

SAIPO (bark cloth)

Samoa, Tutuila, Leone Village, 1911

paper mulberry (*broussonetia papyrifera*), black pigment;

brown and yellow vegetable dyes

beaten, felted, hand painted

Gift of Mrs. William W. Woodbridge, 1989 (8345.1)

IMPLEMENTS FOR MAKING HAWAIIAN *KAPA*

Collection of the Honolulu Academy of Arts and loan from
Moana Eisle

From left: beater, stone anvil, paper mulberry(*wauke*), strips,
bamboo scraper, shell scraper, shark's tooth knife, brushes from
the *hala* tree, *kukui* nut soot for dye, pestle, coconut shells with
hala brushes and *'alaea* clay for dye, beaters, and bamboo
stamps

MASI (bark cloth)

Fiji, Island of Oneata Lau, 20th century

paper mulberry (*broussonetia papyrifera*), black pigment;

brown vegetable dyes

beaten, felted, stenciled, hand painted

Gift of Mr. and Mrs. James W. Foster, Jr., 1971 (3821.1)

KAPA (bark cloth) Fragment

Hawai'i, late 19th-early 20th century

wauke (paper mulberry, *broussonetia papyrifera*), black pigment;

brown vegetable dye, red earth dye

beaten, felted, hand painted

Bishop Museum Exchange, 1938 (4991)

KAPA (bark cloth) Fragment

Hawai'i, late 18th-early 19th century

wauke (paper mulberry, *broussonetia papyrifera*), black pigment;

brown vegetable dye, red earth dye

beaten, felted, stamped

Purchase, 1935 (4114)

KAPA (bark cloth) Fragment

Hawai'i, late 18th-early 19th century

paper mulberry (*broussonetia papyrifera*), brown vegetable dye,
red earth dye
beaten, felted, stamped
Gift of Mr. John Warinner, 1936 (4165)
DAGGER

Papua New Guinea, Maprik District, Seragum Village, Wosera
people
Carved pig bone
Purchase, 2003

These weapons, used more for ritual purposes than actual fighting,
were originally made from cassowary bird leg bone, although pig bone
is now more commonly used. The daggers were worn tucked into an
arm band on the upper arm of initiated men. Notice the spirit face
etched into the upper section of the dagger.

SOUP CONTAINER (*sumer*)
Papua New Guinea, Sepik River Region, Washkuk Mountains,
Kwoma people
low fired clay and pigment
Gift of the Persis Corporation, 2002

The Kwoma, like the Abelam people, have an elaborate yam based
culture featuring an annual cult cycle called *yena*. The men grow the
tubers and create the majority of the yam cult items for the complex
rituals. Women also contribute by providing additional agricultural
products and support for the ceremonies. Made by fully initiated
men, this type of container is filled with yam soup and presented to
young initiates during the *yena* rituals. The face on this jar mirrors
those found on the *mindja* carvings, another ceremonial object, one
of which is mounted next to this case.

CLAMSHELL MONEY BELT
Papua New Guinea, Sepik River region
shells, fiber
Gift of the Persis Corporation, 2002 (11,888.1)

This traditional currency was part of the ornamentation on the *babtagwa*
helmet mask costume. It is made of strombus shell, ground and shaped
into discs. The money was traded up the Sepik River from the coast to
the Wosera area.

SPOON

Papua New Guinea, Maprik District, Seragum Village, Wosera
people
carved coconut
Purchase, 2003

SPOON
Papua New Guinea, Maprik District, Seragum Village, Wosera
people
carved coconut
Purchase, 2003

WATER BOWL

Papua New Guinea, Maprik District, Seragum Village, Wosera people
coconut covered with clay and painted
Purchase, 2003

Small bowls such as this was used in special ceremonies like male initiation rites and yam festivals.

OCARINA (*kutagwa*)

Papua New Guinea, Maprik District, Seragum Village, Wosera people
painted pottery
Purchase, 2003

The Wosera people had a mythological connection to regional birds, such as the cassowary and the cockatoo. Ocarinas were used to imitate bird sounds during secret men's rituals. Blowing across the hole on top while covering and uncovering the second hole with a finger, produces a bird-like sound. These instruments were made by initiated males and decorated with clan spirit facial designs.

HEADDRESS FOR YAM MASK

Papua New Guinea, Maprik District, Abelam people
wood, pigments
Gift of Dr. Robert Desowitz, 1994 (7686.1)

MASKS FOR YAMS

Papua New Guinea, Maprik District, Southern Abelam people
basketry (fern stems), earth pigments
Purchase, 2003

Small masks are placed on special long yams selected for the temporary habitation by ancestral spirits. The yams are dressed and displayed in a ceremonial presentation during the yam harvest festival. Abelam masks, for humans or yams, are generally oval in shape, with large oval eyes, a long nose or beak with ears placed high near the top of the head. This composition reflects the correlation between the Abelam and their avian spirit ancestors. Clay and earth pigments are reapplied as masks are freshly decorated for each ceremony.

FIGHTING TOPS

Papua New Guinea, Maprik District, Abelam people

coconut shell, bamboo, pigment
Purchase, 2003

Abelam and Wosera men used these tops during the planting ceremonies. Decorated with stylized flower and geometric designs, tops are spun by opposing clans across a playing field. They try to knock over the other's tops while still keeping their own spinning. The side that wins is believed to have the longest vines and the biggest yams at harvest.

CARVED POTTERY BOWL, (*kwam*)
Papua New Guinea, Maprik District, Nuku Village, Abelam people
low fired clay; pigment
Gift of Dr. Robert Desowitz, 1994 (7685.1)

Young Abelam women go through a seven year initiation process during which they are instructed and trained. Part of this exercise involves clay processing and pottery production. These large ceramic bowls are produced by women who have completed initiation. Initiated men carve and decorate them. This type of bowl would have been used to present a special soup to young men about to undergo the first of their initiation rituals. The Abelam share this custom with their neighbors, the Kwoma people. The Kwoma soup container can also be seen in this case.

CLAMSHELL MONEY BELT
Papua New Guinea, Sepik River region
shells, fiber
Gift of the Persis Corporation, 2002 (11,888.1)

This traditional currency was part of the ornamentation on the *babtagwa* helmet mask costume. It is made of strombus shell, ground and shaped into discs. The money was traded up the Sepik River from the coast to the Wosera area.

BREADFRUIT POUNDER
French Polynesia, Tahitian people
polished basalt
Gift of Mrs. Francis Damon Holt in memory of John Dominis Holt,
2003

Elegant breadfruit pounders sculpted from basalt, were used to mash various starches that form the staple foods of Polynesia. This

“winged” form was the style favored in Tahiti. After carving the shape from black basalt, the surface was polished with a mixture of coconut oil and carbon.

AWA DISH WITH CARVED HUMAN IMAGES ON HANDLES

Marquesas Islands

wood

Gift of Mr. E. Johnson, probably 1927 (2042)

BOWL IN THE FORM OF A STYLIZED SHARK

Solomon Islands, Santa Cruz Islands

wood

Gift of Anna Rice Cooke, 1931 (3074)

SUSPENSION HOOK

Papua New Guinea, Middle Sepik River, probably Iatmul people carved wood with traces of red and white pigment

Gift of John Young, 1979 (4753.1)

The suspension hooks of the Middle Sepik River region are found in a wide range of styles, with the vast majority depicting a human image. The primary function is utilitarian. Net bags of food and valuables are suspended from the hooks to keep the contents away from rats. (See

the large hook image with skull on the opposite wall.)

TWINED POUCH (*bilum*)

Papua New Guinea

woven, pleated and braided fibers; dog's teeth

Gift of the Persis Corporation, 2002 (11,843.1)

Men and women produce and use *bilums* for both utilitarian and ceremonial purposes. Small, decorative *bilums* like this are made by men for personal ceremonial wear.

DECORATED GOURD (*ta-ha*)

New Zealand, Maori people

incised gourd, pigment

Gift of Mrs. Dora Isenberg, 1934 (1142.1)

FIGURE (*tino*)

Federated States of Micronesia, Caroline Islands, Nukuoro Atoll (Polynesian Outlier Island)

wood

Bishop Museum Exchange, 1943 (4752)

Sculpture in human form is found in the islands of Polynesia and Melanesia, but not in Micronesia. The only exception is one tiny atoll called Nukuoro. The *tino* is thought to represent a god, or the spirit of a beneficial ancestor. *Tino* were kept in the spirit house (*amalau*), where they were placed upon a circular base and decorated with flowers and floral headdresses.

STILT STEP

French Polynesia, Marquesas Islands

wood

Gift of Mrs. Cyril F. Damon, 1955 (2097.1)

Ceremonial contests on six foot high stilts (*tapuva'e*) were a favorite Marquesan sport. Stilt steps, or foot rests, carved with a human image, were bound to the stilt with sennit. Contestants competed in running races over smooth pavements, and in "knocking down" matches, the objective of which was to knock the stilt out from under one's opponent thereby obtaining status.

MAN'S BELT

Federated States of Micronesia, Caroline Islands

shell beads, wood, seeds, sennit

Purchase, 1938 (4714.1)

BOAR'S TUSK CURRENCY

Papua New Guinea, Morobe Province

boar's tusks, conus shell, nassa shells, fibers

Gift of the Persis Corporation, 2002 (11,895.2)

WATER CONTAINER

Papua New Guinea, Washkuk Mountains, Kwoma people

clay, pigment

Gift of the Persis Corporation, 2002 (7685.1)

The Kwoma, southern neighbors of the Abelam, also have an elaborate yam based culture. The men grow the tubers and create the majority of the items for the complex cult rituals. The *mindja* carving on the wall next to this case, is one of those ceremonial objects. Women also contribute by providing additional agricultural products and producing ceramics such as this container used to hold water during the ceremonies.

The face on this ceramic jar mirrors those found on *mindja* carvings.

HEADDRESS (*paekaha*)

French Polynesia, Marquesas Islands
tridacna, tortoise shell, conch shell, sennit band
Bishop Museum Exchange, 1943 (211.1)

This headdress is made of tortoise shell plaques with finely carved tiki, alternating with white plaques made of tridacna, the shell of a giant sea clam. Tiki was a deity who created the first human being. The word has since come to refer to any human like image. In the Marquesas Islands, the tiki is the most important design element.

According to early Pacific explorers, these headdresses were originally worn by men and women of the nobility with the woven sennit (coconut fiber) band on top. The shell plaques curved down over the forehead, even though the tiki image appeared upside-down. However, in some books and museum displays the headdress is shown with the plaques flaring upwards, like a European style crown.

SHELL MONEY

Micronesia
hawksbill sea turtle shell
Purchase, 1954 (1946.1)

This object is made from the scute or horny plate from the back of the sea turtle. The cloud-like pattern on the translucent shell is an inherent feature of the material as found in nature.

BOWL WITH CROUCHING HUMAN FIGURES

Papua New Guinea, Huon Gulf, Tami Island
wood; lime inlay
Purchase, 1936 (4185)

Feast bowls such as this personal serving dish and massive sized oval shaped ones, were traded in an important inter island, Huon Gulf trade system. They were also a major barter item in bride price exchanges among the area's coastal people.

SHELL MONEY

Micronesia
hawksbill sea turtle shell
Purchase, 1954 (1946.1)

This object is made from the scute or horny plate from the back of the sea turtle. The cloud-like pattern on the translucent shell is an inherent feature of the material as found in nature.

SHARK TOOTH WEAPON (*aha*)

New Zealand, Maori people
carved wood, shell, shark's teeth
Gift of Mrs. Dora Isenberg, 1934 (4019)

This weapon would have been used only by a woman of high rank. When warriors were about to engage in battle, the knife was blessed with much ceremony by the *tahunga* (priest) and given to the woman so she might defend herself against the enemy.

CALABASH (*'umeke poi*), ca. 18th -19th century Hawai'i

kou wood, hand carved; repaired with dovetail, diamond, and irregular shapes
Gift of Mr. Charles Montegue Cooke, Sr. 1931 (3061)

Highly polished Hawaiian bowls, called *'umeke* or calabashes, were treasured vessels made of a variety of woods and often used as serving vessels for poi. *Kou* wood was preferred as more durable against insects, decay and cracking. Construction was lengthy and required special artists. Bowls were soaked in sea water, filled with fermenting taro to draw out the bitterness, then sanded with lava rocks, pumice, charcoal, bamboo leaves and the leaf of a breadfruit tree. Finally, the bowl was rubbed and polished with *kukui* nut oil. Rather than discard a handcrafted bowl when it cracked, it was carefully patched with small shapes of wood and sealed with a paste of breadfruit gum and clay.

NECK ORNAMENT (*lei niho palaoa*)

Hawai'i
carved sperm whale tooth, braided human hair
Gift of Ivy Richardson, 1943 (202.1)

Lei niho palaoa were status symbols, worn by men and women of high rank (*ali'i*). The necklace consists of long, finely braided human hair, that passes through a polished ivory pendent. The shape of the pendent, with its forward sweeping curve, terminating with an

upward thrust, may have derived from Polynesian ceremonial fishhooks or the extended tongue of a highly stylized human head.

STICK IMAGE (*akua kā'ai*)

Hawai'i, Oahu, late 18th-early 19th century
wood, *kapa*

Purchase, 1945 (351.1)

Images on staffs, often topped with feathers, were easily transported and served their owners in various ways. Bound to their bearer by a *kapa* sash (*kā'ai*), they could be carried into battle. They were displayed at childbirth, and may also have been used for personal worship. Others may have represented family or personal gods (*'aumakua*). This image is one of the largest of its kind and was originally crowned with a comb like crest.

MAORI ORNAMENTS

New Zealand, Maori people

All ornaments are nephrite (greenstone) except 3579
Gift of Anna Rice Cooke, 1932

1. EAR PENDANT (*kurukuru*) (3356)
2. NECK PENDANT (*hei matua*) (3352)
3. EAR ORNAMENT (*pekapeka*) (3350)
4. PENDANT (*koropepe*) (3581.1)

5. NECK PENDANT (*hei tiki*) (3579)

Hei tiki pendants represent the most popular type of traditional Maori adornment. Typically, the eyes are represented by rings of *paua* shell. This example in whale ivory has eyes of red sealing wax, an indication that the piece was made in the post-contact period.

6. NECK PENDANT (*hei tiki*) c. 1840-1850 (3349)

One of the most familiar Maori art forms is the *hei-tiki*, a human

like image (*tiki*) worn as a neck pendant (*hei*). Some *hei-tiki* are carved of whalebone, but most are made of nephrite. *Hei-tiki* are worn by both men and women and are very highly prized as family heirlooms. It is believed that a pendant possesses the *mana* of former owners (ancestors) and this spiritual power increases each time the object is passed down from generation to generation.

7. LEG RING FOR A PARROT (*kakaporia*) (3353)

8. EAR ORNAMENT (*koropepe*) (3355)

This double-headed piece may represent a small native bat.

9. PENDANT (3754)

ARTICLES OF ADORNMENT

1. ARMBAND

Morobe Province Papua New Guinea

caretta imbricata or caretta tortoise shell, sennit, natural pigments

Gift of the Persis Corporation, 2002 (11,892.2)

These armbands are highly desirable items used for inter-island and coastal trade. They are made by initiated males along the north coast of Papua New Guinea. The shell was heated over a fire, softened, shaped, and etched with relevant clan designs.

2. NECK ORNAMENT

Morobe Province, Papua New Guinea

dog's teeth, braided fibers, nassa shell pendants, bailer shell

Gift of the Persis Corporation, 2002 (11,866)

Dog incisors, bailer and nassa shells were highly valued traditional currencies. The use of these materials to decorate this piece indicates that it was worn by an initiated person and reserved for special ceremonies.

3. MAN'S BREAST ORNAMENT (*civavonovono*)

Fiji, 18th century

whale ivory, pearl shell, sennit

Gift of Grossman-Moody, Ltd., 1947 (440.1)

Prestige ornaments such as these were suspended from the neck with fiber cords. Another cord, attached to the sides of the piece, was tied around the wearer's back to prevent it from slipping during combat.

4. KAPKAP

Papua New Guinea, Bismarck Archipelago, New Ireland

tridacna with tortoise shell filigree

Bishop Museum Exchange, 1939 (4751)

This kapkap is identified as part of a headband; kapkaps may also be worn as breastplates or on the back. The fine, lace-like designs were obtained through cutting the material while heated.

5. KAPKAP

Solomon Islands, Santa Cruz Islands

tridacna with tortoise shell decoration in the form of a stylized frigate bird

Gift of Anna Rice Cooke, 1932 (4267)

6. ORNAMENT

Papua New Guinea, Morobe Province

woven fibers, conus shell rings, nassa shells, wood natural pigments

Gift of the Persis Corporation, 2002 (11,895.1)

This type of currency/jewelry was worn in conjunction with the dog tooth necklace in this case. It was also used to decorate *tumbuan* masking costumes in funerary rites and initiation ceremonies.

7. PAIR OF KAPKAP HAIR ORNAMENTS

Papua New Guinea, Morobe Province

wood with attached fibers and circles of snail shell, nassa shells, and tortoise shell

Gift of the Persis Corporation, 2002 (11,873.1,.2)

FISHING GAFF

New Zealand, North Island, Rotorua District, Maori people
wood; mother of pearl inlay
Purchase, 1930 (2994)

Maori society was highly stratified. Objects belonging to high ranking persons were elaborately decorated, regardless of their use. This gaff illustrates this concept: it features a koropepe—a sea serpent type creature often found on articles belonging to upper class Maori.

STICK IMAGE

Hawai'i, Oahu, late 18th-early 19th century
wood, *kapa*
Purchase, 1945 (351.1)

Images on staffs were easily transported and served their owners in various ways. They could be carried into battle, bound to their bearer by a *kapa* sash (*kā'ai*). The images were displayed at childbirth and may also have been used for personal worship. Others may have represented family or personal gods (*'aumakua*). This figure is one of the largest of its type and was originally topped with a comb-like crest.

FEATHER CAPE (*'ahu 'ula*)

Hawai'i
Feathers, fiber netting
Gift of Mrs. John Dominis Holt, 1995 (7927.1)

The distinctive semicircular capes of red and yellow feathers were objects of power and prestige in Hawai'i. A great deal of technical expertise was required to fabricate the featherwork. Commoners probably snared the birds and gathered the *olonā* fiber to make the backing, but it seems that only men of chiefly status attached the thousands of feathers, tied in bundles of twelve, to the netting of *olonā* bark. Red *i'iwi* feathers were symbolic of gods and chiefs, while yellow feathers (*o'o*), the most difficult to obtain, were worn only by the highest ranking *ali'i*.

MALE FIGURE (*moai kavakava*)

Rapanui (Easter Island)
toromiro wood, inlay of fishbone and obsidian
Bishop Museum exchange, 1943 (216.1)

The Rapanuians had a harsh history marked by war and starvation. Some of their sculpture reflected this reality in detail. These wooden statues are called *moai kavakava* (image of ribs) and are said to represent the spirits of dead ancestors, *aku aku*. Historical narratives describe chiefs being visited by spirits with protruding ribs and hollow bellies. The texts also note that *moai kavakava* were displayed before the people during chiefly addresses, and that the figures were sometimes hung from a string around the neck for special events.

MAN'S STRING BAG (*bilum*)

Papua New Guinea Oksapmin area, Mountain-Ok people
cassowary feathers, fiber
Gift of Dr. Robert Desowitz, 1994 (7687.1)

The Mountain-Ok people respect the cassowary bird for its fierce protection of its young. Worn on the back of an older, initiated male warrior, this *bilum* symbolized the warrior's protection of his clan. *Bilums* were believed to be inhabited and empowered by a protective spirit which shielded its owner during combat. The red feather indicates its use in warfare.

FINIAL ORNAMENT WITH HUMAN FIGURE SURMOUNTED BY A TOTEMIC BIRD

Papua New Guinea, Middle Sepik region, Chambri Lakes area, Aibom Village, Aibom people
red clay with white pigment
Gift of Fujio Kaneko in honor of the Academy's 75th anniversary, 2002
(12,190)

The women of the Aibom area are well known for their ceramic expertise. They have a thriving trade with their neighbors along the Sepik River, trading ceramics and fish, for sago flour. Women constructed and shaped the base of this object while a man would have built the ornamentation. The female and sea eagle illustrate the ancestral mother and first son, a subject matter restricted to members of the men's cult.

STICK IMAGE

NECK ORNAMENT

Papua New Guinea, Morobe Province

dog's teeth, braided fibers, nassa shell pendants, bailer shell

Gift of the Persis Corporation, 2002 (11,866)

Dog incisors, bailer and nassa shells were highly valued traditional currencies that were important items of coastal and inner coastal trade routes. The use of these materials to decorate this necklace indicates that it was worn by an initiated person and reserved for special ceremonies.

KINA SHELL NECKLACE

Papua New Guinea

shell; fiber

Gift of Mrs. Mary M. Coates, 1995 (2.1192)

Kina shells were a highly valued commodity traded throughout Papua New Guinea. They are obtained by cutting off the outer portion of the gold lip clam shell which is primarily found in the Torres Strait area. *Kinas* were shaped and decorated for special ceremonies and used in bride price and reciprocity exchanges. Older *kinas* were given a name and stored in special containers.

MAN'S BELT

Papua New Guinea, Papuan Gulf, Elema people

bark with lime inlay

Gift of Mrs. Philip Spalding, 1931 (3066)

The majority of Elema objects were decorated with clan designs and illustrations of protective spirits. This belt features several full body spirits with symbolic trophy heads. A similar grouping of faces and figures can be found on the hand drum in this case.

KINA SHELL NECKLACE

Papua New Guinea

shell, fiber

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SPIRIT BOARD (*kwoi*)

Papua New Guinea, Papuan Gulf region, Wapo Creek
carved wood, earth pigments and lime

Gift of Anna Rice Cooke, 1932 (3573)

Kwoi were an important part of a male warrior's paraphernalia. They were stored in their personal shrines in the community men's house. Older *kwoi* were believed to house positive spirits that could help the man in warfare and hunting. They were kept with personal possessions, weapons and the trophy skulls of crocodiles and pigs. The design was specific to the owner's clan, and refers to a time in which enemy's heads were taken as a sign of manhood.

FOOD CONTAINER

Papua New Guinea, Middle Sepik Region, traded to Boiken area,
Meno people
Low fired clay

The Meno are part of the large East Sepik Province, bordering the upper reaches of the Sepik River. This is a fine example of spiral coiled ceramic food container, which is produced by both males and females. The women mine and refine the clay, as well as build the pot, while the men decorate them. Unlike their neighbors who use spirit faces on their ceramics, the Meno use plant and animal related design motifs.

FOOD PLATTER (*kamana*)

Papua New Guinea, East Sepik Province, Koiwat and Boiken
Plains

These distinctive platters are made by female potters who, mine and produce the clay. They use the spiral coil technique to form the

shallow platters. When the clay is leather hard, the men decorate the pieces with clan designs representing positive spirits, animal and plant forms.

MALE RITUAL ORNAMENT (*kara-ut*)

Papua New Guinea, Sepik River region
sennit, cowrie shells, tusks, mud pigments
Gift of Dr. Dale Buchbinder in memory of his sister, Dr. Georgeda Buchbinder, 1991 (6150.1)

These colorful decorative twined pieces are the exclusive ornament of Abelam men who had passed the *kara* stage of initiation. Worn on the back for everyday use, it was held in the mouth during warfare. The boar is the embodiment of male power, aggressiveness and bravery among the Abelam. The boar's tusks in this humanoid design, visually reinforces these male attributes and symbolizes the wearer's maturity and masculinity.

SHARK TOOTH WEAPON (*aha*)

New Zealand, Maori people
carved wood, shell, shark's teeth
Gift of Mrs. Dora Isenberg, 1934 (4019)

This weapon would have been used only by a woman of high rank. When warriors were about to engage in battle, the knife was blessed with much ceremony by the *tahunga* (priest) and presented to the woman so she might defend herself against the enemy.

SHELL MONEY

Micronesia
hawksbill sea turtle shell
Purchase, 1954 (1946.1)

This object is made from the scute or horny plate from the back of the sea turtle. The cloud-like pattern on the translucent shell is an inherent feature of the material as found in nature.

STOPPER FOR LIME CONTAINER, probably 19th century
Papua New Guinea, Middle Sepik River region, Iatmul people
wood, shells, fiber, natural pigments

Gift of Mrs. Philip E. Spalding, 1936 (4196)

The latmul, like most people of the Pacific and Southeast Asia, chew a mixture derived from the areca palm nut, the fruit or leaves of the betel pepper and powdered lime. This finely carved sea eagle served as a stopper for a long bamboo lime container. The sea eagle is an important totem among the latmul, representing the first brothers and the male warrior spirit.

CEREMONIAL STAFF WITH A CROCODILE DEVOURING A PIG

Solomon Islands, Santa Ana
wood, mother of pearl inlay
Purchase, 1935 (4060)

Identified as a ceremonial chief's staff, this object, while skillfully executed, was most likely made for the tourist trade.

TUMBUAN DANCE MASK

Papua New Guinea, Coastal Sepik region, probably Wokio Island
wood, raffia
Gift of Henry B. Clark, Jr., 1992 (7145.1)

Masks of this type were associated with the men's house cults, initiation and community ceremonial occasions. They were used in tandem with the sacred flutes and worn by initiated men as part the larger *tumbuan* costume. The mask served as the face of the *tumbuan*, which was adorned with a feather headdress, dogs' teeth and clam shell jewelry, special plants, and layers of skirts that covered the body. Representing ancestral characters, the birdlike characteristics of the eyes and nose recall the totemic relationship to cockatoos, cassowaries and other regional birds.

ANCESTOR FIGURE

Papua New Guinea, Lower Sepik River
blackened wood, shell, sennit, raffia, human hair
Purchase, Academy Volunteers' Fund, 1985 (5105.1)

Ancestor figures from the Lower Sepik River region are identified by two distinct types. The first type is a human figure which represents a recently deceased ancestor. The second is an anthropomorphic figure characterized by an excessively elongated nose. This feature symbolizes the male creative energy and the male role as a guardian of the clan's power and fertility.

This figure appears to be the first type of sculpture, commemorating the death of a close male relative. It represented a highly honored ancestor, by whose name it was addressed. Larger figures were stored in the men's house while smaller figures such as this were kept with their owners. The figure would be used in the same type of men's house cult ceremonies as the *tumbuan* dance mask.

PIG (*bunukwa*)

Massim Region, Trobriand Islands

Carved wood

Gift of John W. Warriner, 1931 (1041.1)

This stone cut red wood pig with a flat flipper shaped tail, is over 100 years old. Although recorded as having been traded in the *kula* ring, these carved pigs were also a popular subject for tourist art as early as 1908. As such, they served to bring in revenue, symbolic of the function of live pigs in Trobriand society, where pigs are a traditional symbol of wealth. For example, pigs are used as a partial bride price. A desirable bride may cost one hundred *kina* (\$400), four money shells, and four pigs. In the case of divorce, the bride price is returned, therefore the entire family has a vested interest in a lasting marriage.

CANOE PROW ORNAMENT (*nguzu-nguzu*)

Solomon Islands

carved, blackened wood, mother of pearl inlay

Gift of Henry B. Clark, Jr., 1992 (7905.1)

These protective images are lashed to the prow of a canoe just above the waterline. They are associated with a sea spirit called Kesoso, and are thought by some to represent him. An expert fisherman and headhunter, he watched for enemies, and guided the canoe through turbulent waters. Another version holds that the images guard against malevolent Kesoso spirits who would cause a canoe to capsize, and devour its crew.

MALE FIGURE (*moai kavakava*)

Rapanui (Easter Island)

toromiro wood, inlay of fishbone and obsidian

Bishop Museum exchange, 1943 (216.1)

The Rapanuians had a harsh history marked by war and starvation. Some of their sculpture reflected this reality in detail. These wooden

statues are called *moai kavakava* (image of ribs). It is said they represent the spirits of dead ancestors, *aku aku*. Historical narratives describe chiefs being visited by spirits with protruding ribs and hollow bellies. They also note that *Moai kavakava* were held up before the people during chiefly addresses and that the figures were sometimes hung from a string around the neck for special events.

NALAWAN MASK

Melanesia, Vanuatu, Malakula Island

tree fern, vegetable paste, cane, cobwebs, boars tusks, pigments

Gift of Anna Rice Cooke, 1932 (3551.1)

Men's societies are an important part of community life on the island of Malakula in Vanuatu. Each man tries to rise to as high a grade level in his society as he can afford, determined by a required payment and sacrifice of pigs. With each grade he earns the right to use a new name, eat certain foods, or wear a particular flower or mask. Masks are believed to be the temporary dwelling places of the ancestors during the initiation ceremonies. This mask from the Academy collection was worn at an initiation into the fourth grade of the Nalawan Society. In general, the higher the grade level, the more elaborate the mask. Like most Nalawan masks it is made with a bamboo frame covered with a layer of leaves or tree fiber. Over this are layers of a thick paste made of tree fern mixed with coconut milk or breadfruit juice. When dry, it is painted. Spiderwebs from the bird-catcher spider are added to this mask as well as boar's tusks, which are a symbol of wealth.

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HELMET MASK FOR YAM CEREMONY (*babatagwa*)

Papua New Guinea, Maprik District, Nuku Village, Abelam people
woven rattan of yam vines, mud, clay, pigment and lime
Gift of Mr. & Mrs. Henry B. Clark, Jr., (4723.1)

During the yam ceremonies "spirits" appear wearing helmet masks with colorful costumes made of shredded leaves from the sago palm and garlands of flowers and fruit that completely cover the body. The costumed spirits act as contacts between the upper world of the dead and the lower world of the living. Called *baba*, like the masks, they are aggressive. In the past they went to war and attacked people. Now their goal is to gain the support of the upper world to ensure abundant yam crops and good harvests.

WATER BOWL

Papua New Guinea, Wosera region, Seragum Village
coconut covered with clay and painted
Purchase, 2003

KWOMA WATER CONTAINER

Papua New Guinea, Sepik River region
low fired clay and pigment
Gift of the Persis Corporation, 2002

The Kwoma are the southern neighbors of the Abelam, residing in the Washkuk mountains. They also had an elaborate yam based culture featuring an annual yam cult cycle called *Yena*. The men grew the tubers and created the majority of the yam cult items for the complex rituals. The *mindja* carving beside this case, is one of the ceremonial objects. Women also contribute by providing additional agricultural products and producing these wonderful ceramics. This face on the ceramic jar mirrors those found on the *mindja* carvings. The container is used to hold water during the *Yena* rituals.

SPIRIT BOARD (*kwoi*)

Papua New Guinea, Papuan Gulf region
carved wood, earth pigments and lime

Gift of Anna Rice Cooke, 1932 (3573)

The face designs on the *kwoi* represented the owner's clan ancestor and, as such, were consulted in important decisions such as hunting expeditions. They were stored in the men's house among the crocodile and pig skulls. *Kwoi* were also used to commemorate births, deaths, and other major events in their owners' lives.

"CROCODILE MOUTH" HAND DRUM, 18th century
Papua New Guinea, Papuan Gulf, Purari Delta
wood
Gift of Anna Rice Cooke, 1931 (3077)

The crocodile is a dominate animal in the Papuan Gulf region. Its open mouth profile is repeated on several major constructions in the region, art and architecture related to the men's cults.

This type of drum can be placed horizontally on the ground or carried in a dance and beaten with open fingers to provide the rhythm. Designs of faces and figures, carved or incised with fine, curvilinear lines, are typical of Papuan Gulf art and echoed in the charm and the man's belt in this display.

CHARM IN THE FORM OF A CROCODILE (*marupai*)
Papua New Guinea, Papuan Gulf region, Elema people
incised coconut, lime
Gift of Anna Rice Cooke, 1932 (3563)

Sorcery and magic played an important role in Papuan Gulf cultures. This charm could be used to protect the owner or attack an enemy. Hair or an item of the victim was placed inside these charms and then used to create magic. Placed in a small string bag, the *marupai* could also be stuffed with special herbal mixtures and worn around the owner's neck for protection.

MAN'S COMB
Federated States of Micronesia, Yap Island
mangrove root
Gift of Mr. and Mrs. Y. Kondo, 1938 (4692)

COMB
Samoa
wood

Bishop Museum exchange, 1943 (213.1)

COMB

Tongan Islands

coconut palm, human hair

Gift of Mrs. Philip E. Spalding, 1941 (4929)

COMB WITH INCISED AND PAINTED DESIGN

Papua New Guinea, Manus (Admiralty) Islands

bamboo

(Ed. 2811)

MASK FOR YAM CEREMONY (*babatagwa*)

Papua New Guinea, Maprik, Abelam people, Nuku Village

woven rattan of yam vines, mud, clay, pigment and lime

Gift of Mr. & Mrs. Henry B. Clark, Jr., (4723.1)

Ceremonies to encourage the successful growing and harvesting of long yams are important activities of the Abelam people who live in the Maprik Mountains area of New Guinea. During the yam ceremonies "spirits" appear wearing helmet masks with colorful costumes made of shredded leaves from the sago palm and garlands of flowers and fruit that completely cover the body. The costumed spirits act as contacts between the upper world of the dead and the lower world of the living. Called *baba*, like the masks, they are aggressive. In the past they went to war and attacked people. Now their goal is to gain the support of the upper world to ensure abundant yam crops and good harvests.

"BIRD-HEADED" WAR CLUB

New Caledonia, Kanak people

wood

Purchase, 1936 (3442.1)

SPEAR POINT

Papua New Guinea, Manus (Admiralty) Islands, Manus people

wood, bamboo, obsidian, shells, red and white pigment

Gift of Anna Rice Cooke, 1932 (3557)

WAR CLUB ("PADDLE CLUB") *Fa'alaautalinga*

Western Samoa, Samoan people

wood

Bishop Museum exchange, 1943 (215.1)

CLUB

Papua New Guinea, Trobriand Islands, Trobriand people
stone cut wood, lime pigment

Gift of Anna Rice Cooke, 1932 (3558)

WATER BOWL

Papua New Guinea, Wosera region, Seragum Village
coconut covered with clay and painted

Purchase, 2003

photographs, left and right:

WAUKE (paper mulberry, *Broussonetia papyrifera*)

MAMAKI (*pipturus* sp.)

Kapa is made from the soft inner bark, or bast, of young shrubs or trees. The bark is cut in long strips from the trunk of a young sapling. The preferred source was the *wauke*, the paper mulberry tree, pictured on the left. *Mamaki*, pictured on the right, was also used for an inferior bark cloth.