected across Yorùbá states. An example of this is the one erected at Allen junction at Ikeja, Lagos State in Plate 11.



Plate 11. Chief Obafemi Awolowo.
Source: Adeola Balogun (2015)

Of Loyalty and Trust

Loyalty reflects faithfulness and commitment to someone (persons) or the nation. While trust in the context of this study is a show of not disappointing the confidence and commitment bestowed on someone most especially from whom much is given. Corroborating this is the Yorùbá saying which goes thus, *eyelé kii bá onilé je, bá onilé mu, kó wá yeri ni ojó ikú* (it's not proper for one to disown his or her benefactor when in trouble). This Yorùbá adage was well displayed by Colonel Francis Adekunle Fajuyi a soldier and native of Ado-Ekiti, Ekiti State. Fajuyi was born on June 26, 1926, and until his gruesome death, he was the first military Governor of the Western region of Nigeria. He lost his life when discharging his responsibility as a host when shielding his

visiting boss (Commander-in-Chief, General J.T.U Aguiyi-Ironsi) whom coup plotters sought after in July 1966. On trying to shield his boss from the coup plotters, was shot to death along with his boss despite being given the option to escape. This act was well applauded and adjudged as being loyal, patriotic and a true nationalist unlike Captain Andrew Nwankwo from the Izzi clan in Abakaliki, Ebonyi State, the Aide-De-Camp to Ironsi, who choose to allow his boss (Ironsi) to be assassinated during the same counter coup and later joined politics to become a Senator in Nigeria national assembly between 1999-2007 (Obi: 2004).

Adedipe cited in Ajayi (2009) quoting Fajuyi saying to his boss before their assassination that “I make bold to declare to you that I am with you soul, spirit and body. And mark my words, whatever happens to you today happens to me. I am your true friend like the dove (or the pigeon), and by the grace of God, so will I humbly, yet proudly, remain till the very end.” his refusal to live at the expense of his boss earned the Yorùbá people a good place in Nigerian political history till date. Hence, after his death, he was acknowledged as a man of dignity, trust and loyalty who is worthy to be counted a hero both among his Yorùbá kinsmen and Nigerians as a whole.

No wonder Soyombo (2016), asserts that how many Yorùbá can receive a bullet on behalf of the Hausa tribe? Or how many Igbos can so defend a Yorùbá? It is very rare, few; obviously, July 29 of every year offers us assurance. While nationalists may be rare, they surely exist as exemplified by Fajuyi who defiled the popular branding of Nigeria. As a mass of ethnic bias and zealots scheming to exist at the expense of others by being loyal and displaying a trustworthy character to his boss, and Nigerians in general thereby placing the Yorùbá nation in good book. He was described by Ajayi (2009) as the third pan-Yorùbá hero after Oduduwa and Chief Obafemi Awolowo, on account of his rare mark of loyalty, heroism, and bravery. To keep his good memory among his people made the University of Ife (now Obafemi Awolowo University, Ile-Ife) authority named one of the largest student halls of residence after him. As well as erecting his figure to adorn the hall car park entrance as shown in plate 12 while another one of its kind was erected by the Ekiti State Government at Fajuyi road Ado-Ekiti, Ekiti State.

Socio-Political Critics/Activists

In Nigeria, few people have singled out themselves in keeping the Government on their toes through their consistent criticism (comments) and activities. This has even placed them at loggerheads with the people in power, yet they give up not. Among such people selected for this study include Tai Solarin, Gani Fawehinmi and Beko Ramsome Kutu. Tai Solarin, hails from



Plate 12. Col. F. Adekunle Fajuyi,
Fajuyi Hall Car Park, O.A.U., Ile-Ife
Source: Kehinde Adepegba (2022)

Ikenne-Remo, Ogun State, he was born in 1922. An educationalist, activist and the first principal of Molusi College, Ijebu-Igbo in January 1952 and left the position in December 1955 to establish Mayflower School in Ikenne-Remo, Ogun State on January 27. His dedication and enthusiasm to education won him an honorary doctorate degree in Literature in 1971 by the Alma College, Alma, Michigan State of the United State of America. His interest in having a sound society where things run smoothly led him to join hands with human rights activists in pointing to the leaders the right way to go in achieving good governance. His activism on many occasions earned him to be detained in prisons across Nigeria by the military junta as the situation arise which spanned between 1974 to 1995 (Carrier 1995).

Tai well known for a dress code in sneakers, shorts, and khaki with a bowler cap. This simple appearance, nonetheless, does not hinder people to see the patriotic minded person he was. This probably why the then Military junta under General Ibrahim Babangida's administration in 1987 appointed him as the founding chairman of the People's Bank of Nigeria (PMB), a position he held until his death. This Yorùbá hero, after his death was honoured by being immortalised in a public sculpture in plate 13a and 13b by the Lagos State Government during Babatunde Fashola's tenure in 2009. Also,

in recognition of his contribution to the development of Yorùbá people and Nigeria, the Ogun State Government named two higher institutions after him (Tai Solarin University of Education, Ijebu-Ode and Tai Solarin College of Education, Omu-Ijebu) in compensation of his heroic deeds.



Plate 13a. Tai Solarin
Source: Sola Ogunfuwa (2007)



Plate 13b. Tai Solarin with protesters
Source: AdeLove.com

Tai Solarin was not left alone in the struggle to ensure normalcy to the benefit of the Nigerian masses but along with a foremost lawyer and human right activist, Adul-Ganiyu Oyesola Fawehinmi, commonly known and referred to as “Gani”. Gani, a native of Ondo, Ondo State was born on the 22 April 1938 to the family of Chief Saheed Tugbobo Fawehinmi a Chieftain of Ondo town. His grandfather, Chief Lisa Alujanu Fawehinmi was acknowledged as an activist who had interest for his kinsmen welfare while alive. Hence, one could easily deduce that activism runs in the family veins. After his post-primary

school at Victory College Ikare, Ondo State, he enrolled at Holborn College of Law – University of London between in 1961-1964 after which he returned home and was called to bar the following year.

Gani boundless energy and tenacity was beamed against miss governance in Nigeria. This made government to be at luger head with him and was often kept behind the bars by the military government. Despite government maltreating him, he resolved to wage a decisive unrelenting battle against injustice in all ramifications in a peaceful manner. Aside from his activism, he contributed much to the development of legal profession in Nigeria is by embarking on regular publication of law reports. A step which opened many to have access to cyclostyled copies of the judgments that have helped them to winning cases in Nigeria Courts. His interest in good governance led him to form a political party named National Conscience Party (NCP) with the motto; “the abolition of poverty” and whose manifesto is anchored on a welfare programme for the Nigerians.

In 1993, Fawehinmi was awarded the biennial Bruno Kreisky Prize, an honor given to international figures who have advanced human rights causes. In 1998, he received the International Bar Association’s Bernard Simmons Award in recognition of his human rights and pro-democracy work. While in 2001, he became a Senior Advocate of Nigeria (SAN). Gani whose image is in Plate14 below could not live long as it was believed that while in detention, he was exposed to poisonous air which induced cancer that took his life in September 2009. His bravery activism led the Lagos State Government under Babatunde Fashola in 2010 to erect his image in his commemoration which adorn one of the largest parks (Freedom Park) in the State, located at Ojota.



Plate 14. Chief Gani Fawehinmi.

Photograph:Tolulope Sobowale (2010)

Another activist of note is Beko Ransom-kuti, the younger brother to the most famous Yorùbá music legend Fela Anikulapo. He was born in 1940 to an Egba Clergy, Rev Oludotun and Mrs Funmilayo Kuti. Bekololari popularly called as Beko according to Obadare (2016) was in the likes of Anton Ckehov, John Keats and Wale Okediran who are distinguished canon of medical practitioners who set aside their stethoscope to embrace the act of critical writing or navigated easily between wards and words. His training as a surgeon from the University of Manchester is not a barrier in joining hands together along with the likes of Gani Fawehinmi and Femi Falana (who were both luminal giants) to form a triumvirate and see to the end of military power through democratic process in Nigeria in 999.

Beko, despite his fragile posture, has a giant inner nature that strengthen him not to mind any negative reactions form the oppressors in governance, most especially the military juntas in Nigeria between late 1970s to 1999. According to Obadare (2016), he was a man who wanted Nigerians to live a better life in which he spent the better part of his entire adulthood fighting to achieve his vision. In recognition of his bravery as a true Nigerian (of Yorùbá extract) who dedicated his life to the upholding of human rights and enthronement of democratic governance in the country inspired the Lagos State Government under Babatunde Fashola in 2010 to erect his statue as seen in Plate 15.



Plate 15. Beko Ransom-kuti.

Photograph: Tolulope Sobowale (2010)

Political Martyr

Chief Moshood Kaşimawo Qlawale Abiqla (Plate 16) popularly known as M.K.O., is a man of many parts that cut across many areas such as business, diplomat, politician, industrialist, publisher, philanthropy, and lover of sport. His political interest got to a peak when he contested for the country's presidential position and won in June 12, 1993 under the platform of Social Democratic Party (SDP). However, he never had the power as the peaceful election was annulled by (Ibrahim Badamosi Babangida) the then military leaders. His self-declaration landed him in jail where he eventually died.



Plate 16. Chief M. K. O. Abiola.

Photograph: Tolulope Sobowale (2010)

His schooling both home and abroad enhance his activities and taught and gave him chance to work at various establishments before settling to be on his own to become employers of labors in his various business establishments. His national and global prominence as humanitarian made him to be honored as a hero for his global pursuit to preserve the history and the legacy of the African diaspora by the Congressional Black Caucus of the United States of America. Also, his philanthropy and meaningful contributions to society development earned him conferment of many traditional titles including the revered Aare Ona Kakanfo of Yorubaland, the acclaimed highest chieftaincy title available among the Yorùbá people.

According to the Yorùbá folklore, Aare Ona Kakanfo is expected to die a warrior in the defense of his nation to prove himself in the eyes of both the divine and the mortal as having been worthy of his title. Hence, it was not too shocking that he died for the good of his people in a controversial circumstance after being accused of treason, arrested and died in jail under the leadership of General Abdul Salami Abubaka who took over the leadership of Nigeria after the death of Gen. Sanni Abacha.

After his death, the date of his presidential election victory (June 12) became a day meant for his memory and celebrations for years before the current Federal Government in 2019 declared June 12 as democracy day as well as a public holiday to pacify the angry citizen on the injustice perpetuated on him by previous leaders.

Conclusion

Considering the above narrative, the study has observed and identify continuousness and transformation in the manner of representing he dead and commemorating them from ancient to contemporary era and, also, revealed how the Yorùbá people valued those with gallant record while they were alive. The connection to the *òrìṣà* by devotee through worship and dress culture as well as holding to their symbolic iconography in their daily activities is a means of keeping their present alive with them. Likewise, such association and identification with the ancient heroes is found today with people who see some of these heroes represented in contemporary Yorùbá sculptures adorning the landscape and beautifying the open space of their various locations. For example, a group of people in a rallying mood seen standing by the Tai Solarin sculpture during one of their socio-political rallies. Hence, this suggests that despite the images not serving religious essence, their fans still believed in seeking their support when there is a need for them to have a rally, demonstration, or symposia against the government like in the days of the hero when alive.

The study has been able to classify and placed the purposively selected Yorùbá heroes into their appropriate position thereby making people understand each of their roles in relation to their value during their lifetime. Aside from the figure being seen as adding to environmental aesthetics, the paper has thrived in educating people on the importance of living a life worthy of emulation, a stand that has solitary out the people as heroes worthy of befitting immortalization for generations yet unborn to see and emulate. Hence, the images serve as a means of encouraging people to remember that their good labor would not be in vain. Finally, these summaries that the contemporary Yorùbá heroes in public sculpture though serve as a continuity way

of honoring a departed loved individual, meant for aesthetic, edification, and documentation crux and by this means, maintaining and continue and change in the manner of keeping custody of a loved departed soul through the visual.

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