



Introduction to Pacific Collections

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1.1 Introduction

Introduction to Pacific Collections is an outcome of *Pacific collections in Scottish Museums: Unlocking their knowledge and potential*.

This partnership project, supported by the Museums Association Esmée Fairbairn Collections Fund, ran from April 2013 to December 2014. The four core partners were National Museums Scotland, Perth Museum and Art Gallery, Glasgow Museums and Aberdeen University Museums. The project had two key aims:

- To carry out a review of Pacific material held by each of the partner institutions, drawing out stories both within and between each collection
- To develop and implement a new methodology for collections knowledge transfer between a new curator, current collections staff and subject experts

The contents of the *Introduction to Pacific Collections* are an outcome of the second aim and draw on the learning experienced by the project curator. This resource is aimed at anyone working with Pacific collections. It is likely that those with no prior specialist knowledge of the subject area will find it of most use. The review findings are published separately in *Review of Pacific Collections in Scottish Museums* and provide an overview of Pacific material in the partner collections. Both documents can be used as separate resources or in conjunction with one another.

In the pages that follow, focussed information on Pacific material culture relates mainly to artefacts likely to be found in Scottish museum collections. This was informed by both the findings of the collections review at the project partner museums and by visits to a number of other Scottish museums with Pacific collections. There is also an introduction to some less common material with particularly distinct styles. In order to assist in working with the wealth of material from areas not specifically covered in this introduction, this resource aims to demonstrate how to approach identification of artefacts and provides information on collections care, hazards, and cultural considerations applicable to all Pacific material. There is a bibliography of relevant texts and suggestions of online resources and useful networks.

1.2 Learning from Objects

Two key methods of learning have been employed throughout the *Pacific Collections in Scottish Museums: Unlocking their knowledge and potential* project. The first approach was learning through looking at objects. Collections knowledge can be developed through the study of artefacts and focussing on elements such as style, size, construction, and type of material, as well as looking in detail at supporting museum documentation.

It may not be possible to spend time in museum stores with a large volume of Pacific material but artefacts can be accessed through visits to other museums with permanent displays, by attending special exhibitions, and by consulting online collections databases. The following is a list of useful resources:

Museums and Galleries

- National Museum of Scotland, Edinburgh
- Kelvingrove Museum and Glasgow Museums Resource Centre, Glasgow
- British Museum, London
- Horniman Museum, London
- Museum of Archaeology and Anthropology, Cambridge
- Musée Quai Branly, Paris [has material on display and a changing exhibition programme]

Collections online

- Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand:
<http://collections.tepapa.govt.nz/> and <http://collections.tepapa.govt.nz/explore> (Select options relating to Pacific collections or Māori collections)
- British Museum, London, UK:
http://www.britishmuseum.org/research/collection_online/search.aspx
- The Bernice P. Bishop Museum, Honolulu, Hawai'i:
<http://data.bishopmuseum.org/ethnologydb/index.php>
- The Metropolitan Museum of Art, New York, USA:
<http://www.metmuseum.org/collection/the-collection-online>
- Horniman Museum, London, UK: <http://www.horniman.ac.uk/collections>

A list of relevant publications can be found in part 4.1 of the *Introduction to Pacific Collections*. Most of these texts can be accessed at the National Museums Scotland Research Library or online.

Learning from People

The second method of learning employed in the project was to engage in knowledge exchange with people. This was achieved through working closely with the members of the project team from each partner museum and their colleagues. This facilitated the development of knowledge not only of Pacific material but also relating to work with broader ethnographic material, collections care, the history of collections both at the specific institutions and more widely, repatriation cases, working with communities, conducting collections research, and fieldwork.

Connecting with relevant networks and individuals was also an effective way to expand knowledge of specific material and Pacific history. The following is a list of useful networks:

- Museum Ethnographers Group: <http://www.museumethnographersgroup.org.uk/en/>
- Pacific Arts Association (international and European): <http://www.pacificarts.org/>
- Ethnomuseums mailing list: <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=ETHNOMUSEUMS> [Visit this link to subscribe to the mailing list. Queries can be emailed to the group]
- St Andrews Centre for Pacific Studies: <http://www.st-andrews.ac.uk/pacificstudies/>
- Pacific Islands Museums Association: <http://www.pima-museum.com/>
- ASANet: <http://www.asao.org/pacific/ASANet.htm> [Visit this link to subscribe to the mailing list. Queries can be emailed to the group]

Both the Museum Ethnographers Group and Pacific Arts Association (Europe) have annual conferences.

1.3 Overview of Pacific Collections in Scotland

The collections held by the four partner museums involved in the *Pacific Collections in Scottish Museums: Unlocking their knowledge and potential* project reflect wider trends in Pacific material held elsewhere in Scotland. Overall, the collections date largely from the late 19th and early 20th centuries and are representative of the activities of Scots in the Pacific. A high proportion of artefacts are from Papua New Guinea with material from Fiji and Vanuatu also being prevalent. The smallest proportion of material was acquired from countries in Micronesia, although weapons from Kiribati are common in collections. There are some particularly significant Polynesian artefacts collected on early voyages.

Overview of project partner collections

The University of Aberdeen Museums

The University of Aberdeen's ethnographic collections from the Pacific reflect the activities of travellers, collectors and alumni from Aberdeen. There are around 3,500 items. Some of the earliest objects in the collection were donated by Christopher Nockells, who graduated from Kings College in 1816. He collected Māori artefacts and other items from Polynesia while in the Pacific from 1816-23. Colonial activity is represented by material collected by colonial administrators, such as Arthur J L Gordon (Fiji), Sir William MacGregor (Fiji and New Guinea) and Lord and Lady Stonehaven (New Guinea and Australia). The MacGregor collection is of particular significance and forms the majority of the entire Pacific collection. Missionary activity is exemplified by the collections of Reverend Frederick Bowie and his wife Jeannie Mutch who were in Vanuatu in 1896-1933. As with some other donors, their collection includes personal notebooks and photographs.

Glasgow Museums

Glasgow Museums Pacific collection contains just over 3,000 objects from across the region, collected from the late 18th century to the present day, including a significant number of rare or unique artefacts of historical interest. The earliest object is a Māori free-standing ancestral figure, one of only six acknowledged to exist, brought to Britain after 1780 by Midshipman Samuel Folker. Also in the collection are the only known surviving ceremonial turtle posts from Dauar Island, part of a large donation from Torres Straits and Papua New Guinea gifted by Robert Bruce in 1889. Bruce was a Glasgow ship's engineer and London Missionary Society teacher who lived and worked on Mer Island with his family. In addition to historical artefacts, the collection boasts fine examples of contemporary Pacific art including pieces by Tom Deko and Chimbu artist Mathias Kauage OBE, both of Papua New Guinea, and Alick Tipoti of Torres Strait Islands.

National Museums Scotland

There are around 5,000 objects from the Pacific in the World Cultures collection of National Museums Scotland. The collection had its beginnings in the Society of Antiquaries of Scotland, the University of Edinburgh Natural History Museum and the Royal Society of Edinburgh. It contains early voyage material including objects from the journeys of Captain James Cook (1772-

79) and Captain Beechey (1825-28). Since the founding of the Royal Museum in 1854, Pacific material has been actively collected through links with Scottish soldiers, missionaries, traders, explorers and emigrants. The collection encompasses domestic material, clothing and personal ornament, textiles (including an extensive collection of barkcloth), weapons, tools, model boats and musical instruments. Particular objects are associated with important individuals, such as Tahitian artefacts from the late 19th century brought to Scotland by Princess Titaua of Tahiti after her marriage to George Darsie of Fife. The museum continues to acquire both historical and contemporary material.

Perth Museum and Art Gallery

The World Cultures collection of Perth Museum and Art Gallery has its origins with the Perth Literary and Antiquarian Society and was substantially amassed in the nineteenth century. There are around 450 artefacts from the Pacific collected by surgeons, sea captains, travellers and entrepreneurs from Perth. These individuals collected wherever they travelled and sent items back to their home town for study and display. One of the key collectors was surgeon David Ramsay, who was active in the Pacific throughout the 1820s and 30s. He acquired nearly 40 objects including many items from New Zealand, as well as artefacts from Fiji and the Society Islands. Of particular note from the Ramsay collection are a unique Māori feather cloak covered in kākāpō (night parrot) feathers, and a complete Tahitian mourner's costume.

1.4 Materials used in the Pacific region

The following is an overview of a selection of materials found in Pacific artefacts:

Coconut

Coconut is used across the Pacific although is comparatively less prevalent in artefacts from Papua New Guinea, West Papua, and New Zealand.

Coconut fibre has a distinctive orange or copper colour. It is often found in the form of cordage used as a binding or a suspension cord and may comprise two sections twisted together or three or more sections braided.



Coconut fibre binding on ceremonial adze, Cook Islands, *National Museums Scotland (A.1956.1028)*

Fibres from different parts of the coconut are used as a raw material. It is not uncommon to see the term 'coir' used in museum documentation to describe coconut fibre. Specifically, coir is the raw material found between the hard internal shell and the outer coat of a coconut.



Section of coconut husk from Kiribati, *National Museums Scotland (A.1917.51)*



Detail of braided coconut fibre twine, Fiji, *Perth Museum & Art Gallery (1977.1376)*

Coconut shell has a distinctive in appearance. It is rich brown in colour flecked with lighter brown and is often worked to have a smooth finish. Shells can be split in two to make cups for domestic use as well as more formal occasions such as kava drinking ceremonies. Cups may be plain or carved depending on the provenance and use, but the material is still recognisable.



Coconut shell cup, Fiji, *National Museums Scotland* (A.1900.481)

Coconut shell is also used for spoons which again range from completely plain to highly decorative examples. Coconuts can be fashioned into a water carrier either with the eyes of the coconut cut out to make holes or a small top segment removed.

The shell of a coconut is sometimes seen split into sections to make arm ornaments (as in Vanuatu) and cut into shapes to decorate larger items (such as on a Tahitian mourner's costume). Young or immature coconuts are much smaller and are used in a variety of ways such as for carved figures in the Gulf of Papua New Guinea and for practical purposes as a stopper on the end of a quiver from Tahiti.



Carved coconut shell arm ornaments, south Vanuatu, 19th century, *National Museums Scotland* (A.1895.413.42)



Quiver and arrows with stopper of an immature coconut, Tahiti, Society Islands, 18th or early 19th century, *Perth Museum & Art Gallery* (1978.173)

Sennit

This term refers to a type of cordage formed by plaiting strands of dried fibre or grass. The raw material does not necessarily have to be coconut.

Barkcloth

Barkcloth is a soft felt-like material made from the beaten bark of a tree, usually paper mulberry. At one time it was made across the Pacific however the increased availability of cotton cloth impacted on production in the 19th century. The term *tapa* is often used interchangeably with the word barkcloth but there are many local names specific to different cultural areas. Barkcloth continues to be made in some areas today and is used in work by contemporary Pacific artists and fashion designers.



Barkcloth from Tahiti, Society Islands, 18th century, *National Museums Scotland (A.UC.442)*



Barkcloth (*kapa*) from the Hawaiian Islands, *National Museums Scotland (A.UC.391)*



Barkcloth (*masi*), Fiji, late 19th century, *Perth Museum & Art Gallery, (1978.2376)*

Pearl shell

Pearl shell is used for decorative inlay as well as in dress and adornment. For the latter they can be cut or used whole as in breast ornaments. White lip oyster shell is used for elaborate inlay in the western Solomon Islands, in canoe models and bowls from Manihiki in the Cook Islands, and in artefacts from Palau in Micronesia. Gold lip oyster shell has a soft gold colour and is often seen worked into a crescent shape in Papua New Guinea and West Papua where it is used as a shell valuable in local exchange systems. This is called *kina* in Papua New Guinea, which has been the name for modern currency in the country since 1975. Gold lip shell is also used for breast ornaments in the Torres Strait Islands and the Solomon Islands. Black lip oyster shell has a dark edge and is more commonly found in artefacts from the Society Islands and surrounding areas.



Detail of pearl shell neck ornament on cord of braided coconut fibre and human hair, Kiribati, *Perth Museum & Art Gallery* (1977.1712)



Detail of pearl shell inlay on shield, Solomon Islands, *National Museums Scotland* (A.1948.425)



Canoe model with pearl shell inlay, Manihiki, Cook Islands, *National Museums Scotland* (A.1902.73)



Gold lip shell with attachment of spondylus shell discs (pink coloured shell commonly seen on Melanesian artefacts), Papua New Guinea, 19th century, *National Museums Scotland (A.1882.91.77)*



Black lip shell breast ornament, Society Islands, 18th or early 19th century, *Perth Museum & art Gallery (1977.1417)*

Haliotis shell

Also termed abalone, the inside of this shell has a distinct blue-tinged iridescent appearance. It is used in a number of Māori artefacts as inlay for eyes in wood carving, *hei tiki* figures, and other examples of *taonga* (Māori treasures). Haliotis is also used in composite Māori fish hooks, particularly as lining for a curved piece of wood which forms the body of the hook. The reflective nature of the shell means it acts as an effective lure. The Māori term for this haliotis shell is *paua*.



Fish hook with haliotis (abalone; *paua*) shell, New Zealand, collected mid-19th century, *National Museums Scotland, (V.2007.300)*



Hei tiki pendant of greenstone with eyes inlaid with haliotis shell (abalone; *paua*), New Zealand, 19th century, *University of Aberdeen Museums (ABDUA: 4034)*

Turtle shell

Turtles have significance in many parts of the Pacific. Historically, turtle meat was reserved for high ranking individuals and turtle shell was, and some places still is, a valuable material associated with wealth and status. It is recognisable by its mottled brown colour and hard shiny appearance. Turtle shell can be manipulated into shapes by first softening it using heat to make it more malleable. It is not uncommon to see this material incised with patterns.



Arm ornament of turtle shell,
Admiralty Islands, 19th century,
National Museums Scotland
(A.1898.439)



Dance mask of turtle shell with cassowary feathers and hair,
Saibai, Torres Strait Islands, 19th century, *National Museums Scotland* (A.1885.83)

Wood

Providing a definitive identification for the type of wood used in Pacific artefacts can be challenging. Clubs, spears and other wooden artefacts from Polynesia are often given as being manufactured from *Casuarina* wood (specifically *Casuarina equisetifolia*). This wood is also called ironwood and known as *toa* throughout Polynesia. Sometimes other species of tropical hardwood were used.



Clubs of *Casuarina* wood, Fiji, 19th
century, *Perth Museum & Art Gallery*

Pandanus leaves

Different varieties of pandanus, also termed screw pine, grow across the Pacific. The plant is palm-like but not closely related. Pandanus leaves are commonly used in making baskets, skirts, mats and fans as well as being used for housing and medicine. The wide leaves will often be split for use in fine weaving.



Basket of woven pandanus leaf, Efate, Vanuatu, *National Museums Scotland* (A.1889.550)

Hibiscus

Hibiscus fibre is one of the main grasses used in Oceanic material. It is often shredded to make skirts. Different parts of the plant are used. For example, hibiscus bast, which comes from the outer bark of the plant, is used in banana fibre textiles from the Caroline Islands to create dark brown patterns.



Women's skirt, Fiji, 19th century, *National Museums Scotland* (A.1881.23.3B)



Detail of skirt made with dyed hibiscus bast, Samoa, *National Museums Scotland* (A.1897.188.3)

Banana fibre

Shredded banana fibre has a distinctive golden sheen. Shredded banana fibre is used in making skirts although they are not as prevalent in museum collections as those made of hibiscus. Banana fibres are woven on a loom both in the Santa Cruz Islands to make bags and mats and across the Caroline Islands chain in Micronesia to make fine textiles.



Detail of mat woven from banana fibre, Caroline Islands, *National Museums Scotland (A.1899.320)*

Whale teeth

Sperm whale teeth are used as a raw material, mainly in body adornments, in a number of places in the Pacific. The material is often referred to as whale ivory due to its appearance and certain objects may have been smoked and rubbed with coconut oil to give them a rich reddish-brown patina.



Ceremonial sperm whale tooth (*tabua*), Fiji, *National Museums Scotland (A.1896.58)*



Neck ornament of split whale teeth, Fiji, *University of Aberdeen Museums (ABDUA: 4583)*



Carved whale tooth pendant on cord with attached glass trade beads - beads originated outside of the Pacific and were a valuable obtained through exchange, Fiji, *National Museums Scotland (A.1924.779)*

Boar tusk

The tusks of pigs continue to be valued in the Pacific today and are particularly associated with Papua New Guinea, Vanuatu, Solomon Islands and Fiji. Pigs have significance in ritual and ceremonial activities and the animals are prized possessions. Tusks that have curled to form a complete ring or more are more valuable due to the time and nurturing necessary for growth.



Arm ornament of boar tusk,
Hawaiian Islands, *National
Museums Scotland (A.1956.1020)*

Trade Cloth & trade Beads

Contact with Asia, Europe and elsewhere brought new materials to the Pacific islands. Both cloth and glass beads were seen as a valuable commodity for which islanders would exchange food and other goods. Red coloured cloth was particularly prized due to the association the colour had with status across the Pacific. Often cloth and beads have been added to artefacts and are indicative of the previous owner's wealth and power.



Fly whisk (*kahili*) with red trade
cloth tied around handle,
Hawaiian Islands, 19th century,
*National Museums Scotland
(A.1948.278)*



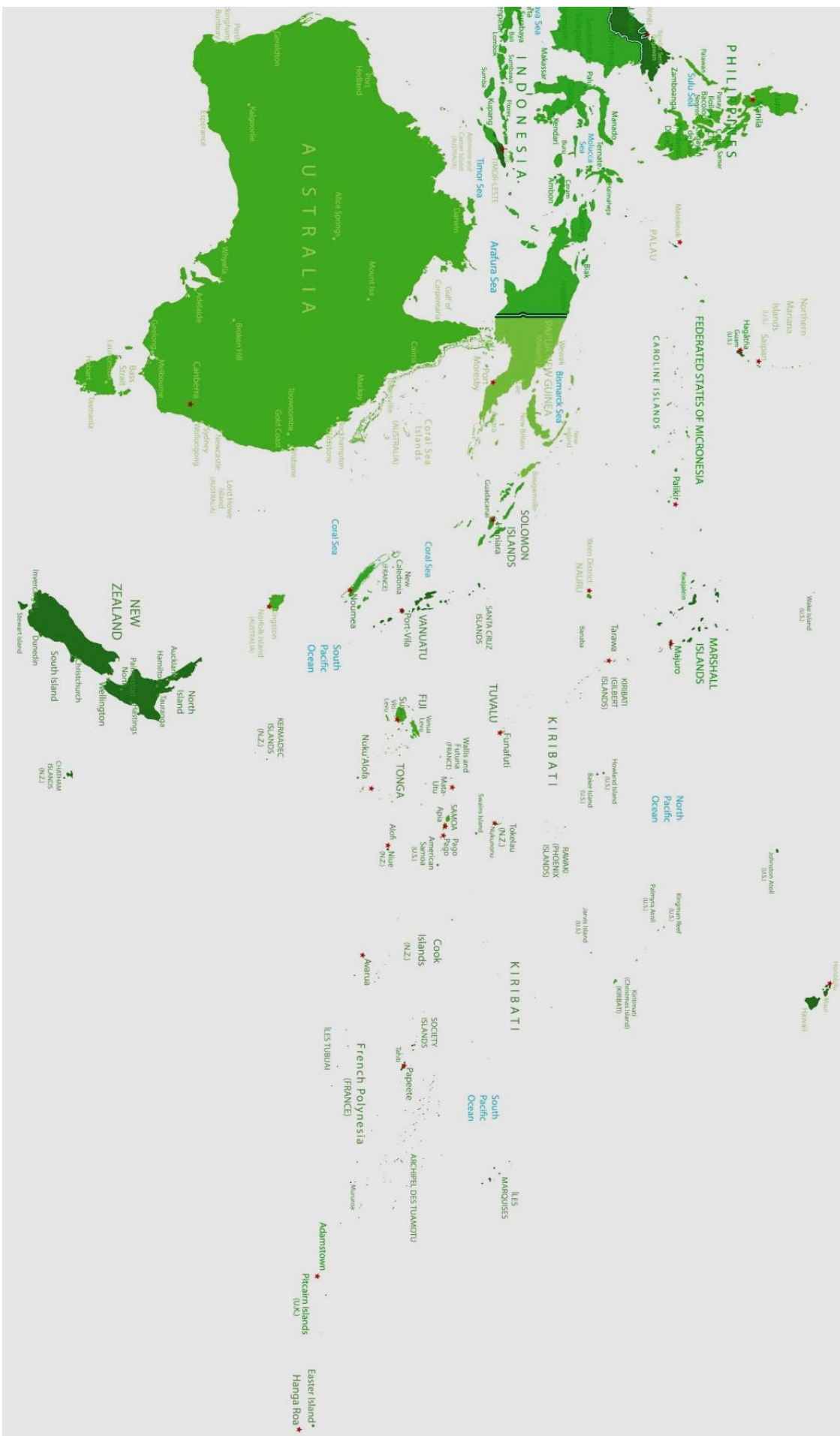
Bird head club of wood with handle wrapped in trade
cloth, New Caledonia, 19th century, *Glasgow Museums
(1870.21.a)* © CSG CIC Glasgow Museums Collection

2 The Pacific Region

The Pacific Ocean is the largest of the world's oceans, covering about one third of the Earth. This vast expanse of water is scattered with more than 7,000 islands. These range from continental islands like New Guinea to tiny atolls found in places such as the Tuamotu group and mountainous and volcanic high islands like Hawai'i.

Geographically the Pacific is divided into three main regions: Melanesia, Micronesia and Polynesia. The cultures within these regions are as diverse as the landscapes themselves. Archaeological and linguistic evidence suggests New Guinea was colonised by people coming east from Indonesia around 45,000 years ago. The Solomon Islands were populated around 20,000 to 25,000 years ago. Considerable movement further east did not occur until about 3,000 years ago. Europeans began voyaging through the Pacific in the 16th century and it wasn't until the late 18th century with the voyages of Captain Cook that they began properly exploring the islands.

The *Pacific Collections in Scottish Museums: Unlocking their knowledge and potential* project focussed on the regions of Melanesia, Micronesia and Polynesia. Australia is not part of these cultural areas. Although politically part of Australia, the Torres Strait Islands have strong culture and trade links with Melanesia due to proximity to Papua New Guinea and so were included in this project. This leads to an important point to bear in mind when working with Pacific material: the ocean provides a place of connectedness and exchange for communities across the region. This means that place of manufacture, geographical style and place of collection can be difficult to disentangle. There are stylistic similarities that exist between artefacts from different places which have strong networks. There are also examples of people skilled in a particular artistic tradition settling elsewhere and maintaining their traditions or influencing the styles of others. Any museum documentation will help provide evidence of provenance but knowledge of particular styles will also help to identify those which may have been collected in a different location from that of original manufacture. Due to the potential research value in studying the movement of objects and people, it is useful for museums to keep a record of any changes in geographical identification and to note the reasons for such changes.



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The following summaries provide an overview of material you are likely to come across in Scottish collections. These are written according to island region.

2.1 Austral Islands

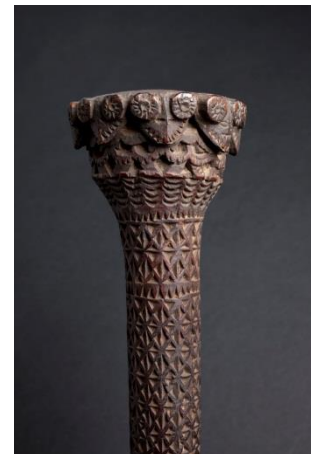
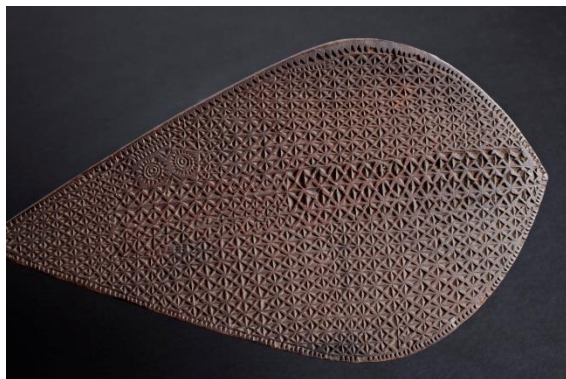
The Austral Islands are located in the eastern Pacific Ocean. There are five main inhabited islands: Rimatara, Rurutu, Tubua'i (also known as Tupuai), Ra'ivavae and Rapa Iti. The islands were inhabited around 1,200 years ago via the Society Islands and there was a longstanding historical relationship between these two island groups.

Captain Cook passed Rurutu on his first voyage in 1769 and Tubua'i in 1777, but on neither occasion did the ship land. Ra'ivavae was first visited in 1775 by Spaniards Ganyangos and Andia y Varea. The mutineers from HMS *Bounty* attempted to settle on Tubua'i in 1789 where they remained for two months before moving on. From around 1800, the Austral Islands became a destination for traders and whalers as well as missionaries sent by Pomare II of Tahiti who had already converted to Christianity. The islands were annexed by France in the 1880s and today are administratively part of French Polynesia.

The Austral Islands have a rich tradition of wood carving. Rurutu, Tubua'i and Ra'ivavae provided a source of hardwood and became home to master carvers who by the 1700s were also making items for the Society Islands.

Ceremonial Paddles and Scoops

The artefact most likely to be found in Scottish museum collections from the Austral Islands are intricately carved wooden ceremonial paddles. These have a wide petal shaped blade and a handle with a long narrow shaft. The handle will either be circular in cross-section with a round butt, or square in cross-section with a cuboid end. The end of the handle is carved with multiple anthropomorphic figures. The surface decoration incorporates variations of crosses, scallop patterns, chevrons, and motifs of suns and stars.



Carved paddle, Austral Islands, 19th century, Perth Museum & Art Gallery (1978.6)

Ceremonial scoops which are carved with the same style of surface decoration as the paddles with a bowl instead of a paddle blade are sometimes seen in collections.

Drums

Wooden drums from the Austral Islands are rare compared with ceremonial paddles. They take the form of tall, narrow hollow cylinders that stand vertically with a slightly flared base. The tympanum is usually of sharkskin and attached and tightened around cleats circling the middle of the drum with plant fibre cordage (probably coconut). The cleats and lower portion of drums are carved in a similar manner to the paddles, often with dancing figures. Both National Museum Scotland and the Hunterian Museum at University of Glasgow have examples of these instruments.

Drum, Austral Islands, *National Museums Scotland (A.L.357.12)*



Feathers

Makers on the Austral Islands are known to have produced fine featherwork and there are some examples in Scottish collections including a headdress worn by chief Tamatoa of Tubua'i in Perth Museum and Art Gallery which consists of feathers mounted on a cap wrapped in barkcloth. The status associated with feather artefacts combined with the risk of pest damage means that this type of material is rare in museum collections.



Feather headdress on cap of barkcloth, Tubua'i, Austral Islands, *Perth Museum & Art Gallery (1977.1418)*

Stylistic Connections

Stylistic similarities exist between material from certain parts of the Cook and Austral Islands. When combined with the exchange network between the Austral and Society Islands, some artefacts become difficult to provenance. For example, a fly whisk handle of whale ivory at University of Aberdeen Museums (ABDUA:4024) and a complete wooden fly whisk at National Museums Scotland (A.UC.403) are both recorded as collected in the Society Islands before the mid-19th century but are of the style associated with artists from the Austral Islands. It is not uncommon either to find ceremonial paddles like those described above attributed to the Hervey Islands, which is a historical name for the Cook Islands.



Fly whisk handle of carved whale ivory collected in Society Islands but of Austral Islands style, probably 18th century, *University of Aberdeen Museums (ABDUA: 4025)*



Top of a fly whisk, collected in Society Islands but of Austral Islands style, probably 18th century, *National Museums Scotland (A.UC.403)*

Further reading:

Aitken, RT (1930), *Ethnology of Tubuai*, Bulletin 70. Honolulu: Bishop Museum Press

Brunor, MA (1969), *Arts and Crafts of the Austral Islands: a special exhibition*. Peabody Museum Press

Ellis, W (1831), *Polynesian Researches during a residency of nearly eight years in the Society and Sandwich Islands* (2 volumes). London: Fisher & Jackson [Available online <https://archive.org/>]

Richards, R (2012), *The Austral Islands: History, Art and Art History*. New Zealand: Paremata Press

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2.2 Fiji

Fiji is an archipelago located in western Polynesia consisting of over 300 islands, 110 of which are inhabited, and around 500 islets. The majority of the population live on the large islands of Viti Levu and Vanua Levu. Lapita pottery found in Fiji has shown that the country was first populated around 3,000 years ago.

By the 18th century a large number of chiefdoms were established on the islands, often competing for dominance. European contact was limited; Captain Cook had called at the island of Vatoa in 1774 and Bligh sailed through Fiji twice, once after the Mutiny on HMS *Bounty* in 1789 and again in 1792. Dangerous reef systems and the warlike reputation of Fijians kept Europeans away until the early 19th century, when traders were attracted to local sandalwood and *bêche-de-mer* (sea cucumbers), which could be sold profitably in China. These traders brought items such as iron, cloth, muskets, gunpowder and sperm whale teeth, the last obtained from whalers and highly valued by Fijians. Missionaries followed, then settlers, and in 1874 Fiji was proclaimed a British colony. The first Governor was Sir Arthur Hamilton Gordon, son of the 4th Earl of Aberdeen. He brought his cousin Arthur J. L. Gordon as private secretary and William MacGregor as chief medical officer, both from Aberdeenshire. Sir Arthur introduced a system of indirect rule, permitting Fijian chiefs to retain some authority, and announced that 'any useful native customs shall be retained, but improper customs shall be given up', encouraging traditions such as the drinking of kava (*yaqona*) and the exchange of ceremonial whale teeth (*tabua*).

Fiji gained independence from Britain in 1970. Since 1987 there have been several military coups. Free elections took place in September 2014 and Fiji was readmitted to the Commonwealth.

Until the 20th century there was a well-developed network of exchange relationships between Fiji and other island groups in the area, particularly Samoa and Tonga. The active exchange networks of materials, objects and ideas led to stylistic similarities in material culture that can be confusing if one is unfamiliar with the artefacts. There are, however, some examples of key object types and styles that distinguish artefacts as being from Fiji.

Clubs

Warfare in Fiji ceased soon after Cession in 1874. Clubs made of wood were collected avidly and are very common in museum collections. Clubs were commonly made of *Casuarina* (ironwood) and other tropical hardwoods and are often found with incised surface carving in lines and zigzags. This is also seen on Tongan clubs. Some examples, associated with chiefs, are inlaid with segments of sperm whale ivory or white trade beads. Whale ivory was often cut into crescent, star and disc shapes. It is also possible to find human teeth embedded into a club, although this is relatively uncommon. Look out for the following styles:



Three *kiakavo* clubs, handles bound with coconut fibre and the central club with red fabric, Fiji, 19th century, *Perth Museum & Art Gallery* (1978.22; 1977.2434; 1977.2435)



Two *totokia* clubs, one with handle bound with coconut fibre, Fiji, 19th century, *Perth Museum & Art Gallery* (1978.2448; 1978.31)



Two *vunikau* clubs, one with handle bound with leaves, Fiji, 19th century, *Perth Museum & Art Gallery* (1977.2433; 1977.2450)



Kinikini club (of atypical shape), Fiji, 19th century, *Perth Museum & Art Gallery* (1977.2442)



Detail of style of carving often found on Fijian clubs, 19th century, *Perth Museum & Art Gallery* (1978.7)

Short clubs (*iula*) were used for throwing and have a slender handle leading to a bulbous end that is either spherical or carved in a lobed shape.



Short throwing club with lobed head (left) and detail of throwing club with bulbous head (right), Fiji, 19th century, *Perth Museum & Art Gallery* (1977.2417; 1977.2432)

Whale ivory

When European traders arrived in Fiji at the beginning of the 19th century they found that whale ivory was highly prized. *Tabua* (pronounced tambua) are sperm whale teeth that have been smoothed, smoked and rubbed with coconut oil to give them a rich reddish-brown patina. The teeth are pierced at the tip and base. Through these holes coconut fibre cordage was usually attached, braided to form a thick cord almost square in cross-section. In some examples this cord is lost. *Tabua* are valuables that were, and continue to be, presented with speeches on important occasions such as weddings and funerals. They were not worn as neck ornaments.



Ceremonial whale tooth (*tabua*), Fiji, 19th century, *National Museums Scotland* (A.1896.58)



Tabua without cordage, Fiji, 19th century, *University of Aberdeen Museums* (ABDUA: 4582)

Using European metal saws, sperm whale teeth were cut lengthwise into slices that were used to make disc-shaped breast ornaments, worn by chiefs and used as great exchange valuables. These can be composed of several pieces pegged or sewn together with coconut fibre, the lashing hidden on the back. Other examples are made of a combination of whale ivory and pearls shell. The craftsmen who made these breastplates were specialist canoe-builders of Samoan and Tongan descent, living in Fiji and working for Fijian chiefs. By the middle of the 19th century iron and lead rivets were being used on composite breastplates, replacing the fine lashing. Soon afterwards they ceased being made as chiefs adopted European clothing, and later in the 19th century many were given or sold to Europeans such as Sir Arthur Gordon and William MacGregor.



Breast ornament of whale ivory and pearl shell attached with iron nails, Fiji, 19th century, *National Museums Scotland* (A.1924.771)



Reverse of breast ornament showing sections of whale ivory bound together using canoe building technique, Fiji, early 19th century, *University of Aberdeen Museums* (ABDUA:63728)

Another use of sperm whale teeth in the 19th century was in collars (*wasekaseka* or *waseisei*) composed of a series of split and polished teeth strung together, usually on coconut fibre cordage. Similar collars were later made and worn in Samoa. Polished whole teeth from young sperm whales were also used for collars (*sisi*), which sometimes have European cloth or bark cloth binding. Occasionally one or more larger teeth on a *sisi* will have a hole pierced in the tip indicating that they were likely previously used as a *tabua*.



Waseisei neck ornament of split whale teeth, Fiji, 19th century, *Perth Museum & Art Gallery (1978.44)*



Sisi neck ornament (back view), Fiji, 19th century, *National Museums Scotland (A.1906.392)*



Detail of coconut fibre binding of *waseisei*, Fiji, 19th century, *Perth Museum & Art Gallery (1978.44)*

Barkcloth (*masi*)

Fijian barkcloth is characterised by bold designs in black or ochre colour. These are usually applied with rollers and stencils. Historically, women used leaves to make stencils but today it is more common for people to use paper and sometimes x-ray film. Common *masi* designs include triangles, chevrons, a four pronged windmill-like motif and floral shapes with multiple petals.

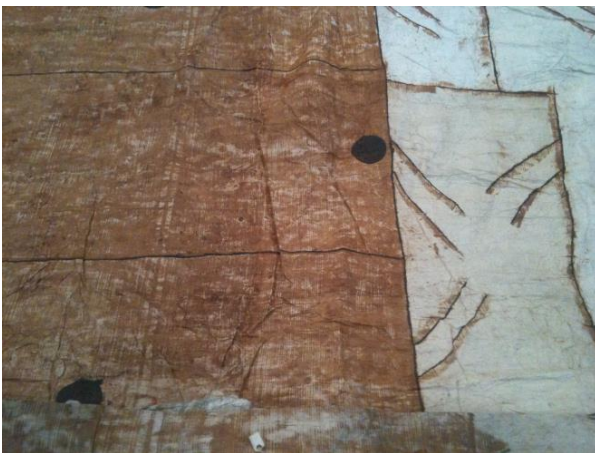
Barkcloth (*masi*), Fiji, late 19th century, *National Museums Scotland (A.1898.469)*





Barkcloth (*masi*), Fiji, early 20th century, *Perth Museum & Art Gallery (1977.1789)*

One style of bark cloth is known in Fiji as *gatu vakatoga*, or ‘Tongan-style large bark cloth’. These can be 4m wide and over 60m long and are still used on important ceremonial occasions as special pathways and gifts. These have a rich ochre ground running down the centre produced by rubbing dye over pattern boards with a variety of designs. The patterns are then highlighted by over-painting the lines and applying a series of infilled circles. The borders of the cloth are left plain with some diagonal brown or black lines and, since the early 20th century, numbers marking the length of the cloth.



Detail of large piece of *gatu vakatoga*, Fiji, early 20th century, *University of Aberdeen Museums*

Kava bowls (*Tanoa*)

Kava (*yaqona*, pronounced yanggona) is a drink made from the root of the species of pepper plant (scientific name *Piper methysticum*). Kava is not alcoholic but has sedative properties and is claimed to ease anxiety. It is consumed in several South Pacific countries both socially and ceremonially. In Fiji, kava is traditionally prepared in large wooden bowls (*tanoa*). These are commonly round or elliptical in shape. The former tend to have four legs and a perforated lug on the underside for a hanging cord. Serving cups are made from half coconut shells. This method of drinking kava is still commonly in Fiji today. In order to tell whether a bowl has been

used, look for residue inside and signs of wear on the wood. This type of Fijian kava bowl, like the breastplates, was made by Samoan and Tongan carpenters resident in eastern Fiji.



Kava bowl (*tanoa*), Fiji, 19th century, *National Museums Scotland* (A.1892.74)

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2.3 New Zealand/Aotearoa

New Zealand has two main islands: the North Island and the South Island. In Māori these are named *Te ika a Māui* (the fish of Māui) and *Te waka Māui* (the canoe of Māui) respectively. There are a number of smaller islands off the coast and politically New Zealand encompasses the dependent territory of Tokelau, the self-governing states of Cook Islands and Niue, and the Ross Dependency in Antarctica.

New Zealand was settled by Polynesians around 750 years ago from which a distinct Māori culture and identity developed. During the 19th century Aotearoa was used in reference to the North Island but today it is the name given to the whole of the country, usually translated as 'land of the long white cloud'.

The first European to visit New Zealand was Dutch explorer Abel Tasman in 1642. In 1769 Captain Cook mapped the New Zealand coastline. European settlement grew immensely with the establishment of the New Zealand Association (later the New Zealand Company) in 1837, which aimed to create a British colony in the Pacific. A series of events ultimately led to the signing of the Treaty of Waitangi in 1840 proclaiming New Zealand as a British sovereignty. This contentious document was written in both English and Māori but there were significant differences between the two, misleading the 45 Māori chiefs and subsequent others who signed it. By 1900 the majority of the population were of European descent and the Māori community had been very badly affected by the introduction of disease. In 1907 New Zealand became a self-governing dominion of the British Empire, and in 1947 the country adopted the Statute of Westminster, confirming that the British parliament could no longer legislate for New Zealand without consent. The Waitangi Tribunal was established in 1975 to investigate any breaches of the Treaty and it was enabled to investigate historic grievances in 1985.

The history of Scots in New Zealand has led to Scottish museums caring for a number of important Māori cultural artefacts, or *taonga* (treasures). There are some rare items: Perth Museum and Art Gallery care for the only known surviving cloak of kākāpō (night parrot) feathers; and both the Hunterian Museum in Glasgow and Glasgow Museums have examples of freestanding Māori figure carving. Other artefacts more likely to be seen in collections can be identified by some striking characteristics.

Wood Carving

Māori wood carving displays diverse designs and styles depending on the individual carver, however there are certain details to look out for that make carving recognisable as Māori more generally. Carvings often include one of two main types of figure representing ancestors. The first is a stylised image sometimes depicted with a protruding pointed tongue. The other figure is more human in form and will usually have designs on the face and body representing *moko* (tattooing). The spiral, usually formed with double lines, is a common

motif, as is a design in the form of small repeating notches called *pakati* (a dog tooth pattern). Carving may be highlighted by red pigment which is associated with Māori mythology and has sacred significance.



Freestanding Māori figure, New Zealand, 18th century, Glasgow Museums (A.1948.105) © CSG CIC Glasgow Museums Collection

You will find Māori carving on the following types of artefact:

Treasure Boxes (*waka huia* or *papa hou*)

Personal ornaments associated with individuals of status absorb the supernatural power (*mana*) of their wearers and must be carefully handled. This particularly applies to those worn on the head, the most sacred part of the body for Māori. To contain ornaments and other valuable objects, carvers made treasure boxes to hang from the rafters of houses to keep their powerful contents out of reach. As the boxes were more often seen from below, their undersides are extensively carved. A rectangular form of box called *papa hou* is a northern variation of the more widespread canoe shaped *waka huia*.



Māori treasure box (*papa hou*) of carved wood, New Zealand, collected pre 1820. *University of Aberdeen Museums (ABDUA: 4148)*



Details of underside of a Māori treasure box (*waka huia*) of carved wood, New Zealand, collected pre 1820. *University of Aberdeen Museums (ABDUA: 4026)*



waka huia treasure box, New Zealand, late 19th or early 20th century, *National Museums Scotland (A.1948.265)*

House panels

These are associated with the architecture of a Māori meeting house (*marae*) and vary in size depending on which part of the *marae* they come from. Carved panels are also used for the exterior of store houses.

Carved panel from a Māori *marae* with haliotis shell (*paua*) inlay, New Zealand, National Museums Scotland (A.1939.164)



Canoes (*waka*)

Canoes (*waka*) occupy an important place in Māori material culture. Some *waka* have chiefly symbolism. War canoes (*waka taua*) can reach up to 30m in length and exhibit elaborately carved prow and stern posts as well as carved wash strakes on either side. Feathers are also used to adorn these large and impressive vessels. Creating a *waka taua* is an involved and particular process involving many men. Fishing canoes are much less elaborate but built to the same design. The size of canoes meant that acquisition of a complete full size canoe was unlikely but *waka* models of varying scale and parts of *waka* such as the prow or stern posts were popular with collectors in the 19th century. Carved wooden canoe bailers and carved and/or decorated paddles associated with *waka taua* also appear in museum collections.



Pre-1827 model, part *waka taua* and part fishing canoe, which was restored and modified by contemporary Māori artist George Nuku using acrylic, National Museums Scotland (A.UC.767)

Weapons

Māori clubs exhibit similar carving styles to those described above, particularly *taiaha* clubs which take the form of long shafts with a carved figure at the top terminating in a point. The carving can be seen with haliotis shell inlay in the eyes and the top of the weapon is sometimes adorned with feathers or dog hair.



Detail of head of a *taiaha* staff club, New Zealand, 18th century, Perth Museum & Art Gallery (1978.74)

A *tewhatewha* is a wooden club with a long narrow shaft and head, resembling that of an axe, with a curved lower edge.



Tewhatewha with feathers and carved sections on shaft, New Zealand, 19th century, National Museums Scotland (A.993.2)

Short weapons used in hand-to-hand combat composed of stone (either grey or green), whale bone or wood were popularly collected in the 19th and early 20th centuries. The broad term for a hand weapon is *patu* and is used interchangeably in museum documentation to describe any short hand club. A *mere* is the most commonly seen type of Māori hand weapon in collections. It has a smooth, broad, flattened blade tapering to a handle with pierced hole for a strap and generally several carved ridges.



Mere of stone, New Zealand, 18th or early 19th century, *Perth Museum & Art Gallery (1978.535)*

A *Kotiate* type of hand club has a wide flat blade with carved notches in the centre of either edge so that it appears to have a waist. They were historically held by chiefs while making speeches. Another form of hand weapon is a *wahaika*, the blade of which curves to one side with a carved figure within the curve.

Textiles

Cloaks, capes and mats take different forms but all are woven of the inner fibre of New Zealand flax (*Phormium tenax*) with a twining technique originally used for fishing nets and traps. Māori weavers have long incorporated feathers, particularly those of the kiwi, into their work and later began to use brightly coloured wool. Weaving is a highly developed artistic practice that received a revival in the mid-20th century and continues today. Cloaks and capes would have been worn by high status individuals and therefore would absorb powerful *mana*.



Māori cloak of *Phormium tenax* fully covered with kākāpō feathers, New Zealand, collected pre 1845, *Perth Museum & Art*



Detail of Māori cloak of *Phormium tenax* with inclusions of red wool, New Zealand, collected pre 1845, *Perth Museum & Art Gallery (1978.80)*

Fish hooks

A distinctive type of Māori fish hook is a composite type with a bone barb lashed onto a wooden back which is lined on the inside with haliotis (*paua*) shell. The iridescent blue colour of the *paua* shell makes these very recognisable as Māori. Fish hooks can also be found that incorporate carving in the distinctive styles described above.



Composite fish hook, New Zealand, *National Museums Scotland* (V.2007.300)

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2.4 Republic of Kiribati

Kiribati (pronounced *kiribas*) is a series of around thirty-two atolls and a raised coral island located in the cultural area of Micronesia. It is officially known as the Independent and Sovereign Republic of Kiribati. Twenty-one islands are inhabited, the most populated of which is Tarawa and early settlement took place around 2,000 years ago.

European contact with the islands is recorded in 1521 when Spanish explorer Ferdinand Magellan charted Flint Island. In 1606 the Portuguese Captain Pedro Fernandes de Queirós, leading a Spanish expedition, sighted the northern islands of the group. In 1764 Captain John Byron passed through the area during his circumnavigation of the globe on HMS *Dolphin*. In the 1820s the main island chain was named the Gilbert Islands by the French after Thomas Gilbert, a British naval captain who navigated the archipelago in 1788. Throughout most of the 19th century English speakers referred to the group as the Kingsmill Islands. These geographical names appear in collections documentation. A British protectorate was proclaimed over the Gilbert and Ellice Islands in 1892. The whole area gained independence in 1971 and in 1975 split to form two separate countries: Kiribati and Tuvalu. Kiribati is understood to be a local pronunciation of the word 'Gilbert'.

Today a number of islands in Kiribati are threatened by rising sea levels and the government has even purchased land in Fiji for people who may be displaced by the disappearance of their home.

Shark tooth weapons

The most common artefacts from Kiribati in Scottish museums are shark tooth weapons. These can take the form of swords or shorter daggers consisting of a wooden blade and handle with multiple shark teeth lashed in rows on either edge. There is often a wrist strap of coconut fibre and a piece of fish skin wrapped around the handle. The same method of attaching shark teeth to a wooden blade is used for longer spears which usually have additional prongs attached with coconut fibre. These prongs sometimes come detached. Modern examples from the early 20th century onwards tend to be smaller and lighter, sometimes with a binding of woven leaves dyed in bright colours, reflecting their use for trade and decorative purposes rather than for fighting.



Sword with blade of shark teeth,
Kiribati, *National Museums
Scotland* (A.1905.197)

Coconut fibre armour

A distinctive type of body armour made of coconut fibre comes from Kiribati but is less commonly found in museum collections. A full suit of armour consists of an undergarment of tightly woven fibres covering the legs, torso and arms, an outer rigid vest or cuirass of finer fibres, and a rigid attachment for the back which protrudes above the top of the wearer's head. It was previously understood that the tall projection shielded the wearer's neck while standing at the front line of battle from missiles thrown by allies standing behind. However, the cumbersome nature of these suits has led to the theory that they were more likely worn by people of status positioned at the back during battle. The cuirass and back piece is often decorated with a geometric pattern created using dark brown fibre usually given as being from human hair. Glasgow Museums and National Museums Scotland each have a complete set of armour. Glasgow Museums also have a helmet formed from a puffer fish.



Complete body armour of coconut fibre and shark tooth spear and sword, Kiribati, *National Museums Scotland (A.1899.251)*

Fish hook

A distinctive composite fish hook exists that is formed of yellow coloured stalactite originating from a specific cave on the island of Banaba to the east of the main chain of islands of Kiribati. Banaba's alternative name is Ocean Island. The stalactite is worked into a cylindrical form with flattened ends. The barb is always made of bone and both pieces are bound together using plant fibre, the end of which is left to hang loose forming a frayed lure.



Fish hook, Banaba Island, Kiribati, Kiribati, *National Museum Scotland (A.UC.536)*

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2.5 Papua New Guinea

The island of New Guinea is the second largest on earth after Greenland. The nation of Papua New Guinea, which is culturally part of Melanesia, occupies the eastern half of New Guinea along with a number of island groups including New Britain, New Ireland and Bougainville, which is geographically part of the Solomon Islands chain. The western half of New Guinea is known as West Papua and is a province of Indonesia. There are very few items from West Papua in Scottish collections.

Archaeological evidence shows that human habitation of New Guinea began around 45,000 years ago with people moving east from Indonesia. Today Papua New Guinea includes the following provinces: Central; Simbu (Chimbu); Eastern Highlands; East New Britain; East Sepik; Enga; Gulf; Madang; Manus; Milne Bay; Morobe; New Ireland; Oro (Northern); Autonomous Region of Bougainville; Southern Highlands; Western (Fly); Western Highlands; West New Britain; Sandaun (West Sepik); National Capital District; Hela; and Jiwaka.

The first Europeans to visit were Spanish and Portuguese explorers in the 16th century. Spanish explorer Yñigo Ortiz de Retez named the whole island New Guinea in 1545. It wasn't until the 19th century that Europeans began to properly explore the area with surveys such as those of HMS *Basilisk* around 1873-4. Due to the size of Papua New Guinea and the terrain there were still some areas of Highlands still unexplored by outsiders up until the mid-20th century.

In 1884 South East New Guinea was made a protectorate by Britain and named British New Guinea. The north was annexed by Germany. Britain passed control of their territory to the Commonwealth state of Australia in 1906, and in 1921 Australia took over governance of German New Guinea. Papua New Guinea, as it was named in 1971, gained full independence from Australia in 1975. From the period of independence up to the present day the country has undergone a series of political upheavals, conflicts and natural disasters

Given the size of the country it is unsurprising that there is such a diverse range of material culture found there. This also applies to the raw materials from which they are made. While not completely unique to Papua New Guinea, there are materials found in artefacts that aren't as commonly used elsewhere including: cassowary feathers; bird of paradise feathers; *Abrus* seeds (red and black seeds); gold lip shell; and Job's tears (small white seeds). The majority of material from Papua New Guinea in Scottish museums is from South East New Guinea (the area previously British New Guinea) and was collected in the late 19th and early 20th centuries. This reflects the activity of Scots in the area. There are some items in Scottish museums from New Ireland and the Sepik. Less common are artefacts from the Highlands, New Britain, and the Western Islands including Kaniet Islands and Wuvulu. As the largest number of items are from South East New Guinea, this introduction focuses on aspects of material from that broad area. It is recommended that publications and resources are consulted for further information on material from all areas of Papua New Guinea.

South East New Guinea

The area that was formerly British New Guinea includes today's provinces of: Oro; Central; Gulf; Wester (Fly); and Milne Bay. The latter includes the Trobriand Islands, the Louisiade archipelago, and D'Entrecasteaux Islands. The cultural style associated with Milne Bay area is often called Massim and is characterised by a distinctive style of wood carving which incorporates scrolled lines, bird and human figures made into dark wood, usually infilled with lime. This type of carving can be seen on the following artefacts:

Lime spatulas

These are used in the process of chewing betel, a nut with mild narcotic qualities chewed worldwide. Lime made of crushed shells is scooped into the mouth with betel and the two react together. Wooden lime spatulas from Milne Bay are made of dark wood which often appears black in colour. They have a flattened spatulate end and a carved handle. The design of the handle can take the form of bird or human figures. Male figures are more prevalent than female. Examples also exist in the form of a canoe or an animal. One form, referred to as clapper style, resembles the head of a snake or lizard and is characterised by a hollowed out handle. It is thought these were associated with magic and tapped while casting charms. There are also examples in which the handle is solely carved into scrolled shapes. In all of these styles the surface will be incised with scroll work and will sometimes incorporate a narrow stylised snake. Incised carvings are filled with white pigment.



Three lime spatula of wood: a female figure; a praying mantis; and a scrolled handle. Milne Bay province, Papua New Guinea, 19th century, *National Museums Scotland* (A.1883.91.40; A.1883.91.42; A.1954.194)

Lime spatula of wood in clapper style, tip of spatula shows heavy use, Milne Bay province, Papua New Guinea, *University of Aberdeen Museums* (ABDUA: 217)

Lime spatulas can be made from the leg bone of a cassowary, usually with linear decoration etched into the outer surface and a spatula end inserted into the hollow shaft of the bone. Less commonly seen in collections are spatulas of polished whale or dugong bone, turtle shell and greenstone. Sometimes seeds or strings of shell or glass beads can be found knotted on the handle of a spatula.



Two lime spatula of carved cassowary leg bone. Both have attachments, the one on the right has seed pods and stings of white Jobs tears (small white *Coix lachryma* seeds) and the spatula on the left has seeds, crab claws, and red trade cloth, South East Papua New Guinea, *University of Aberdeen Museums (ABDUA: 314; ABDUA: 315)*

The size and design of spatulas made them portable and collectable. From the late 19th century onwards they were popular items of trade for Europeans and as such there are many unused examples in collections. If previously used, the spatula end will appear worn and discoloured, although some may have been cleaned within the lifetime of the artefact.

Sword clubs

Wooden sword or paddle shaped clubs feature scrolled surface carving inlaid with white pigment similar to designs seen on lime spatulas. Some clubs resemble a European style cutlass but it is unclear whether this form was designed to emulate European style swords, possibly for trade. Some examples have attachments of leaves on the handle or even knotted through small holes along the centre of the blade.



Wooden club with distinctive scrolled surface decoration inlaid with lime, Trobriand Islands, Papua New Guinea, *University of Aberdeen Museums (ABDUA:981)*

Wooden bowls

Wooden bowls with a decorated rim are particularly associated with the Trobriand Islands. Oval or round in shape, they have a scroll or dentate pattern around the edge inlaid with white lime pigment. On the exterior of the bowl there is sometimes one or two carved raised areas that resemble lugs but are not functional. These bowls should not be confused with bowls from Tami

Island which are usually oval in shape without a lip and are cut across the grain so that there is a twist in the bowl.

Body adornments

Material from across Papua New Guinea is characterised by a diversity of raw materials. These are used to create a range of body adornments. Materials include: spondylus shell; clam shell; conus shell; boar tusk; cassowary feathers; *Abrus* seeds; and Job's tears (small white *Coix lachryma* seeds). The following are examples of adornments from South East New Guinea:



Neck ornament of cut shell discs with large piece of clam shell cut to imitate a boar tusk. Necklaces made with actual boar tusks (known as *doa*, *dona* or *doga*) which would have been much more valuable, South East Papua New Guinea probably Massim or SE coast, 19th century, *University of Aberdeen Museums (ABDUA: 63520)*

Arm ornament of Job's tears on a frame of woven plant fibre. Dress items of Job's tears were worn by women in mourning. South East Papua New Guinea, 19th century, *National Museums Scotland (A.1898.423)*



Kula valuables

The Massim region is the location of the *kula* system which is a complex network of trade relations in which items are exchanged to form networks and enhance one's social status and power. A number of artefacts are exchanged in the *kula* system. The two key items are arm ornaments made of cut conus shells (*mwali*) and shell necklaces. Items exchanged in *kula* gain status and fame depending on who they are traded with.

Mwali of cut conus shell with attachments of seeds, trade beads and pearl shell, Trobriand Islands area, Papua New Guinea, 19th century, *University of Aberdeen Museums (ABDUA: 385)*





Ceremonial axe, the greenstone blade is a valuable which is exchanged in the *kula* system, D'Entrecasteaux Islands, Milne Bay province, Papua New Guinea, 19th century, *National Museums Scotland (A.1900.403)*

Body adornments and warfare

Some body ornaments from South East New Guinea are associated with fighting and warfare, such as the *musikaka*. It takes the form of a cut piece of wood, turtle shell, or even metal that has curvilinear edges and attachments of boars tusk, red and black *Abrus* seeds, white Job's tears (*Coix lachryma* seeds), and cut shells. Examples exist that have additional attachments of feathers, nuts and barkcloth. It is thought *musikaka* were worn on the chest, and possibly held in the mouth during battle, by men in the area around Port Moresby. Some historical photographs show *musikaka* hanging from the rafters outside houses. It is thought that more rough examples were made as a trade item.



Musikaka, South East Papua New Guinea, 19th century, *University of Aberdeen Museums (ABDUA: 146)*

Also associated with warfare is a V-shaped ornament known as a *gibigibi* which was worn by men from the Collingwood Bay area, Oro province. It consists of a cane frame with a row of pig teeth attached, each end terminating in a boar tusk which would have pierced tips and be tied together. A bar across the 'V' would allow the ornament to be clenched in the mouth during fighting with the tusk ends in the air.

Face ornament or fighting mask (*gibigibi*), Papua New Guinea, 19th century, *University of Aberdeen Museums (ABDUA: 133)*



Stone headed weapons

Stone-headed clubs from South East New Guinea have along narrow wooden shaft which tapers down to a point. The head is a piece of worked stone with a hole in the centre, held in place by plaited rattan. The stone head will either be in the shape of a disc, star, triangle, or a variation of a shape resembling a pineapple. Some examples have feather attachments. They were popular with collectors in the 19th century. Many of these clubs are attributed to the area around Port Moresby.



Top of a stone headed club with disc shaped head and attachments of feathers and human hair. The attachments indicate this would have been owned by a powerful individual. South East Papua New Guinea, 19th century, *National Museums Scotland (A.1915.311)*

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2.6 Vanuatu

Vanuatu is a Y-shaped chain of around 80 islands situated north east of Australia. Archaeological excavations of Lapita pottery have shown that early settlement took place around 3,000 years ago. Today there are 65 inhabited islands.

The first European visit to Vanuatu was during a Spanish voyage led by Portuguese Fernandes de Queirós in 1606. The ship landed at the largest island of the group which Queirós named Espirito Santo. The group was named the New Hebrides by Captain Cook who navigated the islands on his voyages in the 1770s. In the early 1800s the area was an important centre for whaling and trade, with sandalwood stations set up in a number of islands. Following visits from the London Missionary Society, the south of Vanuatu became a mission field for the Presbyterian church of Nova Scotia in 1848, closely followed by the Scottish Presbyterian church which sent out a missionary in 1852. Scottish missionaries lived and worked across the southern half of the islands until the 1940s. This strong connection is reflected in Scottish museum collections with most material tracing back to missionary collectors.

From 1907 until Vanuatu achieved independence in 1980 the country was a British and French condominium. At independence the country took the name Vanuatu, which comes from *vanua* meaning 'land', or 'home' and *tu* meaning 'stand'. As with many other places in the Pacific, the culture across the islands is distinct and diverse leading to identifiable styles from certain areas. Some of the cultural styles and material found on the southern islands has similarities to that found on the Loyalty Islands of New Caledonia.

Weapons

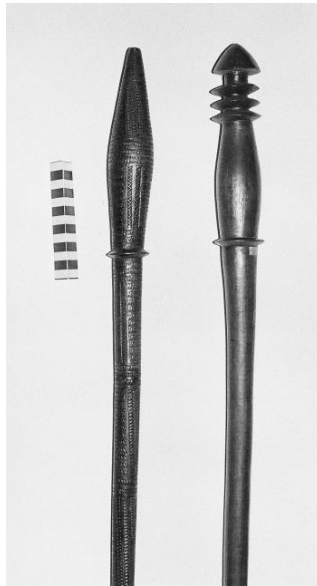
As with some other areas of the Pacific, early European visitors to Vanuatu were intrigued by practices of warfare on the islands. This may partly explain why there are a large number of wooden clubs in museum collections. Missionaries also collected weapons, likely reflecting a desire to demonstrate the necessity for mission work and to provide evidence of religious conversion for people back home. Particularly distinctive are wooden clubs from Erromango, Tanna and Pentecost illustrated below:



Club of wood with star shaped head,
Tanna, Vanuatu, 19th century, *National
Museums Scotland, (A.1889.511)*



Head of club of wood, Pentecost, Vanautu, *National Museums Scotland*



Head of two clubs of wood, Erromango, Vanautu, *National Museums Scotland*



Club of wood, Erromango, Vanautu, *National Museums Scotland (A.1892.355)*

Wooden clubs from Erromango usually terminate in a flattened flared butt carved with a flower motif that echoes designs used on Erromangan backcloth.

Throwing weapons (*kawas*) of stone or coral were also used in south Vanautu. These are about a foot in length, cylindrical in shape with a diameter of around 3 centimetres.



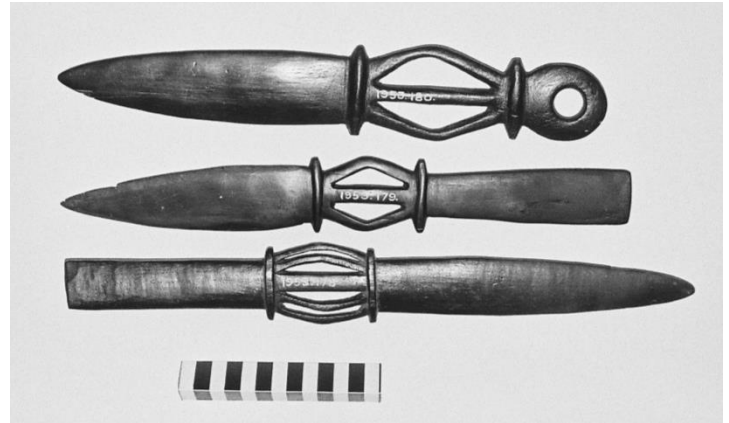
Throwing stone (*kawas*), Tanna, Vanuatu, 19th century, *National Museums Scotland (A.1889.524)*

Food knives

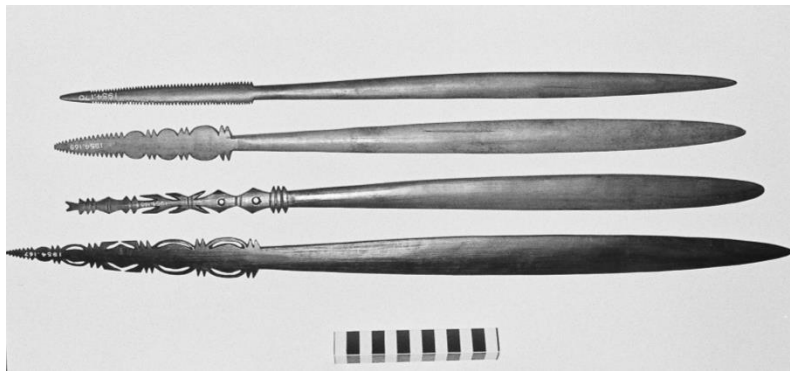
Knives of wood or bamboo for preparing food were used across Vanuatu. They became less common with the arrival of European knives in the 19th century but are still used in some places today. More elaborately carved examples are associated with status and with the cutting and eating of 'pudding' (*laplap*). They are often referred to in English as a 'pudding knife'. *Laplap* is made of grated taro mixed with coconut milk which is cooked with meat, such as pork, beef or fish in an earth oven covered with hot stones.

Food knives in museum collections are most commonly from the Banks Islands and the Torres Islands, both in the north of Vanuatu. Examples from the Torres Islands are long and thin with fine narrow handles carved in a series of geometric shapes the edges of which are often serrated. The wood used tends to be light, both in colour and weight. Banks Islands knives are made of heavier darker wood and generally incorporate one or more holes or loops in the handle. These are indicative of owner's status and represent the sacred fires in a men's house.

Food knife of wood, Banks Islands, Vanuatu, 19th century, *National Museums Scotland* (A.1954.171)



Food knives of wood, Banks Islands, Vanuatu, 19th century, *National Museums Scotland* (From top down: A.1953.179; A.1953.178; A.1953.180)



Food knives, Torres Islands, Vanuatu, 19th century, *National Museums Scotland* (From top down: A.1954.170; A.1954.169; A.1954.168; A.1954.167)



Food knife, Torres Islands, Vanuatu, 19th century, *National Museums Scotland* (A.1954.169)

Wooden platters and long carved wooden pounders are also associated with ceremonial food preparation.

Food platter, Santo, Vanuatu, 19th century *University of Aberdeen Museums (ABDUA: 3076)*



Barkcloth

Barkcloth manufacture had declined considerably in Vanuatu by the end of the 19th century due to the availability of other cloth. Barkcloth in Scottish museum collections is usually from Erromango or Efate.

Erromangan barkcloth is characterised by a bold painted surface design incorporating black lines and orange/brown colours on a pale yellow ground. The design often has a pictorial quality incorporating abstract shapes and curved lines. These represent a range of elements including animals, birds, people, spirits, plants, the sun and the moon. Often the patterns tell a story or represent a historical event. There has been a resurgence of barkcloth manufacture in Erromango in recent years.



Barkcloth from Erromango, Vanuatu, 19th century

Barkcloth from the central area of Vanuatu (from the island of Tongoa to Efate) is less frequently seen in collections. The style likely to be identified is painted dark brown, often with a geometric black and white border edged with a fringe.

From Tanna come distinctive barkcloth belts which are still made today. These are produced, decorated and worn by men. Red and black pigments are predominantly used to decorate the cloth with a geometric, dentate design.



Barkcloth belt worn by men, Tanna, Vanuatu, early 20th century, *Perth Museum & Art Gallery (1977.1503)*

Coconut arm ornaments

Rings of coconut worn as arm ornaments are associated with south Vanuatu (Tafea province) and were collected mainly in the mid to late 19th century. The exterior is decorated with fine engraved repeating lines often in triangular arrangements. Prior to the use of metal tools these engravings were made using sharp animal teeth.

Carved coconut shell arm ornaments, south Vanuatu, 19th century, *National Museums Scotland (A.1895.413.42)*



Beaded arm ornaments

Arm ornaments incorporating multiple beads are insignia of rank associated with grade taking ceremonies characteristic in the north and north-central islands (from Epi up to the far north Torres Islands). This is a hierarchical system relating to political power in which men gain influence and status through grade taking ceremonies. The grade system still exists to an extent on several islands. Older examples of this type of status signifier are made with shell beads. As trade increased with Asia and Europe, they were increasingly made with many glass trade beads. The beads are knotted onto a wide cuff of woven plant fibre to create bold geometric patterns.



Beaded arm ornament, Vanuatu, 19th century, *National Museums Scotland (A.1900.461)*

Mats

Long woven mats of pandanus leaves printed with purple-red designs are associated with the islands of Pentecost, Ambae and Maewo. These feature areas of openwork, particularly at either end of the mat, and follow a similar pattern of construction. Traditionally the dye is obtained from plants but today synthetic dyes are also used. These mats are made by women. On Pentecost they can be worn by both sexes with the men's mat being narrower and fringed. On Ambae the difference in use and type of mat is reflected by the weave pattern, length and other stylistic differences. On Ambae there are three main types of these mats: those used for furnishing, clothing and exchange; those that are much larger, never worn and exchanged or wrapped around the dead; and those that are small and finely made and symbolise status.



Mat, Ambae, Vanuatu, 21st century, *National Museums Scotland (V.2011.1)*

Waist mats from Efate found in collections generally date from pre-1900 and can be identified by the use of red and black pigmented pandanus leaves woven in a geometric design. These sometimes have feather adornments. The same red and black design can be seen on older baskets from Efate.

Food basket, Efate, Vanuatu mid-19th century, *National Museums Scotland (A.1889.547)*



Further reading:

Bonnemaison, J. et al (1996) *Arts of Vanuatu*, Hawaii: University of Hawaii Press

Humphreys, CB (1926), *The New Hebrides: an ethnological record*. Cambridge: Cambridge University Press.

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2.7 Solomon Islands

The sovereign state of the Solomon Islands comprises six large islands, a further forty smaller islands and many atolls and islets. The capital, Honiara, is located on Guadalcanal Island, the other five large islands being Choiseul, Santa Isabel, New Georgia, Malaita, and San Cristobel. The Santa Cruz Islands are geographically closer to Vanuatu but form part of the Solomon Islands. Tikopia is the best known of the Santa Cruz Islands. The two atolls of Rennell and Bellona, although politically part of the Solomon Islands, are culturally associated with the Eastern Pacific (Polynesia). Bougainville and Buka Islands form the northern part of the Solomon Archipelago but are in Papua New Guinea.

Population of the Solomon Islands began around 20-25,000 years ago and further waves of settlement occurred around 4000 BC and between 1200 and 800 BC. The first European contact was with Spanish navigator, Alvaro de Mendaña de Neira. During the nineteenth century, contact with Europeans increased significantly due to labour recruiting and the establishment of the Melanesian mission in 1848. The Southern Solomons became a British protectorate in 1893. Independence was achieved in 1978.

Europeans visiting the Solomon Islands were fascinated by head-hunting and warfare and many of the artefacts in museums and the early literature about the region represent this European obsession. There is a large number of 19th century wooden fighting clubs as well as bows and arrows. The rich material culture from across the islands is diverse and there are particularly fine examples of body adornment and sculpture.

Shell ornaments

Shell plaques with filigree of turtle shell or coconut shell are associated with areas in the Solomon Islands and beyond. They are commonly called *kapkap*, which is a Melanesian pidgin word for body ornament, but local names differ. The shape of the turtle shell ornament can reveal where the *kapkap* was made. For example, those from Santa Cruz (called *tema*) often incorporate a distinctive frigate bird shape.



Breast ornament (*tema*) of shell with turtle shell overlay in shape of a frigate bird, Santa Cruz Islands, *National Museums Scotland* (A.1922.664)

Trade of designs among the Solomon Islands can however make identification challenging. Similar ornaments can also be found from New Ireland, the Admiralty Islands, New Britain and the Gulf of Papua New Guinea. Familiarity with styles will enable identification and the most effective way to achieve this is through looking at examples on other online museum databases and in exhibitions.

Other shell plaques which were worn throughout the islands of Malaita and Makira are incised with blackened designs with a hole pierced at the top. They are made using tridacna shell and worn on the head or as breast ornaments. The designs associated with Malaita incorporate frigate birds or a star. These had all but ceased to be produced by the 1970s but have undergone a revival in recent years. On Makira a frigate bird design was also found or a depiction of fish with human bodies.



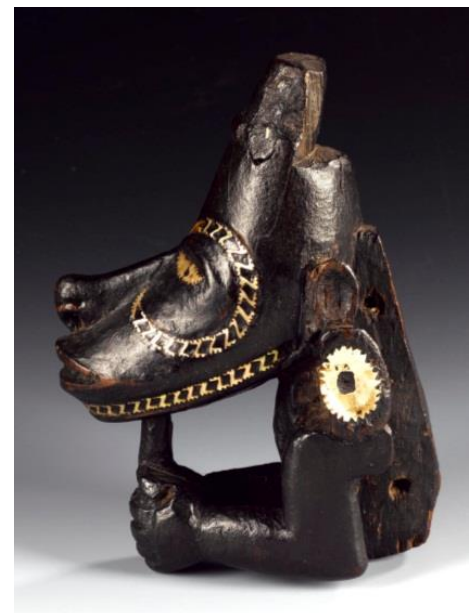
Shell plaque with frigate bird design, Solomon Islands, 19th century, *University of Aberdeen Museums (ABDUA: 3250)*

Pearl shell inlay

One of the most distinctive artistic styles found in the Western Solomons is the use of pearl shell inlay. This technique is used in combs, bowls, shields, ceremonial batons (*wari hau*), canoe prow figures, standing figures and body ornaments. The shell is cut into small pieces, often with dentate edges, and these are inlaid into artefacts using putty made of plant material.



Food vessel (*kumete*) with pearl shell inlay, Solomon Islands, *National Museums Scotland (A.1896.403)*



Canoe prow figure head (*totoishu*) with pearl shell inlay, Solomon Islands, 19th century, *National Museum Scotland, (A.1954.129)*

Body adornments

Body adornments worn on important social occasions from the Solomon Islands are highly decorative. They take the form of face ornaments for the nose and ears as well as those worn on the body. Combs were worn in the south east Solomon Islands by men. A particular style of comb from Malaita (*fa'a*) was made using yellow stems of an orchid and part of a coconut palm dyed with red pigment.



Combs (*fa'a*) made using vibrant red and yellow plant fibres, Malaita, Solomon Islands, *National Museums Scotland*, (A.1898.300)

Weaving from Santa Cruz

The Santa Cruz Islands are one of the few places in the Pacific which use a back strap loom for making fabrics. Looms are also used across Micronesia. Banana fibre is woven to make textiles which are often formed into bags. These bags incorporate a design made with dark brown or black banana fibres and they sometimes have attachments of leaves. Bags were worn by men and used to carry equipment for the process of chewing betel, a plant that acts as a mild stimulant.

Woven bag of banana fibre, Santa Cruz Islands, *Stirling Smith Art Gallery & Museum* (17241)



Further reading

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Davenport, WH (2005), *Santa Cruz Island figure sculpture and its social and ritual contexts*. Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology

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Waite, D (2008), *Solomon Islands art: the Conru collection*. Milan: 5 Continents

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The following material culture styles have particularly distinctive elements but broad collections are not commonly found in Scottish museums.

2.8 Cook Islands

The Cook Islands lie in Polynesia in the Eastern South Pacific, spread across an area of 1,600 km of ocean. The islands are divided into the northern and southern groups with the capital Rarotonga amongst the Southern Cook Islands. There are 14 further islands: Mangai, Mauke, Atiu, Mitiaro, Takutea, Manuae and Aitutaki in the south and Pukapuka, Nassau, Manihiki, Rakahanga, Penrhyn, Suwarrow and Palmerston in the north. The majority of the islands in the north are coral atolls. Its nearest island neighbours are Niue to the west, the Austral islands to the south-east and the Society Islands to the north. The principal island of Rarotonga is just over 67km² in periphery, with a large central peak, Te Manga, in its centre. As the only volcanic high island it has fertile soil, higher rainfall and forest cover and can support the largest population on the islands as well as the most populous town, the capital Avarua.

Although the northern Cook Islands may have been settled 2,000 years ago, the southern islands were populated around 800-900AD. Inter-island trade and voyaging took place across the region prior to the arrival of Europeans.

The Spanish explorer Alvaro de Mendaña de Neira was the first European to encounter the islands when he sighted Pukapuka in 1595. Captain James Cook visited on all three of his voyages in 1773, 1774, and 1777 and named them the Hervey Islands after a Lord of the Admiralty. The name Cook Islands was given later in 1824 by a Russian cartographer, Adam Johann Ritter von Krusenstern. Other explorers and sandalwood traders followed and eventually missionaries in 1821. In 1888 the Cook Islands were proclaimed a British protectorate and were annexed by New Zealand in 1901. They continue to be politically linked to New Zealand and all Cook Islanders are legally citizens of New Zealand.

Cook Islands artefacts are not well represented in Scottish collections with most museums that do have material holding less than ten items from the region. There is often some doubt as to the specific island provenance of objects and many items attributed to the Cook Islands have subsequently been identified as Austral Islands in style and vice versa.

Ceremonial Adze

The Cook Islands artefact most likely to be found in museum collections is a carved ceremonial adze. These were made on the island of Mangaia, the most southerly of the group, and are understood to be a form of god image. They are characterised by a polished adze blade of dark volcanic stone bound to a carved handle, or haft, using finely plaited coconut fibre.



Ceremonial adze, Cook Islands, 19th century, *National Museums Scotland* (A.1904.170)

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The surface carving incorporates a distinctive triangular motif resembling the letter 'K'. In the Cook Islands Barkcloth and feathers were often attached to ceremonial artefacts with godly qualities therefore their presence can be indicative of that. There is a Cook Islands adze in Glasgow Museums' collection, for example, with an uncarved haft adorned with barkcloth and feathers.



Ceremonial adze wrapped with barkcloth and feathers, Cook Islands, probably 18th century, *Glasgow Museums (A.1977.20) © CSG CIC Glasgow Museums Collection*



Ceremonial adze with pedestal base and detail of the fine coconut fibre binding, Cook Islands, 19th century, *National Museums Scotland (A.1956.1028)*

Ceremonial adzes were increasingly made for the tourist trade after the early 19th century when islanders had converted to Christianity. As such there are variations in the quality of the carving and the size of examples – often being cruder and bigger when made for sale to visitors. It is likely that earlier examples have a straight handle but through the 19th century a form was developed which had a pedestal like base.

Further reading

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Gilson, R (1980), *The Cook Islands 1820–1950*. Wellington, New Zealand: Victoria University Press

Idiens, D (1990), *Cook Islands Art*. Princes Risborough: Shire Publications Ltd

Kuchler, S and A. Eimke, (2009), *Tivaivai: The Social Fabric of the Cook Islands (Artistic Traditions in World Cultures)*. London: British Museum Press

Williams, J (1837), *A Narrative of Missionary Enterprises in the South Sea Islands*. London: Snow.

2.9 Marquesas Islands

Located in the eastern Pacific, the Marquesas Islands form part of French Polynesia. Fourteen of the fifteen islands in the group have volcanic origins and the terrain is generally mountainous and rugged. The largest island is Nuku Hiva, with the other inhabited islands being: Ua Huka, Ua Pou, Fatu Hiva, Hiva Oa, and Tahuata. Recent research dates the earliest settlement of the Marquesas Islands at around 1,200 years ago. Settlers came from western Polynesia and continued to travel south-east, colonising the Eastern Tuamotus, the Gambier Islands, Pitcairn and Rapa Nui. As in other parts of Polynesia, Marquesan social structure was characterised by a ruling hereditary lineage of chiefs.

Spanish explorer Alvaro de Mendaña de Neira was the first European to visit the islands in 1595. He named the groups Las Marquesas de Mendoza after his patron, the Viceroy of Peru, Garcia Hurtado de Mendoza. It was almost 200 years later that Captain Cook's *Resolution* landed there in 1774. Both Mendaña and Cook only visited the south islands of the group.

In the early 19th century the Marquesas Islands became significant for the provisioning of whaling ships. They also became a destination for sandalwood traders although the trees were depleted by the 1820s. The Marquesas Islands suffered a massive decline in population after European contact. At the end of the 18th century there were over 80,000 people, but by the 1920s only 1,500 remained. Admiral Du Petit-Thouars proposed the Marquesas to the French government as a strategic territory around 1840. He was instructed to annex the Marquesas as a French territory in 1842, using violent methods if necessary. The French met resistance for many years but ultimately the Marquesas Islands remain part of French Polynesia today.

The artistic style used in Marquesan sculpture and body adornment was extremely popular with Europeans. In the 19th century the islands inspired American writer Herman Melville and artists such as Paul Gauguin who died on Nuku Hiva in 1901. The market for Marquesan artefacts was such that by the late 19th century a high proportion of items were made for trade.

Figurative motif

A distinctive stylised figure is used across Marquesan art. The figure is squat and is characterised by large eyes and a wide mouth, usually with both hands clasped in front of the stomach, sometimes with one hand up to the mouth.

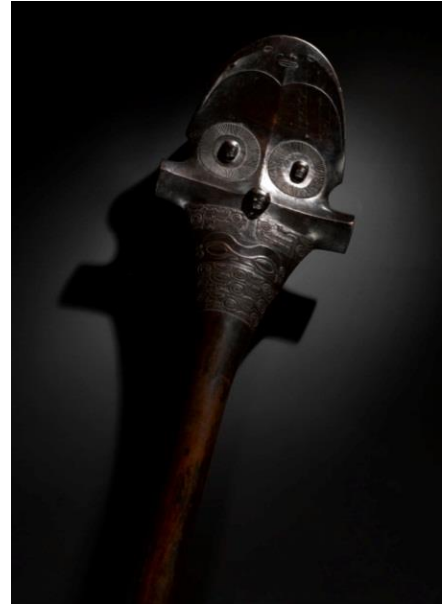


Bone toggle (*tiki ivi po'o*) [front and reverse], *National Museums Scotland (A.1947.59)*

This figure is exemplified on bone toggles (*tiki ivi po'o*) which are used to decorate other artefacts. A similar figure appears on stilt steps (used for recreational purposes), canoe prow ornaments and on the handles of fans. A more 2-D version of the figure and associated surface motifs can be found as decoration on the exterior of artefacts such as bowls. These motifs echo Marquesan body tattoo designs which are described in late 18th and early 19th century accounts of visits to the islands by Europeans.

The 'u'u club is a distinctive Marquesan weapon. Made of *toa* wood, it has a wide head carved in relief resembling a face. The three protrusions suggested by the design to be the eyes and nose of the head of the club are carved with smaller faces.

Several Marquesas Islands artefacts incorporate the use of black feathers or dark human hair. Locks of hair were wrapped around a stick and then smoked in order to make it curl. It can be seen in arm and ankle ornaments which were worn in dance and ceremonial occasions, and on the top of a type of staff (*tokotoko pio'o*) associated with men and women of status.



Detail of head of an 'u'u club, Marquesas Islands, late 18th century, National Museums Scotland (A.UC.357)



Staff (*tokotoko pio'o*) topped with human hair and coconut fibre decorative binding featuring lizard motif, Marquesas Islands, late 18th/early 19th century, Perth Museum & Art Gallery (1977.2425)

Further reading:

Ivory, C (1994), 'Marquesan 'u'u: A stylistic and historical review', *Pacific Arts*, no. 9-10(July) pp.53-63

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2.10 Hawaiian Islands

The Hawaiian Islands are an archipelago of volcanic origin located in north east Polynesia. There are eight main islands as well as smaller islands, atolls and islets. The largest island is Hawai'i. The other main inhabited islands are: O'ahu, Maui, Kaua'i, Moloka'i, Lana'i, Ni'hau, and Kaho'olawe.

The islands were first settled in 1,300 from the south, most likely the Society Islands. The distance from other parts of Polynesia meant that Hawaiians developed distinctive forms of chieftainship, religious practices and material culture.

The first European recorded to have visited the Hawaiian Islands was Captain James Cook in early 1778 on his third voyage, who named the archipelago the Sandwich Islands after his patron the Earl of Sandwich. Cook met his death there in February 1779. Kamehameha, who was a late 18th century Chief on the island of Hawai'i, attempted to gain control over the whole island group. By 1810 he had established a monarchy which ruled for most of the 19th century. At this time the Hawaiian Islands were recognised by foreign powers as a sovereign nation. Kamehameha's son Liholiho (Kamehameha II) and Queen Kamamalu visited London on a state visit to George IV where they tragically died in 1824 after contracting measles. Their bodies were transported back to Hawaii on HMS *Blonde* in 1825.

Today the islands politically constitute the state of Hawaii, one of the fifty United States of America. The state capital, Honolulu, is on the island of O'ahu.

Featherwork

The use of featherwork in Hawaiian material culture is of particular note. Hawaiian cloaks of red and yellow feathers which came from honeycreepers unique to the islands are distinctive. Yellow indicated a person's political power and red, as in other areas of the Pacific, was a signifier of sacred power. Hundreds of feathers were attached to a base of knotted *olona* plant fibre to form bold geometric patterns.



Chief's feather cloak, Hawaiian Islands, early 19th century, *National Museums Scotland* (A.1948.274)

Detail of underside of chief's feather cloak showing knotted *olona* fibres, Hawaiian Islands, early 19th century, *National Museums Scotland (A.1948.274)*



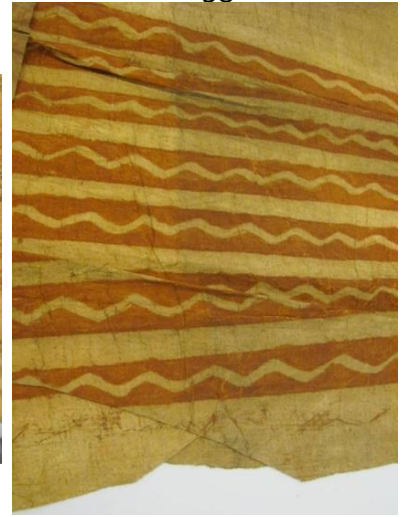
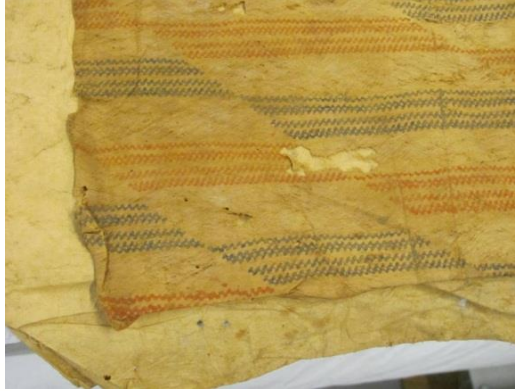
Feather cloaks were worn by people of status. Contact with such an individual meant that the cloaks also came to be imbued with power. They were traditionally passed down by men to their sons but they would not then have been able to wear the garment because of the presence of this sacred power from another individual. This was the case with other status items such as helmets. Head gear of this type consists of a basketry frame covered in *olona* fibres again with attached with feathers. The technique of basketry overlaid with *olona* fibres and feathers is also used for a particular type of god image which has sharp dog's teeth and represents the god of war, Lono. Feathers are often in a poor state of preservation.



God figure which would have previously been covered with feathers, 18th century, Hawaiian Islands, *University of Aberdeen Museums (ABDUA: 4023)*

Barkcloth

Hawaiian barkcloth (*kapa*) is recognisable by the use of red and black pigments to make bold linear and geometric designs including squares, triangles and chevrons. The art of making *kapa* was practiced by women. A fine undecorated type of *kapa* was highly prized for its thinness as it was very difficult and labour intensive to make to such a fine weight. In the late 18th and 19th centuries barkcloth was often cut into small sections and given by collectors to friends, colleagues and museums. The barkcloth sample books compiled by Alexander Shaw from textiles collected on the voyages of Captain Cook are particularly well known and feature examples from the Hawaiian Islands as well as Tahiti.



Barkcloth from the Hawaiian Islands, 18th and early 19th century, *National Museums Scotland* (L-R: A.UC.406; A.UC. 373A; A.UC.394)

Further reading:

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Arbeit, W (2011) *Links to the Past: The Work of Early Hawaiian Artisans*, Honolulu: University of Hawaii Press

Kaeppler, AL (2010) *Hawaiian Featherwork: Catalogue Raisonné of pre-1900 Feathered-God images, Cloaks, Capes, Helmets*. Berlin: Neue Nationalgalerie

Rose, RG (1980), *Hawai'i: The Royal Isles*. Honolulu: Bishop Museum Press

2.11 Case Study: Fans

Fans are an object type that sometimes have limited documentary evidence for their origin. Developing a familiarity with the form of fan blades specific to particular locations can help with identifying these artefacts.



Marquesas Islands



Hawaiian Islands



Samoa



Vanuatu



Tuvalu



Cook Islands



Fiji

3.1 Care of Collections

Collections from the Pacific are largely composed of organic materials and consequently collections care guidelines for this type of material should be followed.

Temperature & humidity

Ambient conditions are best for organic materials (i.e. temperature = 20°C +/- 2°C within 24 hours, Relative Humidity = 55% +/- 5 within 24 hours). It is particularly important to avoid rapid or extreme fluctuations in either temperature or humidity. This is because moisture is lost or gained too quickly which can cause damage to objects. This may be evident in splits/cracks appearing in wood which has dried out too quickly; warping where wood has gained moisture too quickly; or natural binders drying out resulting in loss of decorative elements such as seeds, shells, beads or ochre that have been applied with resin, wax, orchid juice and similar materials.

Light levels

Some materials are light sensitive and although small, irregular amounts of light may not cause discernible fading, the cumulative effects of display lighting will. The main materials of concern in Pacific collections are feathers (particularly brightly coloured), hair, fur and some natural pigments. Trade cloth (often found added to artefacts to signify wealth and give the item value) is also particularly susceptible to light. Dark plant materials will gradually fade in time. Ideally, UV light should be excluded from galleries and appropriate lux levels should be set and monitored.

Pests

Clothes moths are the biggest problem, but be aware also of carpet beetles. They seek proteins, particularly keratin, and therefore are a danger to hair, fur, feathers, skin and wool. Wood borers cause small round holes in wooden objects and if a fine powder is found adjacent to holes then they are probably active and the item needs to be isolated and treated accordingly.

Storage

For packing artefacts that are being kept in store use acid-free tissue and acid-free boxes. Where appropriate you can use bubblewrap as long as it is not in contact with the object. Important things to consider are not over-packing certain types of artefact, as this can cause as much damage as it prevents e.g. feathers, and brittle plant fibres. Always provide support where it is required e.g. a headdress or woven bag might benefit from internal stuffing. Loose elements do not necessarily benefit from being wrapped and restrained. Each object requires individual consideration of its strengths, weaknesses and material type.

Mould

Organic materials are prone to developing mould in favourable conditions (e.g. RH constantly over 65%). Mould spores can lie dormant for a very long time. It is important to note that even if the gallery conditions are suitable, the micro-environment within a display case can be very different depending on a number of factors including internal display lighting, leaks, and proximity to radiators, windows, or cooling systems.

Further resources:

<http://www.cci-icc.gc.ca/resources-ressources/ccinotesicc/index-eng.aspx>

http://www.cr.nps.gov/museum/publications/conservoogram/cons_toc.html

http://www.aiccm.org.au/sites/default/files/docs/reCollections/2_caring_for_cultural_material_2.pdf

3.2 Cultural considerations

Working with material from the Pacific involves artefacts from a range of cultures, spread over a vast geographical area. This of course means that different communities think about their material in different ways and may have wide ranging views on the role of a museum. It is important to approach collections in a manner that is culturally sensitive and to seek advice from appropriate networks and individuals where possible. The following suggestions are useful when working with Pacific collections but are not exhaustive.

Wash your hands

Although you should always be wearing gloves, it is a good habit to wash your hands after you have been handling objects. Not only is this best practice for health and safety reasons, but it also has cultural importance. It is possible that the items you have been handling are powerful and so touching them could be potentially harmful to an uninitiated person.

Keep like material together

On a practical level it is helpful to keep like with like in the museum stores. The cultural beliefs of some communities make it even more important to follow this rule whenever possible. For example, Māori carvings that are imbued with ancestral spirits should be kept together so that the ancestors can communicate with one another.

Secret and sacred

If you know an item to be secret/sacred then it should be treated sensitively at all times. One of the most effective ways to approach this type of artefact is to make it a box using conservation grade material that will keep it covered, ensuring the exterior is clearly labelled. If it is not possible to make a separate box then a screen could be erected (e.g. a curtain of Tyvek sheeting). Again, clearly mark the shelf area. It may be that an artefact is men's business and therefore should not be viewed or handled by any females (or vice versa). If such an item requires to be moved in a manner that involves looking at or touching it, then a male should do this whenever possible.

If you are unsure if an artefact is secret/sacred then it can be challenging to confirm this. Consult original documentation and look out for anything that could imply sacred significance. Carry out research on other collections and consult knowledgeable curators. If you wish to seek advice from an individual or group in a particular community then take care if showing images of an artefact you are unsure about as you are at risk of showing something they are not permitted to view.

Human remains

It is good practice where possible to keep human remains in a separate and secure store. This restricts the number of people with access to sensitive items and reduces the possibility of some individuals viewing this material by mistake. Certain communities would not wish to be near human remains no matter where the remains originate from. Get into the habit of announcing yourself to the ancestors present within this store and explaining any visitors you have accompanying you. If you have only a small amount of human remains then a locked cupboard would be sufficient for secure storage.

There are laws relating to the curation of human remains and so it is important to keep up to date with legislation if you work with this material. Seek expert advice if you are unsure. See below for a further list of resources.

Museum staff have a duty of care to all material in their collection and it is important to respect cultural attitudes. If visitors see you acting with cultural sensitivity to all material then they will feel more comfortable about you looking after their ancestral pieces.

Further resources:

Working with source communities

<http://www.tepapa.govt.nz/sitecollectiondocuments/tepapa/nationalservices/pdfs/resourceguides/governance/iwi.pdf>

Curating human remains

Scotland Human Tissue Act: <http://www.legislation.gov.uk/asp/2006/4/contents>

Guidelines for the care of human remains in Scottish museum collections:

<http://www.museumsgalleryscotland.org.uk/research-and-resources/resources/publications/publication/378/guidelines-for-the-care-of-human-remains-in-scottish-museum-collections>

Repatriation

<http://www.nma.gov.au/history/aboriginal-torres-strait-islander-cultures-histories/repatriation>

3.3 Hazards in Pacific collections



Please note: This information is not comprehensive and museum staff should consider the peculiarities of their own collections and what is, or is not, relevant to them.

Hazardous materials used on collections:

Pest Control

Objects made from organic materials have often been treated in order to prevent pest infestation and aid preservation. This has led to the application of a wide variety of hazardous materials. A useful rule of thumb is that anything collected before 1900 should be considered contaminated and anything collected before 1960 handled with caution. Fur and fabric in particular can harbour high amounts of pesticides.

Among the most common pesticides used are:

Arsenic and Mercury

Testing of ethnographic material has shown arsenic to be the most common treatment. Both arsenic and mercury were used as the main form of pest control throughout the 1800s and were applied as a powder at the point of collection before shipment as well as within the museum. They cannot be totally removed from artefacts.

Exposure to arsenic and mercury is cumulative so museum staff will be more at risk than visitors.

DDT (Dichloro-diphenyl-trichloroethane)

This was applied in museums as a preventative measure for pests.

Likely hazardous materials inherent in collections:

Poisonous plant materials used for beadwork, jewellery and ornaments

Most common in Pacific collections are seeds of the tropical and subtropical plant *abrus precatorius* (sometimes referred to as jacquiritis seeds, or prayer liquorice). An image of *abrus* seeds can be seen at the top of the page. The seed is highly toxic when ingested. Punctured seeds, i.e. strung on a string, can also cause a mild skin irritation.

Weapons with tips coated with poisons

The most common types are spear and arrow tips and blowpipe darts. However it is material from the regions of Americas, Africa and South Asia that are most affected. One example of a

poison is curare made from the bark of *strychnos toxifera* and used in the northern part of South America as an arrow poison. Curare has been shown to remain potentially toxic for over 100 years.

Good practice in handling museum objects made from organic materials:

Assume that hazardous pesticides are present unless testing has been undertaken.

Wear nitrile gloves while handling artefacts. These offer your hands more protection than cotton gloves.

When removing gloves, do not touch the exterior surface of the gloves.

Always discard gloves and wash hands with soap and water after handling an object, and especially before eating, drinking or smoking.

Wear a lab coat to keep dust off clothing and remove it when you leave the storage area or are no longer handling contaminated material.

Keep lab coats clean to avoid transferring dust and dirt.

If possible, work with artefacts in a well-ventilated area. For example, examine objects in a conservation lab with proper ventilation or fume hoods.

Ensure work surfaces are well cleaned after they have been in contact with artefacts.

Keep tetanus vaccinations up-to-date.

Next steps to consider:

1. Provide staff training and risk assessments.
2. Produce guidelines for public access to collections by researchers or at visitor events.
3. Repatriation and visits from source communities: any visitors to ethnographic material need to be made aware of potential dangers. A disclaimer will be needed if agreement is made to return material to a community where the object/s may be put back into use, cremated, or have unrestricted access.
4. Conservation and cleaning: This needs to be undertaken by trained staff in controlled environments as staff are the most susceptible to the dangers given their potential long term exposure to hazards.

Important information to have available to staff:

- Knowledge of potential poisons in the collections
- Medical contacts such as the poisons department of the local hospital

4.1 Selected bibliography of material relating to the Pacific region

General Pacific

Beasley, HG (1928), *Pacific Islands Records: Fish hooks*. London

Edge-Partington, J (1890, 1895, 1898), *An album of the weapons, tools, ornaments of dress etc of the Natives of the Pacific Islands*, (vols 1-3). Manchester

Fischer, SR (2013), *A History of the Pacific Islands*. Palgrave MacMillan

Haddon, AC & J Hornell (1936), *Canoes of Oceania*. Honolulu: Bernice P. Bishop Museum

Herle, A et al (2002), *Pacific art: persistence, change, and meaning*. Honolulu: University of Hawai'i Press

Idiens, D (1982), *Pacific Art in the Royal Scottish Museum*, Edinburgh: Royal Scottish Museum

Kaeppler, AL (2008), *The Pacific Arts of Polynesia and Micronesia*, Oxford: Oxford University Press

Neich, R (2004), *Pacific Jewelry and Adornment*. Hawaii: University of Hawaii Press

Newell, J (2011), *Pacific art in Detail*. London: British Museum Press

Stevenson, K (eds) (2011), *Pacific island artists: navigating the global art world*. California: Masalai Press

Also, try <https://archive.org/details/texts> to search for any out of copyright older texts e.g. Accounts of voyages, collectors biographies, travel writing

Voyages and Collectors

O'Hanlon M & R. Welsch (eds.) (2001) *Hunting the Gatherers: Ethnographic Collectors, Agents and Agency in Melanesia, 1870s-1930s*. Oxford: Berghan Books.

Stevenson, RL (1895), *A footnote to history: eight years of trouble in Samoa*. New York: Scribner's

Moresby, J Capt (1876), *Discoveries and surveys in New Guinea and the d'Entrecasteaus Islands: A cruise in Polynesia and visits to the pearl-shelling stations in Torres Straits of H. M. S. Basilisk*. John Murray

Beechey, F W (1831), *Narrative of a Voyage to the Pacific and Beering's Strait: To Co-operate with the Polar Expeditions: Performed in His Majesty's Ship Blossom, Under the Command of Captain F.W. Beechey, R.N. ... in the Years 1825,26,27,28*. London: Henry Colburn & Richard Bentley [Captain Frederick Beechey, Pacific]

Gough, BM (1973), *The Pacific and Arctic with Beechey: The journal of Lieutenant George Peard of HMS 'Blossom' 1825-1828*. Cambridge University Press [Captain Frederick Beechey, Pacific]

Produced as part of *Pacific Collections in Scottish Museums: Unlocking their knowledge and potential* project 2013-2014. For full information and resources visit www.nms.ac.uk/pacific

Kaeppler, AL (1974) 'Cook Voyage Provenance of the 'Artificial Curiosities' of Bullock's Museum', *Man*, New Series, Vol. 9, No. 1 (Mar., 1974), pp. 68-92 Published by: Royal Anthropological Institute of Great Britain and Ireland [Captain James Cook, Pacific]

Morrison, Ian 'The Cloth, the catalogue and the collectors' *BSANZ Bulletin*, vol27, nos 3&4, 2003, pp48-59 [Captain James Cook, Pacific]

Wilson, L (2003) 'An investigation into the Origin of the tapa specimens collected by Captain Cook on his three Voyages to the Pacific' *BSANZ Bulletin* vol27, no. 3&4, pp60-70 [Captain James Cook, Pacific]

Hooper, S (2003), 'Making a Killing? Of sticks and stones and James Cook's 'Bones' *Anthropology Today*, Vol 19, No 3 (June 2003) pp6-8 [Captain James Cook, Pacific]

Randell, N (2003), *The white headhunter: the story of a 19th-century sailor who survived a South Seas heart of darkness*, London: Constable [Jack Renton, Solomon Islands]

Herle, A, 'The life-histories of objects: collections of the Cambridge Anthropological Expedition to the Torres Strait' in Anita Herle & Sandra Rouse (eds) *Cambridge and the Torres Strait: centenary essays on the 1898 Anthropological Expedition*, 1998, Cambridge University Press [Robert Bruce, Torres Strait Islands, especially page 79]

Polynesia (general)

Barrow, T (1972), *Art and Life in Polynesia*. London: AH & AW Reed

Ellis, W (1831), *Polynesian researches: during a residence of nearly eight years in the Society and Sandwich Islands* 2nd ed.

Hooper, S (2006), *Pacific Encounters: Art and Divinity in Polynesia 1760-1860*. London: British Museum Press

Musee de l'Homme (1972), *La decouverte de la Polynesie*. Paris: Musee de l'Homme

Wardwell, A (1967), *The Sculpture of Polynesia*. Chicago: Art Institute of Chicago

Austral Islands

Richards, R (2012), *The Austral Islands: History, Art and Art History*. New Zealand: Paremata Press

Cook Islands

Buck, PH (1944), *Arts and Crafts of the Cook Islands*. Honolulu: Bernice P Bishop Museum (Bulletin 179)

Idiens, D (1990), *Cook Islands Art*. Princes Risborough, Shire Publications Ltd

Easter Island (Rapa Nui)

Kjellgren, E (2002), *Splendid isolation: art of Easter Island*, New York: Metropolitan Museum of Art

Fiji

Clunie, F (1986), *Yalo i Viti = Shades of Viti: a Fiji Museum catalogue*. Suva: Fiji Museum

Ewins, R (1982), *Fijian Artefacts: The Tasmanian Museum and Art Gallery Collection*, Tasmania: Tasmanian Museum and Art Gallery

Herle, A & L. Carreau (2013), *Chiefs and Governors: Art and power in Fiji*. Cambridge: University of Cambridge, Museum of Archaeology and Anthropology

Roth, J & S. Hooper (eds) (1990), *The Fiji journals of Baron Anatole Von Hügel: 1875-1877*. Cambridge: Fiji Museum in association with Cambridge University Museum of Archaeology and Anthropology

Hawaiian Islands

Anon (1915), *Bishop Museum Handbook, Part 1, the Hawaiian Collections*. Honolulu: Bishop Museum Press

Arbeit, W (2011) *Links to the Past: The Work of Early Hawaiian Artisans*. Honolulu: University of Hawaii Press

Rose, RG (1980), *Hawai'i: The Royal Isles*. Honolulu: Bishop Museum Press

Kaeppler, AL (2010) *Hawaiian Featherwork: Catalogue Raisonné of pre-1900 Feathered-God images, Cloaks, Capes, Helmets*. Berlin: Neue Nationalgalerie

Marquesas Islands

Ivory, C (1994), 'Marquesan 'u'u: A stylistic and historical review', *Pacific Arts*, no. 9-10(July) pp.53-63

Kjellgren, Eric (2005) *Adorning the world: art of the Marquesas Islands*, New York: Metropolitan Museum of Art

Linton, R (1923), *Material Culture of the Marquesas Islands*. Honolulu: Bishop Museum Press

New Zealand

Cooper, W (1989), *Taonga Maori treasures of the New Zealand Maori people*. Sydney: Australian Museum

Hakiwai, A (2008), *Toi ora : Ancestral Māori Treasures*. New Zealand: Te Papa Press

Henare, A (2005), *Museums, Anthropology and Imperial Exchange*. Cambridge: Cambridge University Press

Museum of New Zealand (2004), *Icons ngā taonga: from the collections of the Museum of New Zealand Te Papa Tongarewa*. Wellington: Te papa press

Salmond, A (1997), *Between worlds: early exchanges between Maori and Europeans, 1773-1815*. Auckland: Viking

Sanborn, G (2011), *Whipscars and tattoos: The last of the Mohicans, Moby-Dick, and the Maori*, Oxford University Press

Tapsell, P (2000), *Pukaki : a comet returns*. Auckland: Reed press

Niue

Pule, J & N. Thomas (2005), *Hiapo: past and present in Niuean barkcloth*, University of Otago Press

Pitcairn

Reynolds, P (2008), *Pitcairn Tapa: 'Ahu no Hitiarevareva*. Huahine, French Polynesia: 'Ana'ana Publishing.

Samoa

Neich, R (1985), *Material culture of western Samoa : persistence and change*. New Zealand: National Museum of New Zealand

Pritchard, Mary J. (1984) *Siapo: bark cloth art of Samoa*. American Samoa: Council on Culture, Arts and Humanities, special publication

Society Islands

Barrow, T (1979), *The art of Tahiti and the neighbouring Society, Austral and Cook Islands*. New York: Thames & Hudson

Handy, WC (1927), *Handcrafts of the Society Islands*. Honolulu: Bishop Museum Press

Tuamotu & Gambier Archipelagos

Emory, KP (1975), *The Material Culture of the Tuamotu Archipelago*. Honolulu : Dept. of Anthropology, Bernice Pauahi Bishop Museum

Tuvalu

Koch, G (1983), *The material culture of Tuvalu*. Suva: Institute of Pacific Studies, University of the South Pacific

Melanesia (general)

Bolton, L et al (eds) (2013), *Melanesia: Art and Encounter*. London: British Museum Press

Cranstone, B. A. L (1961), *Melanesia: a short ethnography*. London: British Museum

Rivers, W. H. R (1914), *The history of Melanesian society, Vols 1, 2*. Cambridge: University Press

New Britain

Dark, PJC & M. Dark (2009), *Vukumo: art and life of the Kilenge, a personal perspective, Papua New Guinea*. Australia: Crawford House publishing

Heerman, I (2001), *Form Colour Inspiration: Oceanic Art from New Britain*. Arnoldsche

New Caledonia

Boulay, R (1894), *La grande case des Kanaks: documents autour de l'architecture traditionnelle*. Noumea, Nouvelle-Caledonie : Office culturel scientifique et technique Canaque

Guiart, J (1966), *Mythologie du masque en Nouvelle-Caledonie*. Paris: Pub. Soc. Oceanistes; 18

New Ireland

Gunn, M (2006), *New Ireland: art of the South Pacific*. 5 continents

Kuchler, S (2001), *Malanggan: Art, Memory and Sacrifice (Materializing Culture)*. Berg

Papua New Guinea

Campbell, SF (2002), *The art of Kula*. Berg

Craig, B et al (2010), *Living Spirits with Fixed Abodes: The Masterpieces Exhibition Papua New Guinea National Museum and Art Gallery*. Honolulu: University of Hawai'i Press

Guiart, Jean (1968), *Oceanic art: masks and sculptures from New Guinea*. New York: Collins for UNESCO,

Kelm, H (1966), *Kunst vom Sepik, I, II & III*. Berlin: Museum fur Volkerkunde

Malinowski, B (1922), *Argonauts of the western Pacific*. London: G. Routledge & sons, ltd

Newton, D (1975) *Massim: Art of the Massim area, New Guinea*. New York: Museum of Primitive Art

MacKenzie, M (1997), *Androgynous objects: string bags and gender in central New Guinea*. Routledge

Beran, H (1996), *Mutuaga: A Nineteenth-Century New Guinea Master Carver*. University of Wollongong Press

Welsch, R et al (2006), *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf*. Hood Museum of Art, Dartmouth College

Solomon Islands

Burt, B (2009), *Body ornaments of Malaita, Solomon Islands*. London: British Museum Press

Guppy, HB (1887), *The Solomon Islands and their natives*. London: S. Sonnenschein, Lowrey & co.

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Ivens, WG (1927), *Melanesians of the south-east Solomon Islands*. London: K. Paul, Trench, Trubner & co.

Waite, D (1983), *Art of the Solomon Islands: from the collection of the Barbier-Muller Museum*. Geneva: Barbier-Muller Museum

Waite, D (2008), *Solomon Islands art: the Conru collection*. Milan: 5 Continents

Torres Strait Islands

Haddon, AC (1901-35), *Reports of the Cambridge Anthropological Expedition to Torres Straits, Vols 1-6*. Cambridge: Cambridge University Press

Various (2011), *The Torres Strait Islands*. Brisbane: Queensland Art Gallery

Vanuatu

Bonnemaison, J et al (eds) (1996), *Arts of Vanuatu*, Hawaii: University of Hawaii Press

Humphreys, CB (1926), *The New Hebrides: an ethnological record*. Cambridge: Cambridge University Press.

Lawrie JH (1892), *The New Hebrideans*. Edinburgh: Royal Scottish Geographical Society

Speiser, F (1927), *Ethnology of Vanuatu: an early twentieth century study* [English language version published 1991]

Micronesia (general)

Feldman, J & D. Rubenstein (1986), *The art of Micronesia*. Honolulu: the University of Hawai'i Art Gallery

Kiribati

Grimble, A (1952), *A pattern of islands*. London: John Murray

Koch, G (1986), *Material culture of kiribati*. [Translation of Materielle Kultur der Gilbert-Inseln, 1965] Suva: University of the South Pacific

Bataua, BT (1985), *Kiribati: a changing atoll culture*. Suva: Institute of Pacific Studies of University of the South Pacific

Caroline Islands (general)

Christian, FW (1899), *The Caroline Islands*. London: Methuen & co.

Pohnpei

Wick, O & C. Kaufmann (2013), *Nukuoro: Sculptures from Micronesia*. Hirmer Publishers

4.2 Historical and alternative names of locations in the Pacific

Current name	Previous names
(Republic of) Kiribati	- Gilbert Islands - Kingsmill Islands
Vanuatu	New Hebrides
Efate, Vanuatu	- Vate - Sandwich Island
Hawaiian Islands	Sandwich Islands
(Kingdom of) Tonga	Friendly Islands
Samoa	Navigator Islands
Rapa Nui	Easter Island*
Nauru	Pleasant Island
Niue	Savage Islands
Cook Islands	Hervey Islands
Tahiti	Otaheite**
Tuamotu Archipelago	Paumotu Archipelago
Tokelau	Union Islands
Tuvalu	Ellice Islands
Kaniet Islands, Bismarck Archipelago	Anchorite Islands, Bismarck Archipelago
Papua and West Papua, Indonesia	- Irian Jaya - Dutch New Guinea
Papua New Guinea	- British New Guinea - Mandated New Guinea - Keiserwillheims land
Torres Islands, Vanuatu	Vava
North Solomon Islands, Papua New Guinea	Bougainville Autonomous Region, Papua New Guinea
Kosrae Island, Federated States of Micronesia	- Kusaie - Ualan
Pohnpei Island, Federated States of Micronesia	Ponape Island
Chuuk Lagoon, Federated States of Micronesia	Truk Lagoon
(Republic of) Palau	- Pelew - Belau
Sonsorol Island, Palau	St Andrews Island
Banaba Island, Republic of Kiribati	Ocean Island
Wuvulu Island	- Maty Island - Matty Island - Tiger Island
Admiralty Islands	Manus Islands*

***This name is an alternative as opposed to a name no longer used**

****This term is sometimes used historically for Hawaiian material**

Some of the islands which are politically part of Papua New Guinea:

- New Britain
- New Ireland
- Hermit Islands
- Wuvulu
- Kaniet Islands
- Bougainville (Autonomous region of)
- Trobriand Islands
- D'Entrecasteaux islands
- Admiralty Islands

Countries which form the Caroline Islands chain:

- Federated States of Micronesia (including Yap, Pohnpei, Chuuk, Kosrae)
- Palau

4.3 Further resources

Identification

Useful online museum databases for comparison:

<http://collections.tepapa.govt.nz/>

http://www.britishmuseum.org/research/collection_online/search.aspx

<http://data.bishopmuseum.org/ethnologydb/index.php>

Useful online resources:

<http://collections.tepapa.govt.nz/explore> (Select options relating to Pacific collections or Maori collections)

<http://conserving-curiosities.blogspot.co.uk/>

Journal of Polynesian Society: <http://www.jps.auckland.ac.nz/>

Working with source communities

<http://www.tepapa.govt.nz/sitecollectiondocuments/tepapa/nationalservices/pdfs/resourceguides/governance/iwi.pdf>

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Repatriation

<http://www.nma.gov.au/history/aboriginal-torres-strait-islander-cultures-histories/repatriation>

Collections care

<http://www.cci-icc.gc.ca/resources-ressources/ccinotesicc/index-eng.aspx>

http://www.cr.nps.gov/museum/publications/conservoogram/cons_toc.html

http://www.aiccm.org.au/sites/default/files/docs/reCollections/2_caring_for_cultural_material_2.pdf

Organisations and museums in the Pacific

Pacific Islands Museums Association website: <http://www.pima-museum.com/>

Email: pimasg@gmail.com or tarisi.vunidilo@gmail.com

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Vanuatu Cultural Centre: <http://vanuatuculturalcentre.vu/>

Torres Strait Islands Cultural Centre: <http://www.gabtitui.com.au/>

Museum of Fiji: <http://www.fijimuseum.org.fj/>

Te Papa Tongarewa Museum of New Zealand: <http://www.tepapa.govt.nz/pages/default.aspx>
Bishop Museum, Hawaii: <http://www.bishopmuseum.org/>

Queensland Museum, Brisbane: <http://www.qm.qld.gov.au/>

Museum of Tahiti: <http://www.museetahiti.pf/>

Other useful networks

Pacific Arts Association (international and European): <http://www.pacificarts.org/>

Museum Ethnographers Group: <http://www.museumethnographersgroup.org.uk/en/>

Ethnomuseums mailing list:

<https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=ETHNOMUSEUMS>

(Visit this link to subscribe to the mailing list. Queries and information can be emailed to the group)

Historical accounts

Search <https://archive.org/> for out of copyright texts